
Get Free 1955 1900 Stories Their And Stars Dance Tap Greatest The Tap

Eventually, you will enormously discover a extra experience and success by spending more cash. yet when? accomplish you say you will that you require to acquire those every needs subsequently having significantly cash? Why dont you attempt to get something basic in the beginning? Thats something that will lead you to comprehend even more on the subject of the globe, experience, some places, taking into consideration history, amusement, and a lot more?

It is your no question own get older to work reviewing habit. among guides you could enjoy now is **1955 1900 Stories Their And Stars Dance Tap Greatest The Tap** below.

KEY=AND - HULL TOWNSEND

Tap!

The Greatest Tap Dance Stars And Their Stories, 1900-1955

Da Capo Press "If you like tap dancing and tap dancers--this is your book."--**Gene Kelly From the vaudeville era, through the Astaire-Rogers movies, to the intricate artistry of bebop, tap has dominated American dance with its rhythm, originality, and humor. This book collects the voices and memories of thirty of America's best-loved tap-dance stars and two hundred rare theater, film, and publicity photographs. Here Shirley Temple recalls her magical duo with Bill "Bojangles" Robinson; Fayard Nicholas describes his days at Harlem's Cotton Club performing with Cab Calloway; Fred Kelly visits his and his brother Gene's Pittsburgh dance studio; Hermes Pan reminisces about his work with George Gershwin, Ginger Rogers, and Fred Astaire; and, in a chapter new to this edition, Toy and Wing tell about their days as the world's leading Asian tap duo. Appended with the most comprehensive listing of tap acts, recordings, and films ever compiled--newly updated for this paperback edition--Tap! brings to life the legends of one of America's most cherished and enduring art forms. Foreword by Gregory Hines**

Tap!

The Greatest Tap Dance Stars and Their Stories, 1900-1955

William Morrow

Brotherhood In Rhythm

The Jazz Tap Dancing of the Nicholas Brothers

Cooper Square Press Tap dancing legends Fayard (b. 1914) and Harold (1918-2000) Nicholas amazed crowds with their performances in musicals and films from the 30s to the 80s. They performed with Gene Kelly in *The Pirate*, with Cab Calloway in *Stormy Weather*, with Dorothy Dandridge (Harold's wife) in *Sun Valley Serenade*, and with a number of other stars on the stage and on the screen. Author Hill not only guides readers through the brothers' showstopping successes and the repressive times in which their dancing won them universal acclaim, she also offers extensive insight into the history and choreography of tap dancing, bringing readers up to speed on the art form in which the Nicholas Brothers excelled.

Tap Dancing America

A Cultural History

Oxford University Press 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.

World War II and the Postwar Years in America: A Historical and Cultural

Encyclopedia [2 volumes]

A Historical and Cultural Encyclopedia

ABC-CLIO More than 150 articles provide a revealing look at one of the most tempestuous decades in recent American history, describing the everyday activities of Americans as they dealt first with war, and then a difficult transition to peace and prosperity. • Approximately 175 A-Z entries on everyday life and popular culture in the United States, 1940-1950 • An extensive timeline of events during the covered decade • Numerous photographs that highlight article content • Charts listing pertinent statistics and/or related information • Selected readings accompanying each article • An extensive bibliography of print, aural, and electronic resources and a guide to related topics

The Oxford Handbook of Dance and Politics

Oxford University Press The Oxford Handbook of Dance and Politics presents cutting edge research investigating not only how dance achieves its politics, but also how notions of the political are themselves expanded when viewed from the perspective of dance.

Vaudeville old & new

an encyclopedia of variety performances in America

Psychology Press

Frankie Manning

Ambassador of Lindy Hop

Temple University Press In the early days of swing dancing, Frankie Manning stood out for his moves and his innovative routines; he created the "air step" in the Lindy hop, a dance that took the U.S. and then the world by storm. In this fascinating autobiography, choreographer and Tony Award

winner (Black and Blue) Frankie Manning recalls how his first years of dancing as a teenager at Harlem's Savoy Ballroom led to his becoming chief choreographer and a lead dancer for "Whitey's Lindy Hoppers," a group that appeared on Broadway, in Hollywood musicals, and on stages around the globe. Manning brings the Swing Era vividly back to life with his recollections of crowded ballrooms and of Lindy hoppers trying to outdo each other in spectacular performances. His memories of the many headliners and film stars, as well as uncelebrated dancers with whom he shared the stage, create a unique portrait of an era in which African American performers enjoyed the spotlight, if not a star's prerogatives and salary. With collaborator Cynthia Millman, Manning traces the evolution of swing dancing from its early days in Harlem through the post-World War II period, until it was eclipsed by rock 'n' roll and then disco. When swing made a comeback, Manning's 30-year hiatus ended. He has been performing, choreographing, and teaching ever since.

African American Entertainers in Australia and New Zealand

A History, 1788-1941

McFarland **Eleven African Americans, including a musician, were among the First Fleet of colonial settlers to Australia. In the 150-plus following years, African Americans visiting the region included jubilee singers, vaudevillians, sports stars and general entertainers. This book provides the only comprehensive history of more than 350 African American entertainers in Australia and New Zealand between European settlement in Australia in 1788 and the entry of the United States into World War II in 1941. Famous names covered include boxer Jack Johnson, film star Nina Mae McKinney and jazz singer Eva Taylor. Background stories provide a multidimensional view of the entertainers' time in a place very far from home.**

Dancing Female

Routledge **First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.**

The Little Girl Who Fought the

Great Depression: Shirley Temple and 1930s America

W. W. Norton & Company “[An] elucidating cultural history of Hollywood’s most popular child star . . . a must-read.”—Bill Desowitz, *USA Today* Her image appeared in periodicals and advertisements roughly twenty times daily; she rivaled FDR and Edward VIII as the most photographed person in the world. Her portrait brightened the homes of countless admirers: from a black laborer’s cabin in South Carolina and young Andy Warhol’s house in Pittsburgh to FBI Director J. Edgar Hoover’s recreation room in Washington, DC, and gangster “Bumpy” Johnson’s Harlem apartment. A few years later her smile cheered the secret bedchamber of Anne Frank in Amsterdam as young Anne hid from the Nazis. For four consecutive years Shirley Temple was the world’s box-office champion, a record never equaled. By early 1935 her mail was reported as four thousand letters a week, and hers was the second-most popular girl’s name in the country. What distinguished Shirley Temple from every other Hollywood star of the period—and everyone since—was how brilliantly she shone. Amid the deprivation and despair of the Great Depression, Shirley Temple radiated optimism and plucky good cheer that lifted the spirits of millions and shaped their collective character for generations to come. Distinguished cultural historian John F. Kasson shows how the most famous, adored, imitated, and commodified child in the world astonished movie goers, created a new international culture of celebrity, and revolutionized the role of children as consumers. Tap-dancing across racial boundaries with Bill “Bojangles” Robinson, foiling villains, and mending the hearts and troubles of the deserving, Shirley Temple personified the hopes and dreams of Americans. To do so, she worked virtually every day of her childhood, transforming her own family as well as the lives of her fans.

America Dancing

From the Cakewalk to the Moonwalk

Yale University Press The history of American dance reflects the nation’s tangled culture. Dancers from wildly different backgrounds learned, imitated, and stole from one another. Audiences everywhere embraced the result as deeply American. Using the stories of tapper Bill “Bojangles” Robinson, Ginger Rogers and Fred Astaire, ballet and Broadway choreographer Agnes de Mille, choreographer Paul Taylor, and Michael Jackson, Megan Pugh shows how freedom—that nebulous, contested

American ideal—emerges as a genre-defining aesthetic. In Pugh's account, ballerinas mingle with slumming thrill-seekers, and hoedowns show up on elite opera house stages. Steps invented by slaves on antebellum plantations captivate the British royalty and the Parisian avant-garde. Dances were better boundary crossers than their dancers, however, and the issues of race and class that haunt everyday life shadow American dance as well. Deftly narrated, America Dancing demonstrates the centrality of dance in American art, life, and identity, taking us to watershed moments when the nation worked out a sense of itself through public movement.

The History of Western Dance

The Rosen Publishing Group, Inc **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.**

Jumping the Color Line

Vernacular Jazz Dance in American Film, 1929-1945

Indiana University Press **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.

Ann Miller

Her Life and Career

McFarland **Ann Miller (1923-2004)** was an American actress, dancer, singer and author. Best known as a tap dancer, Miller practiced all forms of dance, and some of her solo routines are considered as good as any recorded in film musical history. Despite a reputation as a kook who believed she was psychic, and the potentially flat image of a "glamour girl," Miller's wit, charm and genuine ability to act gave her and her characters depth. This biography presents Ann Miller's career in the context of her fascinating life. Her career began with child acting and included three Hollywood studio contracts, two retirements for marriage, and appearances in film, stage, variety shows, sitcoms and more. She made a comeback in the stage musical *Sugar Babies*, earning a Best Leading Actress in a Musical Tony Award nomination. She was even appointed an international spokesperson for MGM in the ailing years of the studio.

American Dance

The Complete Illustrated History

Voyageur Press **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 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.

Sportin' Life

John W. Bubbles, an American Classic

Oxford University Press **Sportin' Life** tells for the first time the full, dramatic story of one of America's great song-and-dance men. A groundbreaking tap dancer who provided inspiration to the likes of Fred Astaire, Eleanor Powell, and the Nicholas Brothers, John W. Bubbles is the epitome of "a highly influential but mostly forgotten" figure.

Balanchine and Kirstein's American Enterprise

Oxford University Press, USA In 1933 choreographer George Balanchine and impresario Lincoln Kirstein embarked on an elusive quest to found a ballet company and school in the United States. Though their efforts would eventually result in the creation of the New York City Ballet and the School of American Ballet, the first decade of their collaborative efforts was anything but assured. Tracing the tangled histories of two of the most important figures in twentieth-century dance, *Balanchine and Kirstein's American Enterprise* offers a fresh perspective on a pivotal period in cultural history. Deeply researched using sources only made available in recent years, the book challenges the mythologies surrounding the early years of the Balanchine-Kirstein enterprise. It also reveals the full extent of Kirstein's essential role and offers reconstructive analysis of lost works, as well as new and surprising details regarding some of Balanchine's most iconic ballets, including *Serenade*, *Apollo*, and *Concerto Barocco*. This history involved artists including Richard Rodgers, Martha Graham, George Gershwin, Katherine Dunham, Vera Zorina, and Igor Stravinsky, as well as dozens of lesser known players whose contributions have yet to be fully acknowledged. Capturing the full sweep of Balanchine and Kirstein's collaborative work across multiple genres and institutions, this book reveals their partnership in all of its exciting and ungainly complexity,

showing how the 1930s Balanchine was not the artist that he would eventually become, and how the same was true of the institutions that he and Kirstein jointly created.

The Oxford Handbook of Critical Improvisation Studies

Oxford University Press V. 1. Cognitions -- v. 2. Critical theories

Choreographing Copyright

Race, Gender, and Intellectual Property Rights in American Dance

Oxford University Press But the book also uncovers a host of marginalized figures - from the South Asian dancer Mohammed Ismail, to the African American pantomimist Johnny Hudgins, to the African American blues singer Alberta Hunter, to the white burlesque dancer Faith Dane - who were equally interested in positioning themselves as subjects rather than objects of property, as possessive individuals rather than exchangeable commodities. Choreographic copyright, the book argues, has been a site for the reinforcement of gendered white privilege as well as for challenges to it.

American National Biography

Oxford University Press American National Biography is the first new comprehensive biographical dictionary focused on American history to be published in seventy years. Produced under the auspices of the American Council of Learned Societies, the ANB contains over 17,500 profiles on historical figures written by an expert in the field and completed with a bibliography. The scope of the work is enormous--from the earliest recorded European explorations to the very recent past.

Tappinãó» at the Apollo

The African American Female Tap Dance Duo Salt and Pepper

McFarland In the 1920s and 1930s, Edwina "Salt" Evelyn and Jewel "Pepper" Welch learned to tap dance on street corners in New York and Philadelphia.

By the 1940s, they were Black show business headliners, playing Harlem's Apollo Theater with the likes of Count Basie, Fats Waller and Earl "Fatha" Hines. Their exuberant tap style, usually performed by men, earned them the respect of their male peers and the acclaim of audiences. Based on extensive interviews with Salt and Pepper, this book chronicles for the first time the lives and careers of two overlooked female performers who succeeded despite the racism, sexism and homophobia of the Big Band era.

The Oxford Handbook of The American Musical

Oxford University Press **The Oxford Handbook of the American Musical** presents keywords and critical terms that deepen analysis and interpretation of the musical. Taking into account issues of composition, performance, and reception, the book's contributors bring a wide range of practical and theoretical perspectives to bear on their considerations of one of America's most lively, enduring artistic traditions.

Making Music for Modern Dance

Collaboration in the Formative Years of a New American Art

Oxford University Press **Making Music for Modern Dance** traces the collaborative approaches, working procedures, and aesthetic views of the artists who forged a new and distinctly American art form during the first half of the 20th century. The book offers riveting first-hand accounts from innovative artists in the throes of their creative careers and provides a cross-section of the challenges faced by modern choreographers and composers in America. These articles are complemented by excerpts from astute observers of the music and dance scene as well as by retrospective evaluations of past collaborative practices. Beginning with the careers of pioneers Isadora Duncan, Ruth St. Denis, and Ted Shawn, and continuing through the avant-garde work of John Cage for Merce Cunningham, the book offers insights into the development of modern dance in relation to its music. Editor Katherine Teck's introductions and afterword offer historical context and tie the artists' essays in with collaborative practices in our own time. The substantive notes suggest further materials of interest to students, practicing dance artists and musicians, dance and music history scholars, and to all who appreciate dance.

Beginning Tap Dance

Human Kinetics As part of the new Interactive Dance Series that includes resources for ballet, tap dance, modern dance, and jazz, we bring you **Beginning Tap Dance**. This book helps students learn tap dancing and appreciate it as a performing art. Lisa Lewis, an experienced tap dancer and dance instructor, focuses her book on novice dancers. Her step-by-step instruction will help beginning tap dancers match the beat of their enthusiasm to the rhythm of their feet! Designed for students enrolled in introductory tap dance courses, **Beginning Tap Dance** contains concise descriptions of exercises, steps, and techniques. Featuring more than 70 video clips of tap steps with verbal cues, the web resource helps students review content learned in class or other beginning steps. The web resource also contains learning features to support and extend students' knowledge of tap dance, including assignments, e-journaling prompts, tests of tap dance terminology, a glossary, and links to further study. The book introduces students to the dance form by detailing its physical and mental benefits. With **Beginning Tap Dance**, students also learn about etiquette, proper attire, class expectations, health, and injury prevention for dancers. After basic dance steps are introduced, tap steps are presented in groups with one, two, three, and four or more sounds. Chapters also introduce students to the history, major works, artists, styles, and aesthetics of tap dance as a performing art. As teaching tools, **Beginning Tap Dance** and the accompanying web resource support both academic and kinesthetic learning. Instructions, photos, and video clips of techniques help students practice outside of class. The text and web resource complement studio teaching by providing historical, artistic, and practical knowledge of tap dance plus activities, assessments, and support in skill acquisition. With **Beginning Tap Dance**, students can learn and enjoy performing tap dance as they gain an appreciation of the dance form. **Beginning Tap Dance** is a part of Human Kinetics' Interactive Dance Series. The series includes resources for ballet, tap, modern dance, and jazz that support introductory technique courses taught through dance, physical education, and fine arts departments. Each student-friendly text includes a web resource offering video clips of dance instruction, learning aids, assignments, and activities. The Interactive Dance Series offers students a guide to learning, performing, and viewing dance.

Harlem Renaissance Lives from the African American National

Biography

Oxford University Press, USA **The Harlem Renaissance is the best known and most widely studied cultural movement in African American history. Now, in Harlem Renaissance Lives, esteemed scholars Henry Louis Gates Jr. and Evelyn Brooks Higginbotham have selected 300 key biographical entries culled from the eight-volume African American National Biography, providing an authoritative who's who of this seminal period. Here readers will find engagingly written and authoritative articles on notable African Americans who made significant contributions to literature, drama, music, visual art, or dance, including such central figures as poet Langston Hughes, novelist Zora Neale Hurston, aviator Bessie Coleman, blues singer Ma Rainey, artist Romare Bearden, dancer Josephine Baker, jazzman Louis Armstrong, and the intellectual giant W. E. B. Du Bois. Also included are biographies of people like the Scottsboro Boys, who were not active within the movement but who nonetheless profoundly affected the artistic and political statements that came from Harlem Renaissance figures. The volume will also feature a preface by the editors, an introductory essay by historian Cary D. Wintz, and 75 illustrations.**

Annual Review of Jazz Studies

Scarecrow Press **The Annual Review of Jazz Studies (ARJS) is a journal providing a forum for the ever expanding range and depth of jazz scholarship, from technical analyses to oral history to cultural interpretation. This 14th issue contains four articles that contravene accepted precepts of jazz orthodoxy: John Howland traces the connection between Duke Ellington's extended works and the "symphonic jazz" model of the 1920s; Horace J. Maxile, Jr. takes an unfashionably broad perspective of Charles Mingus's "Ecclusiastics"; Brian Priestley challenges the canonical depiction of Charlie Parker by exploring his ties to the popular music of his time; and John Wriggle presents an extensive examination of the life and work of arranger Chappie Willet.**

Hollywood Musicals, the Film Reader

Psychology Press **This book explores one of the most popular genres in film history. Combining classic and recent articles, each section explores a central issue of the musical, including: the musical's significance as a genre; the musical's own particular representation of sexual difference; the idea of camp, both through stars such as Judy Garland and Carmen Miranda and musicals themselves; and the displacement of race in Hollywood's representations of entertainment. Each section features an editor's**

introduction setting debates in context.

Embodied Difference

Divergent Bodies in Public Discourse

Rowman & Littlefield **Focusing on the body as a visual and discursive platform across public space, this book explores marginalization as a sociocultural practice and hegemonic schema. The chapters center upon physical contexts, discursive spaces, and philosophical arenas to deconstruct seemingly intrinsic connections between body and behavior, whiteness, and normativity.**

Stealing the Show

African American Performers and Audiences in 1930s Hollywood

Univ of California Press **Stealing the Show is a study of African American actors in Hollywood during the 1930s, a decade that saw the consolidation of stardom as a potent cultural and industrial force. Petty focuses on five performers whose Hollywood film careers flourished during this period—Louise Beavers, Fredi Washington, Lincoln “Stepin Fetchit” Perry, Bill “Bojangles” Robinson, and Hattie McDaniel—to reveal the “problematic stardom” and the enduring, interdependent patterns of performance and spectatorship for performers and audiences of color. She maps how these actors—though regularly cast in stereotyped and marginalized roles—employed various strategies of cinematic and extracinematic performance to negotiate their complex positions in Hollywood and to ultimately “steal the show.” Drawing on a variety of source materials, Petty explores these stars’ reception among Black audiences and theorizes African American viewership in the early twentieth century. Her book is an important and welcome contribution to the literature on the movies.**

Gotta Dance!

The Rhythms of Jazz and Tap

The Rosen Publishing Group, Inc **Explores the history of jazz and tap dancing, what is involved in becoming a dancer, and what to look for when watching**

a jazz or tap dancing performance.

The Encyclopedia of Vaudeville

Univ. Press of Mississippi **The Encyclopedia of Vaudeville provides a unique record of what was once America's preeminent form of popular entertainment from the late 1800s through the early 1930s. It includes entries not only on the entertainers themselves, but also on those who worked behind the scenes, the theatres, genres, and historical terms. Entries on individual vaudevillians include biographical information, samplings of routines and, often, commentary by the performers. Many former vaudevillians were interviewed for the book, including Milton Berle, Block and Sully, Kitty Doner, Fifi D'Orsay, Nick Lucas, Ken Murray, Fayard Nicholas, Olga Petrova, Rose Marie, Arthur Tracy, and Rudy Vallee. Where appropriate, entries also include bibliographies. The volume concludes with a guide to vaudeville resources and a general bibliography. Aside from its reference value, with its more than five hundred entries, The Encyclopedia of Vaudeville discusses the careers of the famous and the forgotten. Many of the vaudevillians here, including Jack Benny, George Burns and Gracie Allen, Jimmy Durante, W. C. Fields, Bert Lahr, and Mae West, are familiar names today, thanks to their continuing careers on screen. At the same time, and given equal coverage, are forgotten acts: legendary female impersonators Bert Savoy and Jay Brennan, the vulgar Eva Tanguay with her billing as "The I Don't Care Girl," male impersonator Kitty Doner, and a host of "freak" acts.**

Experiencing Dance

From Student to Dance Artist

Human Kinetics **This book takes students through the learning process to become an expert dancer. It provides the skills required to identify movement potential, warm up & cool down effectively, express ideas through dance, develop choreography & construct a professional portfolio.**

Embodying Liberation

The Black Body in American Dance

LIT Verlag Münster **A collection of essays concerning the black body in American dance, EmBODYing Liberation serves as an important contribution to the growing field of scholarship in African American dance, in particular the strategies used by individual artists to contest and liberate racialized stagings of the black body. The collection features special essays by Thomas DeFrantz and Brenda Dixon Gottschild, as well as**

an interview with Isaac Julien.

Music Makes Me

Fred Astaire and Jazz

Univ of California Press Fred Astaire is best known for his brilliant dancing in the movie musicals of the 1930s, but in *Music Makes Me*, Todd Decker argues that Astaire's work as a dancer and choreographer, particularly in the realm of tap dancing, made a significant contribution to the art of jazz.

Class Act

The Jazz Life of Choreographer Cholly Atkins

Columbia University Press Cholly Atkins's career has spanned an extraordinary era of American dance. He began performing during Prohibition and continued his apprenticeship in vaudeville, in nightclubs, and in the army during World War II. With his partner, Honi Coles, Cholly toured the country, performing with such jazz masters as Louis Armstrong, Cab Calloway, and Count Basie. As tap reached a nadir in the fifties, Cholly created the new specialization of "vocal choreography," teaching rhythm-and-blues singers how to perform their music by adding rhythmical dance steps drawn from twentieth-century American dance, from the Charleston to rhythm tap. For the burgeoning Motown record label, Cholly taught such artists as the Supremes, Smokey Robinson and the Miracles, the Temptations, Gladys Knight and the Pips, and Marvin Gaye to command the stage in ways that would enhance their performances and "sell" their songs. *Class Act* tells of Cholly's boyhood and coming of age, his entry into the dance world of New York City, his performing triumphs and personal tragedies, and the career transformations that won him gold records and a Tony for choreographing *Black and Blue* on Broadway. Chronicling the rise, near demise, and rediscovery of tap dancing, the book is both an engaging biography and a rich cultural history.

The Musical

Race, Gender and Performance

Wallflower Press Examining not only the structure and style of the musical, Susan Smith also addresses the relationship between narrative and musical numbers. The text also addresses the way in which image and

soundtrack are connected, the possibility of dance and music as language and the role and representation of women and ethnic characters. Films studied include *Top Hat* (1935), *The Wizard of Oz* (1939), *Cabin in the Sky* (1943), *An American in Paris* (1951), *West Side Story* (1961) *Dancer in the Dark* (2000), and *Moulin Rouge* (2001).

Gregory Hines

[Infobase Publishing](#) * **Critically acclaimed biographies of history's most notable African-Americans** * **Straightforward and objective writing** * **Lavishly illustrated with photographs and memorabilia** * **Essential for multicultural studies**

Focus On: 100 Most Popular Vaudeville Performers

[e-artnow sro](#)

Bill [Bojangles] Robinson

Dancer

[Cavendish Square Publishing, LLC](#) **Bill [Bojangles] Robinson was known for his incredible dancing skills, but there was so much more to him. Learn about his life, his tap dancing, and his influence during the Harlem Renaissance and beyond.**