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Spiced with wit and strong opinions, the third installment in Daniel Nagrin's trilogy explores the art of choreography through the life's work of an important

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artist. This is the first book to approach choreography through content rather than structure.

The first in a trilogy of books by one of the leading figures in American dance, *Dance and the Specific Image* includes more than 100 improvisational structures that Daniel Nagrin created with his company, the Workgroup, and taught in dance classes and workshops throughout the United States. Robby Barnett of the Pilobolus Dance Theater called the book "a vivid and fascinating document of his thinking—more movement and performance and, of course, on his own extraordinary life in dance."

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 understood 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 cine-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.

Writing in *Dance Research Journal*, Joellen A. Meglin of Temple University called *The Six Questions*, "a nerve-hitting, nitty-gritty, accept-nothing-bogus, action-painted account of the dance performance process based on a lifetime of creative performance, choreography, and teaching." Nagrin's second volume focuses on the theory of acting technique for dance performance and includes a workbook of exercises.

The concept of »worldmaking« is based on the idea that 'the world' is not given, but rather produced through language, actions, ideas and perception. This collection of essays takes a closer look at various hybrid and disparate worlds related to dance and choreography. Coming from a broad range of different backgrounds and disciplines, the authors inquire into the ways of producing 'dance worlds': through artistic practice, discourse and media, choreographic form and dance material. The essays in this volume critically reflect the predominant topos of dance as something fleeting and ephemeral - an embodiment of the Other in modernity. Moreover, they demonstrate that there is more than just one universal »world of dance«, but rather a multitude of interrelated dance worlds with more emerging every day.

Choreography has been thoroughly updated to help students develop their skills in each step of the choreographic experience, from finding an idea to staging the performance. The text comes with a new web resource that offers video clips and supplemental learning activities.

Daniel Lewis's legacy as a hugely influential choreographer and teacher of modern dance is celebrated in this biography. It showcases the many roles he played in the dance world by organizing his story around various aspects of his work, including his years at the Juilliard School, dancing and touring with

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the Jose Limon Company, staging Limon's masterpieces around the world, directing his own company (Daniel Lewis Dance Repertory Company), writing and choreographing operas and musicals, and his years as dean of dance at New World School of the Arts. His life has spanned a particular period of growth of modern and contemporary dance, and his biography gives insight into how the artistic and journalistic perspectives on modern dance were influenced by what was occurring in the broader dance and arts communities. The book also offers rarely seen photographs and interviews with unique perspectives on many dance luminaries.

First Published in 1995. Routledge is an imprint of Taylor & Francis, an informa company.

The Choreography of Antony Tudor: Focus on Four Ballets presents both an analytical overview of the ballets created for the stage by Antony Tudor and an in-depth critical analysis of four key works: Jardin aux Lilas (1936), Dark Elegies (1937), Pillar of Fire (1942), and The Leaves Are Fading (1975). Tudor was a British choreographer who spent a large part of his working life in the United States, and although he was not prolific in his output, his works include several masterpieces of twentieth-century ballet repertoire. Characteristic of his work is an exceptionally creative and sensitive relationship of choreography with music, a relationship different from that developed by his equally musical contemporary, George Balanchine, in that it privileges subtle layers of dramatic, often psychological, exposition as well as complex mythmical structures. Tudor's ballets invariably involve a psychological human dimension, even when there is no story as such, and it is these two strands - the musical and the dramatic - that the choreographer exploits with consummate skill in the best of his work.

A comprehensive book that covers all aspects of choreography from the most fundamental techniques to highly sophisticated artistic concerns. The Intimate Act of Choreography presents the what and how of choreography in a workable format that begins with basics- - time, space, force -- and moves on to the more complex issues faced by the intermediate and advanced choreographer -- form, style, abstraction, compositional structures, and choreographic devices. The format of the book evolved from the idea that improvisation is a good way to learn choreography. This approach is in harmony with widely accepted dance philosophies that value the unique quality of each individual's creativity. After discussing a concept, the authors provide improvisations, and choreographic studies that give the student a physical experience of that concept. The language is stimulating an innovative, rich in visual images that will challenge the choreographer to explore new directions in movement. The book is for serious dance students and professionals who are interested in both the practical and theoretical aspects of the art, dancers who are just starting to choreograph, and teachers who are seeking fresh ideas and new approaches to use with young choreographers. (A Teacher's Addendum offers suggestions on how to use the material in the classroom.) It is a guide, a text, and an extensive resource of every choreographic concept central to the art form.

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