

The Shim Sham National Anthem Of Tap

Waltzing in the Dark NA NA, Brenda Dixon Gottschild. 2016-04-29 The career of Norton and Margot, a ballroom dance team whose work was thwarted by the racial tenets of the era, serves as the barometer of the times and acts as the tour guide on this excursion through the worlds of African American vaudeville, black and white America during the swing era, the European touring circuit, and pre-Civil Rights era racial etiquette.

The Shim Sham Jr Russell P. Foreman. 2015-07-31

The Girl in the Jitterbug Dress Tam Francis. 2016-05-08 ~ The past doesn't always stay in the past. Sometimes it comes to life on the dance floor ~ Enter a world of nostalgic fashion, classic cocktails, and dance halls. 18-year-old June finds herself face to face with one of her deepest desires. Dance. She embarks on a path of discovery and relishes the vintage skirt wrapping around her warm thighs on the crowded dance floor. And the way her partner moves her to distraction by expertly shifting his leg between hers, delicately pushing her into intricately guided steps. When an accomplished dancer is injured before the international jitterbug contest, June is tapped to take her place. June struggles to overcome her fears, win the contest, and not fall in love with her—otherwise engaged—dance partner. Fifty years earlier, another 18-year-old jitterbug, Violet, leads the life June and her friends emulate. But Violet's life begins to unravel when she and her sailor beau find her grifting father passed out on her doorstep, blood oozing from his head. They race against his deployment to tie the knot before the war can tear them apart. When his letters mysteriously stop arriving, Violet is forced to make the decision of a lifetime alone. Half a century later, while practicing for the contest, June finds an antique dress which may lead her to the one person she's been looking for, her biological grandmother, and the key to unlocking a fifty year-old mystery. *THE GIRL IN THE JITTERBUG DRESS* is the parallel story of two young women struggling with love, loss, and redemption, united across generations by a 1940's swing dress.

Jumping the Color Line Susie Trenka. 2021-02-02 From the first synchronized sound films of the late 1920s through the end of World War II, African American music and dance styles were ubiquitous in films. Black performers, however, were marginalized, mostly limited to appearing in specialty acts and various types of short films, whereas stardom was reserved for Whites. *Jumping the Color Line* discusses vernacular jazz dance in film as a focal point of American race relations. Looking at intersections of race, gender, and class, the book examines how the racialized and gendered body in film performs, challenges, and negotiates identities and stereotypes. Arguing for the transformative and subversive potential of jazz dance performance onscreen, the six chapters address a variety of films and performers, including many that have received little attention to date. Topics include Hollywood's first Black female star (Nina Mae McKinney), male tap dance class acts in Black-cast short films of the early 1930s, the film career of Black tap soloist Jeni LeGon, the role of dance in the Soundies jukebox shorts of the 1940s, cinematic images of the Lindy hop, and a series of teen films from the early 1940s that appealed primarily to young White fans of swing culture. With a majority of examples taken from marginal film forms, such as shorts and B movies, the book highlights their role in disseminating alternative images of racial and gender identities as embodied by dancers - images that were at least partly at odds with those typically found in major Hollywood productions.

Praying the Bible While Saying the Rosary Russell P. Foreman Jr. 2017-12-04 A detailed research of a Catholic Radio homily by Father Karopi. But Mary treasured up all these things and pondered them in her heart. Luke 2:19

Dance in US Popular Culture Jennifer Atkins. 2023-07-21 This innovative textbook applies basic dance history and theory to contemporary popular culture examples in order to examine our own ways of moving in—and through—culture. By drawing on material relevant to students, *Dance in US Popular Culture* successfully introduces students to critical thinking around the most personal of terrain: our bodies and our identities. The book asks readers to think about: what embodied knowledge we carry with us and how we can understand history and society through that lens what stereotypes and accompanying expectations are embedded in performance, related to gender and/or race, for instance how such expectations are reinforced, negotiated, challenged, embraced, or rescripted by performers and audiences how readers articulate their own sense of complex identity within the constantly shifting landscape of popular culture, how this shapes an active sense of their everyday lives, and how this can act as a springboard towards dismantling systems of oppression Through readings, questions, movement analyses, and assignment prompts that take students from computer to nightclub and beyond, *Dance in US Popular Culture* readers develop their own cultural sense of dance and the moving body's sociopolitical importance while also determining how dance is fundamentally applicable to their own identity. This is the ideal textbook for high school and undergraduate students of dance and dance studies in BA and BFA courses, as well as those studying popular culture from interdisciplinary perspectives including cultural studies, media studies, communication studies, theater and performance studies. Chapter 11 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution CC-BY 4.0 license.

Existentialism and the High Tech Drifter II Miquel Cervantes. 2021-07-27 *Existentialism and the High Tech Drifter II* By Miquel Cervantes DESCRIPTION: An Astronomy Club from Ohio goes on a road trip in search of UFO's, Spirituality, and Personal Relationships. This eclectic group find themselves through mythology, mysticism, and humor. The story travels from the Sycamore Run Lake Park and Campground and Hannah's Pit Stop to campgrounds and other roadside diners. Breakfast at the Truck Stop Buffet in Kansas City, Missouri. Camping in Colorado, New Mexico, Utah, and Arizona. From the Big Bang and Evolution to themes of Sci-Fi, the Occult, and Psychedelics. Ancient Architecture, and Religion to Art, Music, Film, and Video Games. Contemporary Culture, Buddhism, Native Americans, and Neo-Paganism. Everyday working people, rockers, ravers, and rappers. INTRODUCTION: The Project Starlight Astronomy Club meets twice a month from the Spring through Autumn months. They meet at a local park in Southeast Ohio. It's an eclectic group of young and old, Astronomy nerds, students, working people, spiritualists, and young professionals. The group is led by a COLLEGE PROFESSOR. He is semi-retired Physics professor with a Ph.D. in Philosophy. He is assisted by STUDENT 1, a Mathematics and Computer Science major. A GHOST HUNTER, a Carpenter originally from Kentucky, organizes the events and runs the website. It's the week before the start of summer. And this week the group meets for the celestial event, Jupiter in a Triangle. Jupiter, the moon, and the red star Antares will form a celestial triangle on June, shortly after sunset. Southeast from the waxing gibbous moon positions into a triangle with brilliant Jupiter and Antares, the brightest star in the constellation Scorpius. By the next evening, the moon will be nearly full and will jump to the other side of Jupiter, re-forming the triangle into a brilliant celestial arc. 484 Pages

Adrian Rollini Ate van Delden. 2019-11-29 2020 Association for Recorded Sound Collections Awards for Excellence—Best History in the category of Best Historical Research in Recorded Jazz Adrian Rollini (1903–1956), an American jazz multi-instrumentalist, played the bass saxophone, piano, vibraphone, and an array of other instruments. He even introduced some, such as the harmonica-like cuesnophone, called Goofus, never before wielded in jazz. *Adrian Rollini: The Life and Music of a Jazz Rambler* draws on oral history, countless vintage articles, and family archives to trace Rollini's life, from his family's arrival in the US to his development and career as a musician and to his retirement and death. A child prodigy, Rollini was playing the piano in public at the age of five. At sixteen in New York he was recording pianola rolls when his peers recognized his talent and asked him to play xylophone and piano in a new band, the California Ramblers. When he decided to play a relatively new instrument, the bass saxophone, the Ramblers made their mark on jazz forever. Rollini became the man who gave this instrument its place. Yet he did not limit himself to playing bass parts—he became the California Ramblers' major soloist and created the studio and public sound of the band. In 1927

Rollini led a new band that included such jazz greats as Bix Beiderbecke and Frank Trumbauer. During the Depression years, he was back in New York playing with several bands including his own New California Ramblers. In the 1940s, Rollini purchased a property on Key Largo. He rarely performed again for the public but hosted rollicking jam sessions at his fishing lodge with some of the best nationally known and local players. After a car wreck and an unfortunate hospitalization, Rollini passed away at age fifty-three.

Vaudeville old & new Frank Cullen, Florence Hackman, Donald McNeilly. 2007

Brotherhood in Rhythm Constance Valis Hill. 2021-09-28 When the Nicholas Brothers danced, uptown at the Cotton Club, downtown at the Roxy, in segregated movie theatres in the South, and dance halls across the country, audiences cheered, clapped, stomped their feet, and shouted out uncontrollably. Their exuberant style of American theatrical dance—a melding of jazz, tap, acrobatics, black vernacular dance, and witty repartee—was dazzling. Though daredevil flips, slides, and hair-raising splits made them show-stoppers, the Nicholas Brothers were also highly sophisticated dancers who refined a centuries-old tradition of percussive dance into the rhythmic brilliance of jazz tap. In *Brotherhood in Rhythm*, author Constance Valis Hill interweaves an intimate portrait of these great performers with a richly detailed history of jazz music and jazz dance, both bringing their act to life and explaining their significance through a colourful analysis of their eloquent footwork, their full-bodied expressiveness, and their changing style. Hill vividly captures their soaring careers, from the Cotton Club appearances with Duke Ellington, Cab Calloway, and Jimmy Lunceford, to film-stealing big-screen performances with Chick Webb, Tommy Dorsey, and Glenn Miller. Drawing on a deep well of research and endless hours of interviews with the Nicholas brothers themselves, she also documents their struggles against the nets of racism and segregation that constantly enmeshed their careers and denied them the recognition they deserved. More than a biography of two immensely talented but underappreciated performers, *Brotherhood in Rhythm* offers a profound understanding of this distinctively American art and its intricate links to the history of jazz.

The History of Western Dance Trenton Hamilton. 2015-07-15 From soaring ballet leaps to the simple swaying at a high school prom, dance is the wedding of movement to music. It is a means of recreation, of communication—for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself. This engaging narrative, with biographical profiles, discusses Western dance as an art form, a folk tradition, and an entertainment spectacle. It examines the wide ranging dance types, including some of ancient rituals, Christian dance ecstasies, court and folk dances, ballet, social dances, the waltz, ballroom, tap, modern dance, and break and hip-hop dancing.

Behind the Screen Brynn W. Shiovitz. 2023-03-31 How and why was outdated racial content - and specifically blackface minstrelsy - not only permitted, but in fact allowed to thrive during the 1930s and 1940s despite the rigid motion picture censorship laws which were enforced during this time? Introducing a new theory of covert minstrelsy, this book illuminates Hollywood's practice of capitalizing on the Africanist aesthetic at the expense of Black lived experience. Through close examination of the musicals made during this period, this book shows how Hollywood utilized a series of covert guises or subterfuges—complicated and further masked by a film's narrative framing and novel technology to distract both censors and audiences from seeing the ways in which they were being fed a nineteenth-century White narrative of Blackness. Drawing on the annals of Hollywood's most popular and its extremely rare films, *Behind the Screen* uncovers a half century of blackface application by delicately removing the individual layers of disguise through close analyses of films which paint tap dance, swing, and other predominantly Africanist forms in a negative light. This book goes beneath the image of recognizable White performers including Al Jolson, Eddie Cantor, Fred Astaire, and Eleanor Powell, exploring the high cost of their onscreen representational politics. The book also recuperates the stories of several of the Black artists whose labor was abused during the choreographic and filming process. Some of the many newly documented stories include those of *The Three Chocolateers*, *The Three Eddies*, *The Three Gobs*, *The Peters Sisters*, *Jeni Le Gon*, and *Cora La Redd*. In stripping away the various disguises involved during Hollywood's Golden Age, *Behind the Screen* recovers the visibility of Black artists whose names Hollywood omitted from the credits and whose identities America has written out of the national narrative.

The “Shim Sham” Russell P. Foreman. 2015-07-31 The author's objective is to capture these steps and unusual musical counts in written Dance Notes format, going to great lengths to break down the steps and insure the dancer has WEIGHT on the correct foot, etc, to accomplish a faithful execution of some tricky foot work complicated by some unusual musical dance counts. A corollary objective is to set the record straight, dispelling ALL variations. The completion of this book was a labor of love, dedicated by the author to his late mother, Gertrude LeBlanc Foreman, a pioneer of the dance industry in southwest Louisiana (Acadiana) who taught dance for over 50 years and fueled my passion to dance.

Tap Dancing America Constance Valis Hill. 2014-11-12 The first comprehensive, fully documented history of a uniquely American art form, exploring all aspects of the intricate musical and social exchange that evolved from Afro-Irish percussive step dances like the jig, gioube, buck-and-wing, and juba to the work of such contemporary tap luminaries as Gregory Hines, Brenda Bufalino, Dianne Walker, and Savion Glover.

Dance Appreciation Dawn Loring, Julie Pentz. 2021-01-28 Dance is an activity that everyone can enjoy, and *Dance Appreciation* will help students do just that. *Dance Appreciation* is written to encompass the needs of a broad range of dance students, from high school to university level, and is appropriate for students who are new to dance as well as those who are experienced in the art form. The text will help learners discover more about themselves, connect with dance, and make it a relevant and vital part of their lives, whether it is their primary course of study, eventual career path, or simply a way to express themselves and enrich their lives. This text is the only dance appreciation resource that offers ancillary materials for instructors: Instructor ancillaries consisting of an instructor guide, test package, and PowerPoint presentation package make the teaching experience both easier and more effective, whether teaching in face-to-face or online settings. Five video segments demonstrate elements of dance and offer associated learning and movement activities, bringing the content to life for students. Textbook elements such as learning objectives, key terms, Enduring Understanding statements, Spotlight special elements, and chapter discussion questions help students navigate the chapters and retain the essential content. In addition, related resources delivered through HKPropel supply students with learning activities, individual and group projects, handouts, time lines, suggestions for further reading, video recommendations, and more to facilitate the learning experience. *Dance Appreciation* helps students understand dance from the perspectives of dancers, choreographers, and professionals in other careers related to dance. Students are introduced to a broad range of dance genres, forms, and styles, and they learn to forge a relationship with dance as an art form, connecting it with other academic and artistic disciplines and with their own life experiences. The text is organized into three parts. Part I, *Exploring Dance*, provides a foundational understanding of who dances and why, and it introduces the elements of dance and movement principles. Part II, *Selected Dance Genres and Styles*, covers Western dance genres, examining classical concert dance forms, hip-hop, and aerial and site-specific dance, highlighting notable artists and events. In part III, *Connecting With Dance*, students delve into aspects of dance performance and production, learning approaches for viewing and responding to dance performances and exploring the role of global interactions, especially through online content and social media, in developing and transmitting new dance forms and styles. Throughout the text, readers will learn about dance-related career paths. *Dance Appreciation* offers instructors an up-to-date, comprehensive resource—complete with an array of ancillaries—that ensures that students have the opportunity to become informed, discerning, and responsive dance audience members and gain a broad appreciation of dance as an art form and a lifetime physical activity. Note: A code for accessing HKPropel is not included with this ebook but may be purchased separately.

The Tap Cats Of The Sunshine Coast Christine Sykes. 2022-08-03 The Tap Cats, a Queensland based tap dancing group face unexpected challenges when they enter the Seniors Superstar competition. Through the observant eyes of Carol's journalist niece Melissa, we meet Carol, Sofia and Bonnie whose lives have been intertwined since primary school. Their hopes, dreams, ageing, heartaches and heart mends have been woven together in a close web for decades. Bonds which are in danger of unravelling when long held secrets are revealed. Secrets that rock the foundations of their friendship and the destiny of the Tap Cats. Set in the

stunning landscape of the Sunshine Coast, the women tap their way through the competition, as well as trials and tribulations, all the way to New York and a Greek Island.

Tapworks Beverly Fletcher.2002 As the official reference manual of the Dance Masters of America, this tap dance resource contains more than 1,500 up-to-date entries about every facet of this uniquely American art form. It provides a history of tap dance as well as the dancers who defined it. This manual also includes a comprehensive dictionary of tap and dance terminology with a special section devoted to teachers.

Dance Appreciation Amanda Clark,Sara Pecina.2020-09-30 Dance Appreciation is an exciting exploration of how to understand and think about dance in all of its various contexts. This book unfolds a brief history of dance with engaging insight into the social, cultural, aesthetic, and kinetic aspects of various forms of dance. Dedicated chapters cover ballet, modern, tap, jazz, and hip-hop dance, complete with summaries, charts, timelines, discussion questions, movement prompts, and an online companion website all designed to foster awareness of and appreciation for dance in a variety of contexts. This wealth of resources helps to uncover the fascinating history that makes this art form so diverse and entertaining, and to answer the questions of why we dance and how we dance. Written for the novice dancer as well as the more experienced dance student, Dance Appreciation enables readers to learn and think critically about dance as a form of entertainment and art.

Staging Age Valerie Lipscomb,L. Marshall.2010-08-18 This text explores how performers offer conscious-and unconscious-portrayals of the spectrum of age to their audiences. It considers a variety of media, including theatre, film, dance, advertising, and television, and offers critical foundations for research and course design, sound pedagogical approaches, and analyses.

The Modernist World Allana Lindgren,Stephen Ross.2015-06-05 The Modernist World is an accessible yet cutting edge volume which redraws the boundaries and connections among interdisciplinary and transnational modernisms. The 61 new essays address literature, visual arts, theatre, dance, architecture, music, film, and intellectual currents. The book also examines modernist histories and practices around the globe, including East and Southeast Asia, South Asia, Sub-Saharan Africa, Australia and Oceania, Europe, Latin America, the Middle East and the Arab World, as well as the United States and Canada. A detailed introduction provides an overview of the scholarly terrain, and highlights different themes and concerns that emerge in the volume. The Modernist World is essential reading for those new to the subject as well as more advanced scholars in the area – offering clear introductions alongside new and refreshing insights.

The Oxford Handbook of Improvisation in Dance Vida L. Midgelow.2019-02-21 From the dance floor of a tango club to group therapy classes, from ballet to community theatre, improvised dance is everywhere. For some dance artists, improvisation is one of many approaches within the choreographic process. For others, it is a performance form in its own right. And while it has long been practiced, it is only within the last twenty years that dance improvisation has become a topic of critical inquiry. With *The Oxford Handbook of Improvisation in Dance*, dancer, teacher, and editor Vida L. Midgelow provides a cutting-edge volume on dance improvisation in all its facets. Expanding beyond conventional dance frameworks, this handbook looks at the ways that dance improvisation practices reflect our ability to adapt, communicate, and respond to our environment. Throughout the handbook, case studies from a variety of disciplines showcase the role of individual agency and collective relationships in improvisation, not just to dancers but to people of all backgrounds and abilities. In doing so, chapters celebrate all forms of improvisation, and unravel the ways that this kind of movement informs understandings of history, socio-cultural conditions, lived experience, cognition, and technologies.

Tap Roots Mark Knowles.2002-06-03 Tracing the development of tap dancing from ancient India to the Broadway stage in 1903, when the word Tap was first used in publicity to describe this new American style of dance, this text separates the cultural, societal and historical events that influenced the development of Tap dancing. Section One covers primary influences such as Irish step dancing, English clog dancing and African dancing. Section Two covers theatrical influences (early theatrical developments, Daddy Rice, the Virginia Minstrels) and Section Three covers various other influences (Native American, German and Shaker). Also included are accounts of the people present at tap's inception and how various styles of dance were mixed to create a new art form.

Tap! Rusty E. Frank.1990 Presents the voices and memories of thirty American tap dance stars, and includes a comprehensive listing of tap acts, recordings, and films

Northern California Jewish Bulletin .1989-07

The Old Farmer's Almanac for Kids Old Farmer's Almanac.2013-09-03 Offers a compilation of facts and folklore on a range of topics, including weather, astronomy, gardening, animals, history, sports, and health.

Rhythm Is Our Business Eddy Determeyer.2010-03-10 In the 1930s, swing music reigned, and the Jimmie Lunceford Orchestra was the hottest and hippest attraction on the black dance circuits. Known for its impeccable appearance and infectious rhythms, Lunceford's group was able to out-swing and outdraw any band. For ten consecutive years, they were the best-loved attraction at Harlem's famed Apollo Theater. The group's hit recordings sold in the hundreds of thousands, and Jimmie Lunceford's band rivaled Ellington's for popularity in the African American community. Jimmie Lunceford was also an innovator, elevating big-band showmanship to an art and introducing such novel instruments as the electric guitar and bass. The band's arrangements, written by Sy Oliver, Edwin Wilcox, Gerald Wilson, Billy Moore, Jr., and Tadd Dameron, were daring and forward looking, influencing generations of big-band writers. *Rhythm Is Our Business* traces the development of the Jimmie Lunceford Orchestra from its infant days as a high school band in Memphis to its record-breaking tours across the United States, Canada, and Europe. The book also unveils Lunceford's romantic yet ill-fated involvement with Yolande Du Bois, daughter of famous writer and opinion leader W.E.B. Du Bois. And by reconstructing Lunceford's last day, the book offers a glimpse into the mysteries surrounding the leader's untimely death. This is essential reading for anyone interested in the history and legacy of swing. Eddy Determeyer has been a freelance music journalist for more than three decades. In 1984 Determeyer wrote a seven-part series on Jimmie Lunceford for the Dutch magazine *Jazz Nu*. Determeyer has written thousands of articles on music for a variety of Dutch publications and is the author of several books. He currently produces the *Holiday for Hipsters* radio show for Dutch station Concertzender. Cover image: Lunceford brass section, ca. late 1936. Left to right: Paul Webster, Eddie Durham, Sy Oliver, Elmer Crumbley, Eddie Tompkins, Russell Bowles. (Bertil Lyttkens Collection)

The Old Farmer's Almanac for Kids, Volume 5 Old Farmer's Almanac.2013-10-01 Kids can't put it down! Parents can't wait to pick it up! Teachers give it high marks! Created for kids ages 8 and up, *The Old Farmer's Almanac for Kids* features fascinating stories, fun facts, and activities that provide hours of edu-tainment. This brand-new edition in the biannual series includes chapters on . . . • Astronomy: with Moon tales and trivia; telling time by the stars; a visit to Venus • Calendar: unusual celebrations for every month (Limerick Day, Happy Cat Month, National Chemistry Week), with related activities to try anytime • Weather: what happens in a hurricane; a buganado blitz and other weird weather; a chilling peek at the South Pole • Food: the a-peel (get it?) and quirky uses of bananas (Sri Lankans use the stems to make shoe soles); a twisted history of pretzels • Nature: the world is alive with swamp creatures, howling wolves, cockroaches, and reindeer—oh, my! • In the Garden: advice for a fairy-tale garden of cabbages, pumpkins, and beans; a salsa princess; ideas for hosting a garden party • On the Farm: everything you didn't know about oats; quacky facts about ducks; Pennsylvania Dutch sign language • Sports: Old Home Day games; kids who joined the circus; how to get the knack of the hacky sack; ways to walk

You Gotta See Your Mama Every Night Medea Isphording Bern.2019

The New Encyclopedia of Southern Culture Harvey H. Jackson III.2014-02-01 What southerners do, where they go, and what they expect to accomplish in their spare time, their leisure, reveals much about their cultural values, class and racial similarities and differences, and historical perspectives. This volume of *The New Encyclopedia of Southern Culture* offers an authoritative and readable reference to the culture of sports and recreation in the American South, surveying the various activities in which southerners engage in their nonwork hours, as well as attitudes surrounding those activities. Seventy-four thematic essays explore activities from the familiar (porch sitting and fairs) to the essential (football and stock car racing) to the unusual (pool checkers and a sport called fireballing). In seventy-seven topical entries, contributors profile major

sites associated with recreational activities (such as Dollywood, drive-ins, and the Appalachian Trail) and prominent sports figures (including Althea Gibson, Michael Jordan, Mia Hamm, and Hank Aaron). Taken together, the entries provide an engaging look at the ways southerners relax, pass time, celebrate, let loose, and have fun.

The Games Black Girls Play Kyra D. Gaunt.2006-02-06 Illustrates how black musical styles are incorporated into the earliest games African American girls learn--how, in effect, these games contain the DNA of black music. Drawing on interviews, recordings of handclapping games and cheers, and her own observation and memories of gameplaying, Gaunt argues that black girls' games are connected to long traditions of African and African American musicmaking, and that they teach vital musical and social lessons that are carried into adulthood. - from publisher information.

One Thousand Novelty and Fad Dances Thomas L. Nelson.2009 Intercepted e-mails alert Homeland Security to the possibility of a terrorist attack on South Florida staged from a Bahamian island. Rhonda and Morgan Early are again recruited by the Drug Enforcement Administration to monitor suspicious activity on Bimini, located just fifty miles from Miami. Ahmed Atta needs money to implement his plan to kill sixty-five thousand Americans. He busts convicted cartel leader Victor Torres from jail for one million dollars. When Rhonda and Morgan learn of suspicious activity on Bimini, they rush to the island to thwart any potential danger. Torres inadvertently assists the terrorists by attempting to avenge his earlier capture by Morgan and Rhonda. He snatches their son and lures them to his trafficking headquarters on Plana Cay with the intent to brutally murder them. Meanwhile, Ahmed Atta's brilliant plan to kill an unfathomable number of Americans proceeds unabated.

Works-in-progress .2005

Swing Dancing Tamara Stevens,Erin Stevens.2011-04-07 Telling a riveting true story of the emergence and development of an American icon, this book traces swing dancing from its origins to its status as a modern-day art form. From its unlikely origins in the African slave trade, one of the saddest chapters of American history, swing dance emerged as a celebration of the soul. Swing is now recognized around the globe as a joyous partnered dance, uniquely Afro-American in origin and an American treasure. This book examines how the original swing style of the 1920s, the Lindy Hop, branched out and evolved with the changing dynamics of popular culture, paralleling the development of the nation. Swing Dancing covers the dance through the years of minstrelsy, the jazz age, the big band era, bebop, and the decline of partnered dancing in the 1960s. Swing experts and instructors Tamara and Erin Stevens have combined a compelling historic examination of swing dance with an assortment of riveting personal interviews and photographic documentation to create a comprehensive reference book on this important art form.

Teaching the Beauty of a Tap Melody Birgit Brade.2021-07-17 Teaching the Beauty of a Tap Melody is meant to be helpful for teaching tap dance on every level. There are reflections on every aspect concerning tap classes, as well as practical instructions, exercises and several short choreographies.

Hermes Pan John Franceschina.2012-06-08 Armed with an eighth-grade education, an inexhaustible imagination, and an innate talent for dancing, Hermes Pan (1909-1990) was a boy from Tennessee who became the most prolific, popular, and memorable choreographer of the glory days of the Hollywood musical. While he may be most well-known for the Fred Astaire-Ginger Rogers musicals which he choreographed at RKO film studios, he also created dances at Twentieth Century-Fox, M-G-M, Paramount, and later for television, winning both the Oscar and the Emmy for best choreography. In *Hermes Pan: The Man Who Danced with Fred Astaire*, Pan emerges as a man in full, an artist inseparable from his works. He was a choreographer deeply interested in his dancers' personalities, and his dances became his way of embracing and understanding the outside world. Though his time in a Trappist monastery proved to him that he was more suited to choreography than to life as a monk, Pan remained a deeply devout Roman Catholic throughout his creative life, a person firmly convinced of the powers of prayer. While he was rarely to be seen without several beautiful women at his side, it was no secret that Pan was homosexual and even had a life partner. As Pan worked at the nexus of the cinema industry's creative circles during the golden age of the film musical, this book traces not only Pan's personal life but also the history of the Hollywood musical itself. It is a study of Pan, who emerges here as a benevolent perfectionist, and equally of the stars, composers, and directors with whom he worked, from Astaire and Rogers to Betty Grable, Rita Hayworth, Elizabeth Taylor, Sammy Davis Jr., Frank Sinatra, Bob Fosse, George Gershwin, Samuel Goldwyn, and countless other luminaries of American popular entertainment. Author John Franceschina bases his telling of Pan's life on extensive first-hand research into Pan's unpublished correspondence and his own interviews. Pan enjoyed one of the most illustrious careers of any Hollywood dance director, and because his work also spanned across Broadway and television, this book will appeal to readers interested in musical theater history, dance history, and film.

What the Eye Hears Brian Seibert.2015-11-17 Magisterial, revelatory, and-most suitably-entertaining, *What the Eye Hears* offers an authoritative account of the great American art of tap dancing. Brian Seibert, a dance critic for *The New York Times*, begins by exploring tap's origins as a hybrid of the jig and clog dancing from the British Isles and dances brought from Africa by slaves. He tracks tap's transfer to the stage through blackface minstrelsy and charts its growth as a cousin to jazz in the vaudeville circuits and nightclubs of the early twentieth century. Seibert chronicles tap's spread to ubiquity on Broadway and in Hollywood, analyzes its decline after World War II, and celebrates its rediscovery and reinvention by new generations of American and international performers. In the process, we discover how the history of tap dancing is central to any meaningful account of American popular culture. This is a story with a huge cast of characters, from Master Juba (it was probably a performance of his in a Five Points cellar that Charles Dickens described in *American Notes for General Circulation*) through Bill Robinson and Shirley Temple, Fred Astaire and Ginger Rogers, and Gene Kelly and Paul Draper to Gregory Hines and Savion Glover. Seibert traces the stylistic development of tap through individual practitioners, vividly depicting dancers both well remembered and now obscure. And he illuminates the cultural exchange between blacks and whites over centuries, the interplay of imitation and theft, as well as the moving story of African-Americans in show business, wielding enormous influence as they grapple with the pain and pride of a complicated legacy.*What the Eye Hears* teaches us to see and hear the entire history of tap in its every step.

The Complete Book of 1930s Broadway Musicals Dan Dietz.2018-03-29 Despite the stock market crash of October 1929, thousands of theatregoers still flocked to the Great White Way throughout the country's darkest years. In keeping with the Depression and the events leading up to World War II, 1930s Broadway was distinguished by numerous political revues and musicals, including three by George Gershwin (*Strike Up the Band*, *Of Thee I Sing*, and *Let 'Em Eat Cake*). The decade also saw the last musicals by Gershwin, Jerome Kern, and Vincent Youmans; found Richard Rodgers and Lorenz Hart in full flower; and introduced both Kurt Weill and Harold Arlen's music to Broadway. In *The Complete Book of 1930s Broadway Musicals*, Dan Dietz examines in detail every musical that opened on Broadway from 1930 through 1939. This book discusses the era's major successes, notorious failures, and musicals that closed during their pre-Broadway tryouts. It includes such shows as *Anything Goes*, *As Thousands Cheer*, *Babes in Arms*, *The Boys from Syracuse*, *The Cradle Will Rock*, *The Green Pastures*, *Hellzapoppin*, *Hot Mikado*, *Porgy and Bess*, *Roberta*, and various editions of *Ziegfeld Follies*. Each entry contains the following information: Plot summary Cast members Names of all important personnel, including writers, composers, directors, choreographers, producers, and musical directors Opening and closing dates Number of performances Critical commentary Musical numbers and the performers who introduced the songs Production data, including information about tryouts Source material Details about London and other foreign productions Besides separate entries for each production, the book offers numerous appendixes, including a discography, filmography, and list of published scripts, as well as lists of black-themed and Jewish-themed productions. This comprehensive book contains a wealth of information and provides a comprehensive view of each show. *The Complete Book of 1930s Broadway Musicals* will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history.

Black Tap Dance and Its Women Pioneers Cheryl M. Willis.2023-04-13 While tap dancers Fred Astaire, Gene Kelly, and Eleanor Powell were major Hollywood stars, and the rhythms of Black male performers such

as the Nicholas Brothers and Bill Bojangles Robinson were appreciated in their time, Black female tap dancers seldom achieved similar recognition. Who were these women? The author sought them out, interviewed them, and documented their stories for this book. Here are the personal stories of many Black women tap dancers who were hailed by their male counterparts, performed on the most prominent American stages, and were pioneers in the field of Black tap.

Ebony .1961-08 EBONY is the flagship magazine of Johnson Publishing. Founded in 1945 by John H. Johnson, it still maintains the highest global circulation of any African American-focused magazine.

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