

# Dance Quotes By Famous Dancers

## Mary Simonson

**50 Dance Quotes** Olive Swan,2014-02-28 The most intriguing dance quotes from the dance community, famous dancers, and dance choreographers, within the last century about dancing, the dancer and the dance. A total of 50 quotes to get the dancer, the artist, and the lay person up and moving in dance! The Best Dance Quotes to keep you motivated \*in dance \*in the arts \*for life.

**Twenty-eight Artists and Two Saints** Joan Acocella,2008-02-12 Here is a dazzling collection from Joan Acocella, one of our most admired cultural critics: thirty-one essays that consider the life and work of some of the most influential artists of our time (and two saints: Joan of Arc and Mary Magdalene). Acocella writes about Primo Levi, Holocaust survivor and chemist, who wrote the classic memoir, *Survival in Auschwitz*; M.F.K. Fisher who, numb with grief over her husband's suicide, dictated the witty and classic *How to Cook a Wolf*; and many other subjects, including Dorothy Parker, Mikhail Baryshnikov, and Saul Bellow. *Twenty-Eight Artists and Two Saints* is indispensable reading on the making of art—and the courage, perseverance, and, sometimes, dumb luck that it requires.

**Dance Theory** Tilden Russell,2020-03-02 The history of dance theory has never been told. Writers in every age have theorized prescriptively, according to their own needs and ideals, and theorists themselves having continually asserted the lack of any pre-existing dance theory. *Dance Theory: Source Readings from Two Millennia of Western Dance* revives and reintegrates dance theory as a field of historical dance studies, presenting a coherent reading of the interaction of theory and practice during two millennia of dance history. In fifty-five selected readings with explanatory text, this book follows the various constructions of dance theories as they have morphed and evolved in time, from ancient Greece to the twenty-first century. *Dance Theory* is a collection of source readings that, commensurate with current teaching practice, foregrounds dance and performance theory in its presentation of western dance forms. Divided into nine chapters organized chronologically by historical era and predominant intellectual and artistic currents, the book presents a history of an idea from one generation to another. Each chapter contains introductions that not only provide context and significance for the individual source readings, but also create narrative threads that link different chapters and time periods. Based entirely on primary sources, the book makes no claim to cite every source, but rather, in connecting the dots between significant high points, it attempts to trace a coherent and fair narrative of the evolution of dance theory as a concept in Western culture.

Reading Dance Robert Gottlieb, 2008-11-04 Robert Gottlieb's immense sampling of the dance literature—by far the largest such project ever attempted—is both inclusive, to the extent that inclusivity is possible when dealing with so vast a field, and personal: the result of decades of reading. It limits itself of material within the experience of today's general readers, avoiding, for instance, academic historical writing and treatises on technique, its earliest subjects are those nineteenth-century works and choreographers that still resonate with dance lovers today: Giselle, The Sleeping Beauty, Swan Lake; Bournonville and Petipa. And, as Gottlieb writes in his introduction, "The twentieth century focuses to a large extent on the achievements and personalities that dominated it—from Pavlova and Nijinsky and Diaghilev to Isadora Duncan and Martha Graham, from Ashton and Balanchine and Robbins to Merce Cunningham and Paul Taylor and Twyla Tharp, from Fonteyn and Farrell and Gelsey Kirkland ("the Judy Garland of Ballet") to Nureyev and Baryshnikov and Astaire—as well as the critical and reportorial voices, past and present, that carry the most conviction." In structuring his anthology, Gottlieb explains, he has "tried to help the reader along by arranging its two hundred-plus entries into a coherent groups." Apart from the sections on major personalities and important critics, there are sections devoted to interviews (Tamara Toumanova, Antoinette Sibley, Mark Morris); profiles (Lincoln Kirstein, Bob Fosse, Olga Spessivtseva); teachers; accounts of the birth of important works from Petrouchka to Apollo to Push Comes to Shove; and the movies (from Arlene Croce and Alastair Macauley on Fred Astaire to director Michael Powell on the making of The Red Shoes). Here are the voices of Cecil Beaton and Irene Castle, Ninette de Valois and Bronislava Nijinska, Maya Plisetskaya and Allegra Kent, Serge Lifar and José Limón, Alicia Markova and Natalia Makarova, Ruth St. Denis and Michel Fokine, Susan Sontag and Jean Renoir. Plus a group of obscure, even eccentric extras, including an account of Pavlova going shopping in London and recipes from Tanaquil LeClerq's cookbook." With its huge range of content accompanied by the anthologist's incisive running commentary, Reading Dance will be a source of pleasure and instruction for anyone who loves dance.

**Belly Dance, Pilgrimage and Identity** Barbara Sellers-Young, 2016-11-07 This book examines the globalization of belly dance and the distinct dancing communities that have evolved from it. The history of belly dance has taken place within the global flow of sojourners, immigrants, entrepreneurs, and tourists from the nineteenth to the twenty-first century. In some cases, the dance is transferred to new communities within the gender normative structure of its original location in North Africa and the Middle East. Belly dance also has become part of popular culture's Orientalist infused discourse. The consequence of this discourse has been a global revision of the solo dances of North Africa and the Middle East into new genres that are still part of the larger belly dance community but are distinct in form and meaning from the dance as practiced within communities in North Africa and the Middle East.

*Night's Dancer* Yaël Tamar Lewin, 2015-08-14 The biography of the first African-American prima ballerina Winner of the The Marfield Prize / National Award for Arts Writing (2011) Dancer Janet Collins, born in New Orleans in 1917 and raised in

Los Angeles, soared high over the color line as the first African-American prima ballerina at the Metropolitan Opera. Night's Dancer chronicles the life of this extraordinary and elusive woman, who became a unique concert dance soloist as well as a black trailblazer in the white world of classical ballet. During her career, Collins endured an era in which racial bias prevailed, and subsequently prevented her from appearing in the South. Nonetheless, her brilliant performances transformed the way black dancers were viewed in ballet. The book begins with an unfinished memoir written by Collins in which she gives a captivating account of her childhood and young adult years, including her rejection by the Ballet Russe de Monte Carlo. Dance scholar Yaël Tamar Lewin then picks up the thread of Collins's story. Drawing on extensive research and interviews with Collins and her family, friends, and colleagues to explore Collins's development as a dancer, choreographer, and painter, Lewin gives us a profoundly moving portrait of an artist of indomitable spirit.

**25 Best Dance Quotes** Olive Amber Swan, 2013-03-18 The most intriguing dance quotes from the dance community, dancers, and dance choreographers, within the last century about the dancer and the dance. A total of 50 quotes to get the dancer, the artist, and the lay person up and moving in dance!

The Dance and Opera Stage Manager's Toolkit Susan Fenty Studham, Michele Kay, 2024-09-30 The Dance and Opera Stage Manager's Toolkit details unique perspectives and approaches to support stage managers beginning to navigate the fields of dance and opera stage management in live performance. This book demystifies the genre-specific protocols and vocabularies for stage managers who might be unfamiliar with these fields and discusses common practices. Filled with valuable industry-tested tools, templates, and practical information, The Dance and Opera Stage Manager's Toolkit is designed to assist stage managers interested in pursuing these performance genres. The book also includes interviews and contributions from a range of professional stage managers working in dance and opera. From the student stage manager studying in Theatrical Design and Production university programs to the experienced stage manager wanting to broaden their skill set, this book provides resources and advice for a successful transition into these worlds. The Dance and Opera Stage Manager's Toolkit includes access to an online repository of resources and paperwork examples to help jumpstart the reader's journey into dance and opera stage management. To access these resources, visit [www.routledge.com/9780367566579](http://www.routledge.com/9780367566579).

*A Companion to The Iliad* Malcolm M. Willcock, 2013-08-14 Those who are able to read Homer in Greek have ample recourse to commentaries, but the vast majority who read the Iliad in translation have not been so well served—the many available translations contain few, if any, notes. For these readers, Malcolm M. Willcock provides a line-by-line commentary that explains the many factual details, mythological allusions, and Homeric conventions that a student or general reader could not be expected to bring to an initial encounter with the Iliad. The notes, which always relate to particular lines in the text, have as their prime aim the simple, factual explanation of things the inexperienced reader would be unlikely to have at

his or her command (What is a hecatomb? Who is Atreus' son?). Second, they enhance an appreciation of the Iliad by illuminating epic style, Homer's methods of composition, the structure of the work, and the characterization of the major heroes. The Homeric Question, concerning the origin and authorship of the Iliad, is also discussed. Professor Willcock's commentary is based on Richmond Lattimore's translation—regarded by many as the outstanding translation of the present generation—but it may be used profitably with other versions as well. This clearly written commentary, which includes an excellent select bibliography, will make one of the touchstones of Western literature accessible to a wider audience.

Worlding Dance S. Foster, 2009-06-10 What world has been constructed for dancing through the use of the term 'world dance'? What kinds of worlds do we as scholars create for a given dance when we undertake to describe and analyze it? This book endeavours to make new epistemological space for the analysis of the world's dance by offering a variety of new analytic approaches.

*The Billboard*, 1928

**Dance Legacies of Scotland** Mats Melin, Jennifer Schoonover, 2020-12-30 Dance Legacies of Scotland compiles a collage of references portraying percussive Scottish dancing and explains what influenced a wide disappearance of hard-shoe steps from contemporary Scottish practices. Mats Melin and Jennifer Schoonover explore the historical references describing percussive dancing to illustrate how widespread the practice was, giving some glimpses of what it looked and sounded like. The authors also explain what influenced a wide disappearance of hard-shoe steps from Scottish dancing practices. Their research draws together fieldwork, references from historical sources in English, Scots, and Scottish Gaelic, and insights drawn from the authors' practical knowledge of dances. They portray the complex network of dance dialects that existed in parallel across Scotland, and share how remnants of this vibrant tradition have endured in Scotland and the Scottish diaspora to the present day. This book will be of interest to scholars and students of Dance and Music and its relationship to the history and culture of Scotland.

**1001 Best Websites for Kids** Lynn C. Gustafson, Deirdre Kelly, 2001

**Body Knowledge** Mary Simonson, 2013-11 While female performers in the early 20th century were regularly advertised as dancers, mimics, singers, or actresses, they wove together techniques and elements drawn from a wide variety of genres and media. Onstage and onscreen, performers borrowed from musical scores and narratives, referred to contemporary shows, films, and events, and mimicked fellow performers. Behind the scenes, they experimented with cross-promotion and new advertising techniques and technologies to broadcast images and tales of their performances and lives well beyond the walls of American theaters, cabarets, and halls. The performances and conceptions of art that emerged were innovative, compelling, and deeply meaningful. Body Knowledge examines these performances and the performers behind them, highlighting the Ziegfeld Follies and The Passing Show revues, Salome dancers, Isadora Duncan's Wagner dances, Adeline

Genée and Bessie Clayton's danced histories, Hazel Mackaye and Ruth St. Denis's pageants, and Anna Pavlova's opera and film projects. As a whole, it re-imagines early twentieth-century art and entertainment as both fluid and convergent.

**The Routledge Companion to the Contemporary Musical** Jessica Sternfeld, Elizabeth L. Wollman, 2019-08-16 The Routledge Companion to the Contemporary Musical is dedicated to the musical's evolving relationship to American culture in the late twentieth and early twenty-first centuries. In the past decade-and-a-half, international scholars from an ever-widening number of disciplines and specializations have been actively contributing to the interdisciplinary field of musical theater studies. Musicals have served not only to mirror the sociopolitical, economic, and cultural tenor of the times, but have helped shape and influence it, in America and across the globe: a genre that may seem, at first glance, light-hearted and escapist serves also as a bold commentary on society. Forty-four essays examine the contemporary musical as an ever-shifting product of an ever-changing culture. This volume sheds new light on the American musical as a thriving, contemporary performing arts genre, one that could have died out in the post-Tin Pan Alley era but instead has managed to remain culturally viable and influential, in part by newly embracing a series of complex contradictions. At present, the American musical is a live, localized, old-fashioned genre that has simultaneously developed into an increasingly globalized, tech-savvy, intensely mediated mass entertainment form. Similarly, as it has become increasingly international in its scope and appeal, the stage musical has also become more firmly rooted to Broadway—the idea, if not the place—and thus branded as a quintessentially American entertainment.

**Fortnightly Review** ,1913

The Fortnightly Review ,1913

**The Fortnightly** ,1913

The Bedhaya Court Dances of Central Java Clara Brakel-Papenhuijzen, 2023-11-27 The ritual bedhaya dances of the Central Javanese courts form a highly valued expression of Javanese culture. These stately dance forms, comprising complex choreographies executed to the accompaniment of archaic songs and gamelan music, are part of the cultural tradition of the Mataram dynasty. They have been preserved in the two main court centres of Central Java: Surakarta and Yogyakarta. The contents of the book range from a relatively general introduction to a detailed analysis of structural, formal features of the dances. Included are theories on the origin, social context and esoteric meaning, as well as 19th and 20th century scores of performances. The two main components of the art form, choral singing and group dancing, have each been discussed in a separate chapter. A number of song texts and choreographies, transcribed from palace manuscripts, are published for the first time. These songs represent an archaic singing style, which holds important information on the development of Javanese vocal and instrumental music. An analysis of bedhaya choreographies which are seldom performed nowadays may serve to prevent the impending disappearance of this beautiful and stylized art form. The choreographic discussion has been

visualized on a 60 minute video-tape, produced from research material which was filmed between 1983-1985. This video-tape may be ordered from the author.

**Creating Musical Theatre** Lyn Cramer, 2013-09-12 Featuring interviews with top directors and choreographers, Creating Musical Theatre is the first book to give a fascinating insight into the creative processes driving the musical theatre revival.

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