

Film Choreographers And Dance Directors

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Is It All About Hips?
Sangita Shresthova
2011-08-22 The first
comprehensive book on
Bollywood dance culture,
Is It All About Hips?
traces Bollywood dances

as they are interpreted,
created, and produced in
three locations: Mumbai
(India), Kathmandu
(Nepal), and Los Angeles
(USA). In this
pioneering work, Sangita
Shresthova brings to life

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the world of Bollywood dance through the chronicling and analyses of live performances, dance classes, film spectatorship, and personal narratives.

Watch how dances travel and meanings unravel...

Making Video Dance

Katrina McPherson

2013-02-01 Since the advent of digital video technology, 'dance on camera' has become an increasingly popular, and important genre of dance. This is the first ever 'how-to' manual for choreographers, dancers and students who want to make dance films.

Specifically written from a personal experience of a complete lack of printed material to help beginners get started, Katrina McPherson has produced an exemplary text which combines practical help with aesthetic discussion in an anecdotal and accessible style. Making Video Dance includes:

exercises to be used inside, or outside the classroom a production diary interviews with

leading practitioners on both sides of the camera. Also including a glossary of terms, anyone involved in making dance videos needs this helpful and remarkable book.

Dance Me a Song Beth Genné 2018-05-30 Dancer-choreographer-directors Fred Astaire, George Balanchine and Gene Kelly and their colleagues helped to develop a distinctively modern American film-dance style and recurring dance genres for the songs and stories of the American musical. Freely crossing stylistic and class boundaries, their dances were rooted in the diverse dance and music cultures of European immigrants and African-American migrants who mingled in jazz age America. The new technology of sound cinema let them choreograph and fuse camera movement, light, and color with dance and music. Preserved intact for the largest audiences in dance history, their

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continue to influence dance and film around the world. This book centers them and their colleagues within the history of dance (where their work has been marginalized) as well as film tracing their development from Broadway to Hollywood (1924-58) and contextualizing them within the American history and culture of their era. This modern style, like the nation in which it developed, was pluralist and populist. It drew from aspects of the old world and new, "high" and "low", theatrical and social dance forms, creating new sites for dance from the living room to the street. A definitive ingredient was the freer more informal movement and behavior of their jazz-age generation, which fit with song lyrics that poeticized slangy American English. The Gershwins, Rodgers and Hart, and others wrote not only songs but extended dance-driven scores tailored to their

choreography, giving a new prominence to the choreographer and dancer-actor. This book discusses how these choreographers collaborated with directors like Vincente Minnelli and Stanley Donen and cinematographers like Gregg Toland, musicians, dancers, designers and technicians to synergize music and moving image in new ways. Eventually, concepts and visual-musical devices derived from dance-making would give entire films the rhythmic flow and feeling of dance. Dancing Americans came to be seen around the world as archetypal embodiments of the free-spirited optimism and energy of America itself.

Envisioning Dance on Film and Video Judy Mitoma 2013-10-18 Jews and Latinos have been unlikely partners through tumultuous times. This groundbreaking, eclectic book of readings, edited by Ilan Stavans, whom The Washington

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described as "one of our foremost cultural critics," offers a sideboard of the ups and downs of that partnership. It includes some seventy canonical authors, Jews and non-Jews alike, through whose diverse oeuvre—poetry, fiction, theater, personal and philosophical essays, correspondence, historical documents, and even kitchen recipes—the reader is able to navigate the shifting waters of history, from Spain in the tenth century to the Spanish-speaking Americas and the United States today. The Reader showcases the writings of such notable authors as Solomon ibn Gabirol, Maimonides, Miguel de Cervantes, Henry W. Longfellow, Miguel de Unamuno, Federico Garcia Lorca, Jorge Luis Borges, Jacobo Timerman, Mario Vargas Llosa, Ruth Behar, and Ariel Dorfman to name only a few."

Dance Me a Song Beth Genné 2018-05-30 Dancer-choreographer-directors Fred Astaire, George

Balanchine and Gene Kelly and their colleagues helped to develop a distinctively modern American film-dance style and recurring dance genres for the songs and stories of the American musical. Freely crossing stylistic and class boundaries, their dances were rooted in the diverse dance and music cultures of European immigrants and African-American migrants who mingled in jazz age America. The new technology of sound cinema let them choreograph and fuse camera movement, light, and color with dance and music. Preserved intact for the largest audiences in dance history, their works continue to influence dance and film around the world. This book centers them and their colleagues within the history of dance (where their work has been marginalized) as well as film tracing their development from Broadway to Hollywood (1924-58) and

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Hermes Pan John Franceschina 2012-06-12 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 Downloaded from mediastream.h7solutions.com on September 27, 2022 by guest

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.

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history, and film.
*The Oxford Handbook of
Screendance Studies*
Douglas Rosenberg
2016-06-03 The Oxford
Handbook of Screendance
Studies offers a full
overview of the
histories, practices,
and critical and
theoretical foundations
of the rapidly changing
landscape of
screendance. Drawing on
their practices,
technologies, theories,
and philosophies,
scholars from the fields
of dance, performance,
visual art, cinema and
media arts articulate
the practice of
screendance as an
interdisciplinary,
hybrid form that has yet
to be correctly sited as
an academic field worthy
of critical
investigation. Each
chapter discusses and
reframe current issues,
as a means of promoting
and enriching dialogue
within the wider
community of dance and
the moving image. Topics
addressed embrace
politics of the body;
agency, race, and gender
in screendance; the

relationship of
choreography to image;
constructs of space and
time; representation and
effacement; production
and curatorial practice;
and other areas of
intersecting
disciplines. The Oxford
Handbook of Screendance
Studies features newly-
commissioned and
original scholarship
that will be essential
reading for all those
interested in the
intersection of dance
and the moving image,
including film and
video-makers, dance
artists, screendance
artists, academics and
writers, producers,
composers, as well as
the wider interested
public. It will become
an invaluable resource
for researchers and
professionals in the
field.

Dance and the Hollywood

Latina Priscilla Peña
Ovalle 2011 Dance and
the Hollywood Latina
asks why every Latina
star in Hollywood
history began as a
dancer or danced
onscreen. Introducing
the concepts of

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"inbetween-ness" and "racial mobility" to further illuminate how racialized sexuality and the dancing female body operate in film, this book focuses on the careers of Dolores Del Rio, Rita Hayworth, Carmen Miranda, Rita Moreno, and Jennifer Lopez and helps readers better understand how the United States grapples with race, gender, and sexuality through dancing bodies on screen.

Unsung Genius Glenn Meredith Loney 1984
Traces the life and career of the American choreographer who trained with Ruth St. Denis and Ted Shawn and designed dance sequences for films and on Broadway

Guide to Dance in Film
Gale information guide library 1978

The Journal for Stage Directors & Choreographers 2002

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

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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.

The Mythology of Dance

Harry Eiss 2013-09-18

The lights dim and soon the theatre becomes dark. The audience conversations end with a few softly dissipating whispers, and the movie begins. Nina Sayers, a young ballerina, dances the prologue to Tchaikovsky's Swan Lake, a ballet expressing a

story drawn from Russian folk tales about a princess who has been turned into a White Swan and can only be turned back if a man swears eternal fidelity to her. However, this is not that ballet. This is the beginning of Black Swan, a controversial movie employing symbolism in a complex interweaving of dance and film to reveal the struggles and paradoxes of everything from a female rite-of-passage to questions about where artistic expression should demand self-sacrifice and whether such sacrifice is worth the price. The dance floor is the stage of life, the place where physical actions take on the symbolic meanings of mythology and express the deepest archetypes of the human mind. This book explores how dance gives shape to those human needs and how it reflects, and even creates, the maps of meaning and value that structure our lives. Though the volume looks at all the forms of dance, it focuses

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three main categories in particular: religious, social, and artistic. Since the American Musical and subsequent Musical Videos have both reflected and influenced our current world, they receive the most space—such acclaimed performers as Fred Astaire, Gene Kelly, Judy Garland, Ricky Nelson, Elvis Presley and Michael Jackson, such important composers and lyricists as Gershwin, Rodgers-and-Hammerstein, Porter, Berlin, Webber, Bernstein, the Beatles, and the Who, and such choreographers as Graham, Balanchine, Robbins and Fosse are examined in particular detail.

Milestones in Dance

History Dana Tai Soon Burgess 2022-09-23 This introduction to world dance charts the diverse histories and stories of dancers and artists through ten key moments that have shaped the vast spectrum of different forms and genres that we see today. Designed for weekly use in dance

history courses, ten chosen milestones move chronologically from the earliest indigenous rituals and the dance crazes of Eastern trade routes, to the social justice performance and evolving online platforms of modern times. This clear, dynamic framework uses the idea of migrations to chart the shifting currents of influence and innovation in dance from an inclusive set of perspectives that acknowledge the enduring cultural legacies on display in every dance form. Milestones are a range of accessible textbooks, breaking down the need-to-know moments in the social, cultural, political, and artistic development of foundational subject areas.

Italian Americans: The History and Culture of a People

Eric Martone 2016-12-12 The entire Italian American experience—from America's earliest days through the present—is now available in a single volume. **Downloaded from mediastream.h7solutions.com on September 27, 2022 by**

Hundreds of annotated entries give brief histories of the people, places, and events associated with Italian American history • A-to-Z organization within five thematic sections facilitates ease of use • An extensive collection of primary documents illustrates the Italian American experience over the course of American history and helps meet Common Core standards • Sidebars and an array of illustrations bring the material to vivid life • Each entry includes cross-references to other entries as well as a list of suggested further readings

Consuming Dance Colleen T. Dunagan 2018-05-24

Dance in TV advertisements has long been familiar to Americans as a silhouette dancing against a colored screen, exhibiting moves from air guitar to breakdance tricks, all in service of selling the latest Apple product. But as author Colleen T. Dunagan shows

in *Consuming Dance*, the advertising industry used dance to market items long before iPods. In this book, Dunagan lays out a comprehensive history and analysis of dance commercials to demonstrate the ways in which the form articulates with, informs, and reflects U.S. culture. In doing so, she examines dance commercials as cultural products, looking at the ways in which dance engages with television, film, and advertising in the production of cultural meaning. Throughout the book, Dunagan interweaves semiotics, choreographic analysis, cultural studies, and critical theory in an examination of contemporary dance commercials while placing the analysis within a historical context. She draws upon connections between individual dance-commercials and the discursive and production histories to provide a thorough look into brand identity and advertising's r

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constructing social identities.
Broadway, the Golden Years Robert Emmet Long 2003-01-01 *Broadway, the Golden Years*, is a wonderfully readable group portrait of the great Broadway choreographers from the mid-20th century to our own time: Jerome Robbins, Agnes de Mille, Gower Champion, Bob Fosse, Michael Bennett, Tommy Tune, Graciela Daniele, and Susan Stroman. The hits generated by two generations of choreographer-directors define the Broadway stage: *Oklahoma!*; *On the Town*; *West Side Story*; *Hello, Dolly!*; *Fiddler on the Roof*; *A Chorus Line*; *Dancin'*; *Dream Girls*; *The Producers*; and many more

Transcending Boundaries
Donald McKayle 2002 This autobiography, written by American dancer, Donald McKayle, features details regarding McKayle's personal and professional life.
[Dance Your Dance](#)
Laurieann Gibson
2021-02-16 A-list

choreographer Laurieann Gibson guides creators of all kinds to embrace their passions and achieve success, providing a practical road map to never giving up on your dream. Have you felt stuck like you're just running in place, fearful of taking the next step? World-renowned Emmy-nominated choreographer and creative visionary Laurieann Gibson shares personal stories from her 20+ career in entertainment, words of encouragement, and practical advice to help you reach your full potential. Gibson candidly opens up about her experiences, challenges, and triumphs, sharing the 8 principles that not only shaped her incredible career but also guided her work with the world's biggest pop stars. *Dance Your Dance* is a practical guide that will help you Act on the creative spark that brings you joy Move beyond the dream killers of your past Persevere through the toughest

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moments Build a team to support you on your journey Empower others to realize their own dreams Drawing on her fascinating artistic experiences and the faith that sustained her through her biggest challenges, Laurieann offers a step-by-step guide to living out your vision...because when it comes to being who God created you to be, it's always your time to shine.

Dancing on the Ceiling
Stephen M. Silverman
2019-04-03 The first book to explore the life and extraordinary work of the legendary moviemaker who directed *Singin' in the Rain*, *On the Town*, and *Funny Face*, from the author of *David Lean* ("Silverman has captured one of the world's truly great filmmakers"—Billy Wilder). Stanley Donen is the man who forever changed the Hollywood musical, moving it away from the Busby Berkeley extravagance to a felt integration of the songs and dances. He is also the man who helped shape

the sophisticated romance exemplified by *Indiscreet* and *Charade*. The author, with Donen's cooperation, has brilliantly revealed Donen's fifty-year career—first in the theater, next in Hollywood, and then abroad. We see Donen's collaborations with Fred Astaire, Cary Grant, Gene Kelly, and Frank Sinatra. And we see his work with Rodgers and Hart, Alan Lerner, Comden and Green, Roger Edens, Arthur Freed, Michael Kidd, and Bob Fosse. We watch Donen growing up in the South in the 1930s, seeking refuse at movies, watching Fred Astaire dance on the screen, and forever changed by it. And then at sixteen, fleeing to New York, where he lands his first job in the chorus of the groundbreaking musical *Pal Joey*, directed by George Abbott, starring Gene Kelly...and appearing next in *Best Foot Forward*. We follow Donen west to MGM (first he was a chorus boy, then assistant

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choreographer)...next embellishing Anchors Aweigh, dreaming up the almost technically impossible notion of having its star, Gene Kelly, dance with a cartoon character, Jerry the Mouse...and in the next decade making one great musical after another. We hear Donen's recollections of life and work on the sets of Singin' in the Rain, Royal Wedding, Funny Face, Seven Brides for Seven Brothers, On the Town, The Pajama Game, Indiscreet, Charade, Two for the Road, Arabesque, Bedazzled, and other movies he directed. We see him through the eyes of more than one hundred of his contemporaries whom, in addition to Donen himself, Silverman has interviewed at length, from Kay Thompson and Billy Wilder to Deborah Kerr, Audrey Hepburn, Debbie Reynolds, Gregory Peck, and Cyd Charisse. Dancing on the Ceiling gives, close up, a great director and a lost Hollywood on whose silver screen wit and

charm abounded. *American Dance* Margaret Fuhrer 2015-11-30 The most comprehensive, beautiful book ever to be published on dance in America. "We look at the dance to impart the sensation of living in an affirmation of life, to energize the spectator into keener awareness of the vigor, the mystery, the humor, the variety, and the wonder of life. This is the function of the American dance." Groundbreaking choreographer Martha Graham deeply understood the power and complexity of dance--particularly as it evolved in her home country. *American Dance*, by critic and journalist Margaret Fuhrer, traces that richly complex evolution. From Native American dance rituals to dance in the digital age, *American Dance* explores centuries of innovation, individual genius and collaborative exploration. Some of its stories - such as Fred Astaire dancing on the ceiling or Alvin Ailey from

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founding the trailblazing company that bears his name - will be familiar to anyone who loves dance. The complex origins of tap, for instance, or the Puritan outrage against "profane and promiscuous dancing" during the early years of the United States, are as full of mystery and humor as Graham describes. These various developments have never before been presented in a single book, making *American Dance* the most comprehensive work on the subject to date. Breakdancing, musical-theater dance, disco, ballet, jazz, ballroom, modern, hula, the Charleston, the Texas two-step, swing--these are just some of the forms celebrated in this riveting volume. Hundreds of photographs accompany the text, making *American Dance* as visually captivating as the works it depicts. *Charles Walters* Brent Phillips 2014-12-02 From the trolley scene in *Meet Me in St. Louis* (1944) to Fred Astaire

and Ginger Rogers's last dance on the silver screen (*The Barkleys of Broadway*, 1949) to Judy Garland's timeless, tuxedo-clad performance of "Get Happy" (*Summer Stock*, 1950), Charles Walters staged the iconic musical sequences of Hollywood's golden age. During his career, this Academy Award--nominated director and choreographer showcased the talents of stars such as Gene Kelly, Doris Day, Debbie Reynolds, and Frank Sinatra. However, despite his many critical and commercial triumphs, Walters's name often goes unrecognized today. In the first full-length biography of Walters, Brent Phillips chronicles the artist's career, from his days as a featured Broadway performer and protégé of theater legend Robert Alton to his successes at Metro-Goldwyn-Mayer. He takes readers behind the scenes of many of the studio's most beloved musicals, including *Easter Parade* (1948), *Lili* (1950), and

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High Society (1956), and The Unsinkable Molly Brown (1964). In addition, Phillips recounts Walters's associations with Lucille Ball, Joan Crawford, and Gloria Swanson, examines the director's uncredited work on several films, including the blockbuster Gigi (1958), and discusses his contributions to musical theater and American popular culture. This revealing book also considers Walters's personal life and explores how he navigated the industry as an openly gay man. Drawing on unpublished oral histories, correspondence, and new interviews, this biography offers an entertaining and important new look at an exciting era in Hollywood history.

The Reception of Ancient Virtues and Vices in Modern Popular Culture
Eran Almagor 2017-07-31
In *Ancient Virtues and Vices in Modern Popular Culture*, Eran Almagor and Lisa Maurice offer a

collection of chapters dealing with the reception of antiquity in modern popular media, and focusing on a comparison between ancient and modern sets of values.

Dancefilm Erin Brannigan 2011-02-09
Dancefilm: Choreography and the Moving Image examines the choreographic in cinema - the way choreographic elements inform cinematic operations in dancefilm. It traces the history of the form from some of its earliest manifestations in the silent film era, through the historic avant-garde, musicals and music videos to contemporary experimental short dancefilms. In so doing it also examines some of the most significant collaborations between dancers, choreographers, and filmmakers. The book also sets out to examine and rethink the parameters of dancefilm and thereby re-conceive the relations between dance and cinema.

Dancefilm is und...
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as a modality that challenges familiar models of cinematic motion through its relation to the body, movement and time, instigating new categories of filmic performance and creating spectatorial experiences that are grounded in the somatic. Drawing on debates in both film theory (in particular ideas of gesture, the close up, and affect) and dance theory (concepts such as radical phrasing, the gestural anacrusis and somatic intelligence) and bringing these two fields into dialogue, the book argues that the combination of dance and film produces choreographic practices that are specific to the dancefilm form. The book thus presents new models of cinematic movement that are both historically informed and thoroughly interdisciplinary. *Screendance* Douglas Rosenberg 2012-07-05 The practice of dance and the technologies of representation has

excited artists since the advent of film. This book weaves together theory from art and dance as well as appropriate historical reference material to propose a new theory of screendance, one that frames it within the discourse of post-modern art practice.

The Oxford Handbook of Dance and the Popular Screen Melissa Blanco Borelli 2014 The Oxford Handbook of Dance and the Popular Screen offers new ways of understanding dance on the popular screen in new scholarly arguments drawn from dance studies, performance studies, and film and media studies. Through these arguments, it demonstrates how this dance in popular film, television, and online videos can be read and considered through the different bodies and choreographies being shown.

The Oxford Handbook of Dance and Theater Nadine George-Graves 2015-06-15 The Oxford Handbook of Dance and Theater

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collects a critical mass of border-crossing scholarship on the intersections of dance and theatre. Taking corporeality as an idea that unites the work of dance and theater scholars and artists, and embodiment as a negotiation of power dynamics with important stakes, these essays focus on the politics and poetics of the moving body in performance both on and off stage. Contemporary stage performances have sparked global interest in new experiments between dance and theater, and this volume situates this interest in its historical context by extensively investigating other such moments: from pagan mimes of late antiquity to early modern archives to Bolshevik Russia to post-Sandinista Nicaragua to Chinese opera on the international stage, to contemporary flash mobs and television dance contests. Ideologically, the essays investigate critical race theory,

affect theory, cognitive science, historiography, dance dramaturgy, spatiality, gender, somatics, ritual, and biopolitics among other modes of inquiry. In terms of aesthetics, they examine many genres such as musical theater, contemporary dance, improvisation, experimental theater, television, African total theater, modern dance, new Indian dance theater aesthetics, philanthroproductions, Butoh, carnival, equestrian performance, tanztheater, Korean Talchum, Nazi Movement Choirs, Lindy Hop, Bomba, Caroline Masques, political demonstrations, and Hip Hop. The volume includes innovative essays from both young and seasoned scholars and scholar/practitioners who are working at the cutting edges of their fields. The handbook brings together essays that offer new insight into well-studied areas, challenge current knowledge, attend to neglected practices,

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moments in time, and that identify emergent themes. The overall result is a better understanding of the roles of dance and theater in the performative production of meaning.

Dancing Women Usha Iyer 2020-10-02 *Dancing Women: Choreographing Corporeal Histories of Hindi Cinema*, an ambitious study of two of South Asia's most popular cultural forms cinema and dance historicizes and theorizes the material and cultural production of film dance, a staple attraction of popular Hindi cinema. It explores how the dynamic figurations of the body wrought by cinematic dance forms from the 1930s to the 1990s produce unique constructions of gender, sexuality, stardom, and spectacle. By charting discursive shifts through figurations of dancer-actresses, their publicly performed movements, private training, and the cinematic and extra-

diegetic narratives woven around their dancing bodies, the book considers the "women's question" via new mobilities corporealized by dancing women. Some of the central figures animating this corporeal history are Azurie, Sadhona Bose, Vyjayanthimala, Helen, Waheeda Rehman, Madhuri Dixit, and Saroj Khan, whose performance histories fold and intersect with those of other dancing women, including devadasis and tawaifs, Eurasian actresses, oriental dancers, vamps, choreographers, and backup dancers. Through a material history of the labor of producing on-screen dance, theoretical frameworks that emphasize collaboration, such as the "choreomusicking body" and "dance musicalization," aesthetic approaches to embodiment drawing on treatises like the *Natya Sastra* and the *Abhinaya Darpana*, and formal analyses of cin

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choreographic "techno-spectacles," *Dancing Women* offers a variegated, textured history of cinema, dance, and music. Tracing the gestural genealogies of film dance produces a very different narrative of Bombay cinema, and indeed of South Asian cultural modernities, by way of a corporeal history co-choreographed by a network of remarkable dancing women.

Singin' in the Rain Earl J. Hess 2009 This title combines prose with scholarship to provide the complete inside story of how 'Singin' in the Rain' was made, marketed, and received.

Creating Musical Theatre

Lyn Cramer 2013-12-02 *Creating Musical Theatre* features interviews with the directors and choreographers that make up today's Broadway elite. From Susan Stroman and Kathleen Marshall to newcomers Andy Blankenbuehler and Christopher Gattelli, this book features twelve creative artists,

mostly director/choreographers, many of whom have also crossed over into film and television, opera and ballet. To the researcher, this book will deliver specific information on how these artists work; for the performer, it will serve as insight into exactly what these artists are looking for in the audition process and the rehearsal environment; and for the director/choreographer, this book will serve as an inspiration detailing each artist's pursuit of his or her dream and the path to success, offering new insight and a deeper understanding of Broadway today. *Creating Musical Theatre* includes a foreword by four-time Tony nominee Kelli O'Hara, one of the most elegant and talented leading ladies gracing the Broadway and concert stage today, as well as interviews with award-winning directors and choreographers, including: Rob Ashford (How to Succeed in Business Without Really Trying)

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Trying); Andy Blankenbuehler (In the Heights); Jeff Calhoun (Newsies); Warren Carlyle (Follies); Christopher Gattelli (Newsies); Kathleen Marshall (Anything Goes); Jerry Mitchell (Legally Blonde); Casey Nicholaw (The Book of Mormon); Randy Skinner (White Christmas); Susan Stroman (The Scottsboro Boys); Sergio Trujillo (Jersey Boys); and Anthony Van Laast (Sister Act).

Dancefilm Erin Brannigan 2011 'Dancefilm: Choreography and the Moving Image' examines the ways choreographic elements inform cinematic operations in dancefilm. It examines some of the most significant collaborations between dancers, choreographers & filmmakers presenting new models of cinematic movement that are historically informed.

The Essential Guide to Jazz Dance Dollie Henry 2019-10-18 Jazz dance and its inherent music is recognized as one of the original and most

potent art forms of the last two centuries. From its African roots to our present-day global dance community, the jazz idiom has afforded a cross-fertilization with all other artistic, cultural and social representations within the arts industry, providing an accessible dance platform for dancers, teachers and creatives to enjoy both recreationally and professionally. The Essential Guide to Jazz Dance offers a practical and uncomplicated overview to the multi-layered history, practices and development of jazz dance as a creative and artistic dance form. It covers the incredible history and lineage of jazz dance; the innovators, choreographers and dance creatives of the genre; specifics of jazz aesthetic, steps and styles; a detailed breakdown of a practical jazz dance warm-up and technical exercises; creative frameworks to support development

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jazz dance expression and aesthetic; performance and improvisation; jazz music and musical interpretation, and finally, choreographing and creating jazz works. With over 230 colour photos and a wealth of tips and advice, this new book will be an ideal reading companion for dancers of all abilities, dance teachers, choreographers as well as all jazz dance enthusiasts.

Salaam Bollywood Vikrant Kishore 2016-03-31 This book traces the journey of popular Hindi cinema from 1913 to contemporary times when Bollywood has evolved as a part of India's cultural diplomacy. Avoiding a linear, developmental narrative, the book re-examines the developments through the ruptures in the course of cinematic history. The essays in the volume critically consider transformations of the Hindi film industry from its early days to its present self-referential mode, issues of gender,

dance and choreography, Bombay cinema's negotiations with the changing cityscape and urbanisms, and concentrate on its multifarious regional, national and transnational implications in the 21st century. One of the most comprehensive volumes on Bollywood, this work presents an analytical overview of the multiple histories of popular cinema in India and will be useful to scholars and researchers interested in film and media studies, South Asian popular culture and modern India, as well as to cinephiles and general readers alike.

Dance on Its Own Terms Melanie Bales 2013-05-06 *Dance on its Own Terms: Histories and Methodologies* anthologizes a wide range of subjects examined from dance-centered methodologies: modes of research that are emergent, based in relevant systems of movement analysis, use primary sources

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rely on critical, informed observation of movement. The chapters emphasize dance history and core disciplinary knowledge in three categories of significant dance activity: performance and reconstruction, pedagogy and choreographic process, and notational and other written forms that analyze and document dance. Conceptually, each chapter also raises concerns and questions that point to broadly inclusive methodological applications. Engaging and insightful, *Dance on its Own Terms* represents a major contribution to research on dance.

The Dancing Eyes of the Director Emily Caston
1970

Bob Fosse Charles River
2021-11-30 "The time to sing is when your emotional level is just too high to speak anymore, and the time to dance is when your emotions are just too strong to only sing about how you feel." - Bob Fosse
By the turn of the 20th century,

American entertainment was still preoccupied with European-style operetta, as embodied in the works of cellist-composer Victor Herbert. Traditional dance forms moved from European stories to the American prairie in Oklahoma by the late 1940s, and what was once the property of Bavarian princes became the singing standards of cowboys riding through the corn fields in *Oh What a Beautiful Morning* and *Out of My Dreams*. In terms of original choreography, it was the age of Jerome Robbins that marked the first real departure from traditional dance on stage and in film.

Robbins, born in 1918, became a five-time Tony winner and twice winner of an Academy Award. It was into this environment, featuring his *West Side Story*, *Fiddler on the Roof*, *The King and I*, and countless other productions, that an intriguing new choreographer made his entry riding the advent of American jazz.

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10 years Robbin's junior, Robert Louis Fosse, better known as Bob Fosse, followed his colleague's example by mixing daring new jazz forms with virtually every traditional and popular genre to produce previously unseen modes of dance expression on Broadway and in film. In the 1960s, Fosse emerged as one of the leading dancers, actors, choreographers, directors, screenwriters and film directors on Broadway and in Hollywood. He became famous for conquering several fields on the musical stage and film simultaneously in a way that no one has before or since. It is said that "only Busby Berkeley compares" to Fosse despite the fact that Berkeley was never a dancer, and that Fosse enjoyed eight Broadway hits to Berkeley's one. Fosse forever changed the way the modern audience viewed dance on stage and film. Coupling his rise with the sexual freedom movement, he is known for an "intense,

unbelievably driven, provocative, entertaining...sexual, physically demanding" choreographic style. Difficult for even the best dancers, the range of expression encompasses "joyous humor, as well as bleak cynicism."

Bob Fosse Jenai Cutcher 2005-12-15 Presents the life and accomplishments of one of America's best choreographers who developed his own style of dancing and is responsible for the musicals "Steam Heat" and "Damn Yankees."

Teaching Dance Studies Judith Chazin-Bennahum 2016-04-22 Teaching Dance Studies is a practical guide, written by college professors and dancers/choreographers active in the field, introducing key issues in dance pedagogy. Many young people graduating from universities with degrees - either PhDs or MFAs - desire to teach dance, either in college settings or at local dance schools. This collection covers

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areas of dance education, including improvisation/choreography; movement analysis; anthropology; theory; music for dance; dance on film; kinesiology/injury prevention; notation; history; archiving; and criticism. Among the contributors included in the volume are: Bill Evans, writing on movement analysis; Susan Foster on dance theory; Ilene Fox on notation; Linda Tomko addresses new approaches to teaching the history of all types of dance; and Elizabeth Aldrich writing on archiving.

Everything Is

Choreography Kevin Winkler 2021 "Everything is Choreography: The Musical Theater of Tommy Tune is the first full-scale analysis of the work of Tommy Tune, and his place in a lineage of Broadway's great director-choreographers. The decade of the 1980s was considered a low point for the American musical. Tune's predecessors in the art of complete musical

staging like Jerome Robbins, Bob Fosse, Gower Champion, and Michael Bennett were either dead or withdrawn from the Broadway arena. Yet it was the period of Tune's greatest success. The book examines how he adapted to an increasingly corporatized, high-stakes producing and funding environment. It considers how Tune kept the American musical a thriving, creative enterprise at a time when Broadway was dominated by British imports. It investigates Tune's work of the last twenty-five years, when he shifted his attentions to touring and regional productions, far from the glare of Broadway. Unlike his fellow director-choreographers, Tune also maintained a successful performing career, and the book details the deft balancing act that kept him working as a popular singer-dancer-actor while directing a series of striking and influential Broadway

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musicals"--
*Film Choreographers and
Dance Directors* Larry
Billman 1997 This is a
comprehensive reference
work to 1970
choreographers and dance
directors who worked in
nearly 3,500 films. For
each, there is a vital
biography, a description
of their choreographic

style, a listing of
their stage, television,
music video, nightclub
and concert credits, and
a listing of the movies
they choreographed. A
decade-by-decade history
of dance on film and a
filmography of
choreographically
important works in each
decade are included.