

NEW YORK CITY CENTER
EDUCATION



FEBRUARY 2022

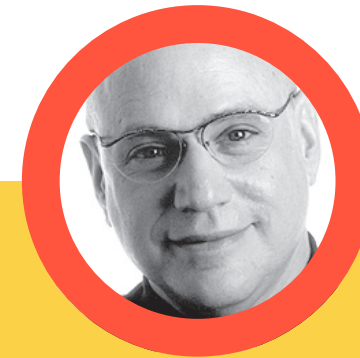
BEHIND THE CURTAIN:
ENCORES! *THE TAP DANCE KID*

Your personal guide to the production.



MEET THE CREATIVE TEAM

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Henry Krieger (Music) began composing in his twenties. He is best known for the musical *Dreamgirls*, which was nominated for thirteen Tony Awards. In addition to *The Tap Dance Kid*, Krieger composed the music for *Side Show*, which was also Tony nominated for Best Score. His other works include *Everything's Ducky*, *KEPT*, *Hats*, and *Romantic Poetry*.



Robert Lorick (Lyrics) was a lyricist, writer and actor. For *The Tap Dance Kid*, he received a Grammy nomination for best cast album. His writing was also featured on ABC's *All My Children*, Disney's *Polly Comin' Home*, and for the theme song for NBC's *Millennium Special*. As an actor, he voiced ads for Volvo, Cadillac, Ford, and American Express. He was also known as the "voice of Chanel" for more than a decade.



Charles Blackwell (Book) received a Tony Nomination for the book of *The Tap Dance Kid*. In addition to his work as a writer, Blackwell was also a dancer and stage manager. He stage managed many shows including *Promises, Promises*, *The Wiz*, *Nine*, and *Sunday in the Park with George*. Blackwell also wrote the screenplay for *A Piece of the Action*, a film starring Sidney Poitier.



Kenny Leon (Director) is a Tony and Obie Award-winning and Emmy-nominated Broadway and Television director. He is the 2020 Legends Hall of Fame Inductee. Most recently, he directed the Broadway premiere of Charles Fuller's Pulitzer Prize-winning masterpiece, *A Soldier's Play*. He also directed *The Underlying Chris* at Second Stage Theatre Company and this past summer's acclaimed production of *Much Ado About Nothing* at the Delacorte/Shakespeare in the Park. Broadway: *A Soldier's Play*; *American Son*; *Children of a Lesser God*; *Holler If Ya Hear Me*; *A Raisin in the Sun* (Tony Award; 2014); *The Mountaintop*; *Stick Fly*; August Wilson's *Fences*, *Gem of the Ocean*, and *Radio Golf*. Off-Broadway: *Everybody's Ruby*, *Emergence-See!* (The Public), *Smart People* (Second Stage). Television: *American Son* (adapted for Netflix), *Hairspray Live!*, *The Wiz Live!*, *Steel Magnolias*, *Dynasty*, *In My Dreams*. Author, *Take You Wherever You Go*. Artistic director emeritus, Kenny Leon's True Colors Theatre Company.



Jared Grimes (Choreographer) has danced alongside legends such as Wynton Marsalis, Gregory Hines, Ben Vereen, Jerry Lewis, Fayard Nicholas, Mariah Carey, Common, Busta Rhymes, the Roots, and also performed for Barack Obama and Ted Kennedy at the Kennedy Center. Recently, Grimes directed and choreographed Signature Theater's production of *After Midnight*. Other Choreography credits include *42nd Street* (Drury Lane Theatre, Ordway Award, 2018 Jeff Award for Best Choreography), *Lights Out: Nat King Cole* (Geffen Playhouse, Peoples Light, 2020 Los Angeles Drama Critics Circle Award for Choreography, 2018 Barrymore Award for Best Choreography), *Ain't Misbehavin'*, *Jelly's Last Jam*, *The Scottsboro Boys* (Signature Theater), and Cirque du Soleil's *Banana Shpeel*. Broadway credits include *Holler If Ya Hear Me* (Associate Choreographer), *After Midnight* ("Tap Mathematician" Choreographer), and *A Soldier's Play* (Private Tony Smalls). Currently playing Adrian Shannon in Netflix's *Manifest*.



Lydia Diamond (Book Adaptation) is an award-winning playwright whose work includes *Toni Stone* (2019 premiere, Roundabout Theatre Company), *Smart People*, *Stick Fly* (Broadway), *Voyeurs de Venus*, *Harriet Jacobs*, and *The Bluest Eye*. Her work has been performed at Arena Stage, Company One, Goodman Theatre, Congo Square, Huntington Theatre Company, and Steppenwolf Theatre. Diamond has been a W. E. B. DuBois Institute Fellow at Harvard, a Sundance Playwright Lab Creative Advisor, a Harvard Radcliffe Institute Fellow, a Sally B. Goodman Fellow, and a National Endowment for the Arts/Theatre Communications Group playwright. She was a Consulting Producer and co-writer for Showtime's 4th season of *The Affair* and nominated for a Writer's Guild Award for best Drama Episode. She has also written for projects on HBO and Hulu. She sits on the Dramatists Guild Legal Defense Fund board and is on faculty at University of Illinois at Chicago.

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MEET THE CAST



**TRACEE
BEAZER AS
CAROLE**

Tracee Beazer is beyond thrilled to be making her Encores! debut! She was last seen playing Bulda in Broadway's *Frozen*. Other Broadway credits include: *Something Rotten*, *Honeymoon In Vegas*, *Holler If Ya Hear Me*, *Memphis*, *The Wedding Singer*, *Good Vibrations*, and *Hairspray*. Off-Broadway: *Radiant Baby*, *Two Gentlemen of Verona*, and *Pirates of Penzance*. Film/TV: *Bedlam: The Series*, *The Baker and the Beauty*, *God Friended Me*, *Rise*, *House of Cards*, *Law & Order SVU*, *Spinning Into Butter*, and *Camp*.



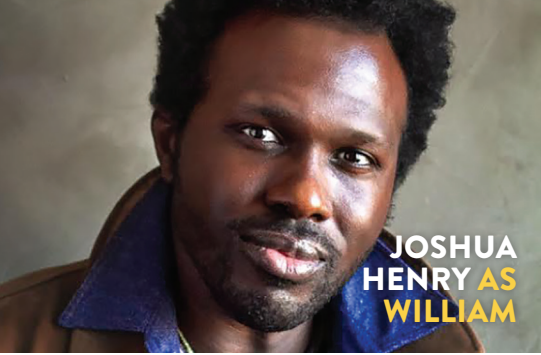
**ALEXANDER
BELLO AS
WILLIE**

Broadway: *Caroline, or Change*; *The Rose Tattoo*; *All My Sons*. Television: *And Just Like That* (HBO); *John Mulaney & The Sack Lunch Bunch* (Netflix). Alexander is thrilled to be making his Encores! debut and thanks Kenny Leon and Jared Grimes for this opportunity, John Mara Jr. and DeWitt Fleming for helping him get here, his family and friends for their extremely loud and overly enthusiastic support, and his grandmother, Mamie, for her tap-dancing genes! IG: @thealexanderbello



**DEWITT
FLEMING
JR AS
DADDY
BATES**

Regional: Signature Theater's *After Midnight*, Miami New Drama's *A Wonderful World* (Stepin' Fetchit), National Black Theater Festival's *Jelly's Last Jam* (Jelly), Signature Theater's *Scottsboro Boys* (Ozie/Ruby), Alliance Theater's *Sophisticated Ladies* (Lead), Alpine Theater Project's *Jesus Christ Superstar* (Simon). National Tours: *Riverdance* (Lead Tapper, Baritone Soloist), Cirque Du Soliel's *Banana Shpeel* (Ensemble, featured tapper). Off- Bwy: *Midsummer: A Shakespearience* (Oberon), *Cotton Club Parade* (Lead/Nicholas Brother), *Orphan Train* (conductor), *Pearl* (Bill Bailey), *Dutchman* (Clay), *Richard III* (Grey). TV/Film: *Boardwalk Empire*, *Smash*, *Limitless*, *How to be Single*. DeWitt is the proud owner of DeW It Right Tap Mics. www.dewittrighttapmics.com www.dewittflemingjr.com follow him on instagram @dewittflemingjrdotcom



**JOSHUA
HENRY AS
WILLIAM**

Joshua Henry stars opposite Jason Momoa in *See* for Apple TV. Stay tuned for Season 2! Recently Joshua starred in *The Wrong Man* at MCC Theatre. Prior to his critically acclaimed performance in *The Wrong Man*, Joshua starred on Broadway as the iconic Billy Bigelow in the revival of *Carousel* for which he received a Tony and Grammy nomination. Before headlining in *Carousel*, Joshua starred as Aaron Burr in the cultural phenomenon, *Hamilton*, in Chicago and Los Angeles. Joshua has also starred on Broadway as Noble Sissle in George C. Wolfe's Tony-nominated musical *Shuffle Along*. Joshua was Tony-nominated for his star turn as Flick in the musical *Violet*. He received Drama Desk, Outer Critics Circle and Drama League Award nominations for his thrilling, show-stopping performance. He was previously nominated for a Tony Award for his leading role in Susan Stroman's *The Scottsboro Boys*. Other Broadway credits include leading roles in *Porgy and Bess*, Green Day's *American Idiot*, and he recently closed the revival of Sara Bareilles' *Waitress* as Dr. Pomatter this holiday season. Film: *Tick, Tick...Boom* (Netflix/ Imagine Entertainment). Joshua's EP *Guarantee* is available on all music platforms, and his debut album *Grow* is now available for purchase and download!



**TREVOR
JACKSON AS
DIPSEY**

Trevor Jackson currently stars on hit show *Grown-ish*. He recently starred as the lead of the Sony feature *Superfly*. Trevor garnered critical acclaim for the Netflix original feature film *Burning Sands*, which premiered at Sundance 2017. Previously, Trevor was in the 2016 season Emmy nominated series *American Crime* opposite Regina King. Trevor started acting, singing, and dancing professionally at the age of 5 when he started touring with Broadway's *The Lion King* playing Young Simba.



**SHAHADI
WRIGHT
JOSEPH AS
EMMA**

Shahadi Wright Joseph made her Broadway debut at age nine playing Young Nala in *The Lion King* before joining the original Broadway cast of *School Of Rock*. Her TV credits include NBC's *Hairspray Live!* and Amazon's *Them* which premiered in 2021. Her 2019 big screen debut in Jordan Peele's horror blockbuster *Us* earned a Hollywood Critics Award after which she re-claimed her role as Young Nala in the live action version of *The Lion King*.



**CHANCE
SMITH AS
WINSLOW**

Chance Smith is a native of Brooklyn, NY and is a student at the Professional Performing Arts School in NYC. Recent credits include the CBS series *Bull* (Young Leo) and the PBS animated series *Alma's Way* (Howard). Other credits include the Hallmark feature film *Holiday in Harlem* and *The Lion King* Broadway National Tour (Young Simba). Chance sings and plays electric guitar. He is represented by Paradigm NY and The SquarePeg Group, Inc. (management). @chanceksmith



**ADRIENNE
WALKER AS
GINNIE**

Adrienne Walker, proud graduate of Spelman College, made her Broadway debut as Nala in Disney's *The Lion King* and has now returned to the role. She starred as Hattie in the Broadway revival of *Kiss Me Kate* alongside Kelli O'Hara and Corbin Bleu. Regional theatre credits: *Porgy and Bess*, *Rent*, *Hair*, *Dreamgirls*, *Agamemnon*, *Iphigenia in Aulis* and *The Color Purple*. Adrienne is the founder of 32 Bar Cut – a platform for actors. www.adriennemwalker.com

HISTORY OF TAP

BY
RYAN P. CASEY

Tap dancing derives from the percussive rhythms of African music and dance, which came to America during the Transatlantic Slave Trade from the 16th to the 19th centuries. The drumming and dancing of African slaves influenced the jigs and reels of English and Irish immigrants, especially in the southern United States where slave plantations were popular. In 1842, famed author Charles Dickens toured Manhattan and was awed by a performance from William Henry Lane, who became known as “Master Juba.” Lane’s fast, percussive, and expressive dancing is the origin of what we know today as tap dancing.

Because audiences at the time would not tolerate seeing a Black dancer on stage, Lane danced in blackface, a crude form of theatrical makeup often used by white performers to satirize African-Americans during performances known as minstrel shows. He also participated in the Vaudeville performance circuit, which featured a variety of individual acts such as singing, dancing, and comedy. Tap dance was a frequent act. Some Vaudeville stars had successful careers

on Broadway or in film, such as Bill “Bojangles” Robinson. Robinson broke racial boundaries when he danced with child star Shirley Temple in *The Little Colonel*; they were the first interracial duo in a Hollywood film. Today, Robinson’s birthday, May 25th, is celebrated as National Tap Dance Day in the United States.

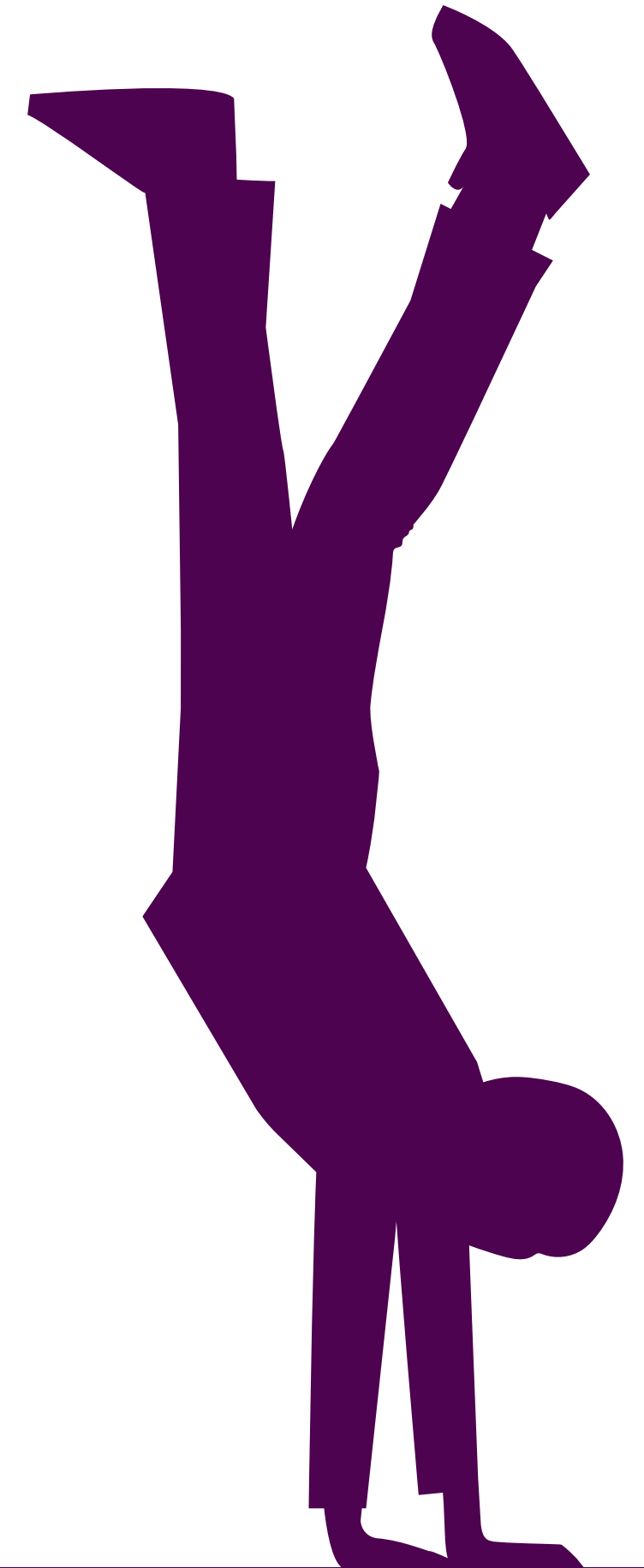
In 1921, the musical *Shuffle Along* became the first Broadway show with an all-Black cast. The production’s success contributed to the Harlem Renaissance, a period of rich cultural development in uptown Manhattan. At The Cotton Club, a popular nightclub, tap dancers such as The Nicholas Brothers performed with up-and-coming jazz luminaries Duke Ellington and Cab Calloway. Not far from there was the Hoofers Club, a room in the basement of a billiard hall where tap dancers—almost exclusively Black men—would gather to hone their footwork and partake in friendly competition. In addition to Robinson, another famous “hooper” who frequented the club was John Bubbles. While Robinson danced upright on the balls of his feet, Bubbles incorporated heel drops into

his dancing, a key element of what became known as “rhythm tap.”

After Robinson passed away in 1949, Hoofers Club regulars Charles “Honi” Coles and James “Buster” Brown became two of the 21 original members of the Copasetics, a group dedicated to preserving Robinson’s memory. The Copasetics maintained tap’s presence in Harlem, choreographed Broadway musicals such as *Black and Blue*, and mentored the next generation of tap choreographers and performers. Together, they developed repertory that is still taught and presented around the world.

Today, many Black tap artists continue to share tap and its history with students and audiences of all ages. Savion Glover, an understudy of the original production of *The Tap Dance Kid*, choreographed the 2016 Broadway revival of *Shuffle Along*. Bril Barrett, who performed with the original touring company of *The Tap Dance Kid*, is a tap educator and activist in Chicago. Tap sensation Dormeshia recently won the prestigious Jacob’s Pillow Dance Award and Dance Magazine Award. Additionally, Bronx native Ayodele Casel choreographed the Encores! production of *Really, Rosie* and participated in the inaugural City Center On the Move performance series.

There is no doubt that tap’s percussive moves and beats have a cultural influence that can be seen—and heard—all over the world.



Performer and choreographer Jared Grimes has appeared on stages across the country and danced with legendary artists including Gregory Hines, Fayard Nicholas, and Jerry Lewis. He makes his Encores! choreography debut in *The Tap Dance Kid*. We spoke with Mr. Grimes about his journey into choreography and the importance of tap.

How did you come to be a choreographer?

I'm trying to figure out exactly when I knew I could choreograph, because my career still isn't really about being a choreographer; I'm a performer first. In middle school, I was obsessed with watching live performances of artists that would dance. I learned all the dances off TV, and I could pick them up pretty quickly. I knew at that point that I was good at picking up choreography, it was an aspect of being a tap dancer that made movement easy to pick up. I kind of hear with my eyes and see with my ears, if that makes sense. My first obsession with choreog-

raphy came from the boy bands and girl group era of pop music. Their dances were pretty easy and yet so iconic, so I felt like I could come up with that stuff too. I started coming up with my own routines to pop songs. Then little by little, I would go to my dance studio in North Carolina, and I would start teaching bits and pieces of routines. Tap choreography followed suit because, admittedly, after a while my teacher told me that they had given me all the challenging choreography that they could and encouraged me to try coming up with my own tap routines. In the beginning, I started small. If I had a solo in a group piece, I started to kind of choreograph my solo, instead of improvising. I took that on to college in a small program called Soldiers of Hip Hop at Marymount Manhattan College, where a bunch of students would come together and choreograph their own routines for an annual show. That's when I really started to combine theater, jazz, hip hop, and tap all into one routine. I honed my skills over the next few years in college. At that time, chore-

ography was still something I did for fun. I was doing regional theater and was focusing more on getting my foot in the door in the theater and film/TV industry.

My first professional choreography contract was Cirque du Soleil. That's when I knew it was real. I was two years out of college and Cirque du Soleil had come to see a show that I was hosting called *Broadway Underground*, where I had my choreography in the show. Cirque du Soleil came and saw it and three days later I was on a plane to have a meeting with them and four other choreographers about the first Broadway show they were going to mount.

How are you preparing for upcoming rehearsals?

From a general aspect, I'm very familiar with all the music from the show. We're in the 1950s in this version of *The Tap Dance Kid*. I'm excited because I feel like there's not much representation of tap dance in the 1950s in cinema or theater. When we think about the 1950s, we really think about jazz starting to thin out and shuffle beat and rock n' roll starting to take over, which means the whole approach to dance and movement is different than in the 1930s and 1940s. Hair and clothing styles change, the music changes almost completely, and we start gyrating and bouncing up and down a little bit more. There's a rock n' roll renaissance. Of course, I know there were tap dancers thriving in the 1950s and still staying true to jazz music, but there's also the shuffle beat rock element that we haven't seen too much when it comes to tap dancers evolving and infusing what the music was doing at that time. I'm excited to explore the evolution of tap and challenge some of the rules of that time. I'm super excited



about what I see in my head and I'm eager to explore in the room and try it out on some really talented dancers. A quirky, fresh type of movement that borrows from popular dances of the 1950s and collides them with where tap was going as well. It's not just going to be some crazy footwork, the entire body is going to engage with every aspect of where tap was in the 1950s and what the dance crazes were.

INTERVIEW WITH JARED GRIMES

You are an accomplished dancer and choreographer in a number of styles, what do you love specifically about tap?

For one thing, I love it because a lot of people don't. Growing up, I was probably one of the only people that tapped in every school that I attended, because we were taught that you need everything but tap. Most students are taught that tap can actually ruin your foundation, especially when the mother of foundations is said to be ballet technique. I can't tell you how many times I was given the idea that tap was the most unemployed genre of all the genres. I had an audition recently where I saw so many great tap dancers that were also proficient in other genres and it was such a breath of fresh air because I know what it takes to get there. Fighting through a lot of pushback from teachers, and the world telling you what you need and don't need to be successful. And there's a reason for that, and it's not a great reason, because when you have opportunities like *The Tap Dance Kid* or other shows that require tap and you've had teachers telling you that you don't need it your entire life, then you're missing out on opportunities.

I've always loved and gravitated towards tap because it was the dark horse, something that's against the grain in the arts. I'm all for being the one who zigs when everybody is zagging. Because it's the dark horse, it's what makes it so unique and special. It even makes it enticing for audiences to get. Audiences are so used to seeing everything else, so when they finally see a tap number in a show, it's different and special. It's much like in the golden era of cinema, you always had those big tap numbers at MGM with Fred Astaire and Gene Kelly. Back then, you had to be able to tap to be in anything. Be-

cause once upon a time it was why Hollywood was Hollywood, why Broadway was Broadway and why Vaudeville was Vaudeville. It's so rich and familiar. It makes everybody happy. I think people can still feel that to this day, it has the power of allowing people to connect with it.

Out of everything I've come up doing, jazz, theater, hip hop, and ballet, tap has always been home base. I can draw strength and confidence from it and infuse its energy into all those different genres and disciplines. I gravitated towards tap because people were trying to move away from it. I desperately want to tell people it can help everything! If you give it a chance, it can give you advantages to everything in life, in and out of the arts. If you're hitting your mark on camera and getting those lines down, it's that much easier because you're a tap dancer. Learning choreography is that much easier because you understand rhythms, so when a choreographer shows you steps, you'll understand them that much faster than someone who may not be as comfortable with creating or understanding rhythms. Even basketball! I'm a big sports fan and tap dance can give you advantages in basketball. Tap asks you to use all your senses—it's the only art form where you're actually dancing to the music that you create in the moment. I know a lot of people fear it because of that. It's a lot to do all at once, but if you get that skill down it makes everything easier. Tap allows you to be the most versatile artist that you possibly could be. I find that working on some of the other disciplines alone can put you in a box, but for some reason tap doesn't. It gives you advantages to just walking down the street, conducting conversations and negotiating. It just gives you a type of power.

What do you want audiences, students and community partners to take away from the production and their experiences with tap dancing?

The power of connection. Without tap, I wouldn't even be speaking with you today. Tap, especially for African American artists was the way we kind of introduced ourselves to the masses. From Bill Robinson to John W. Bubbles to the Nicholas Brothers to Sammy Davis Jr. And there were countless others that weren't super stars that really engaged audiences in films throughout the birth of Hollywood. Hollywood was plucking acts directly from Vaudeville and some of these Black actors that were prominent on the circuit were being selected for movies. If it wasn't for all that hard work, if it wasn't for tap dance, there would be no Denzel Washington, Viola Davis, Usher, or Kanye West. There would be none of that if those guys hadn't gone through all that horrible stuff they had to go through. They went through some of the most unjust stuff in Hollywood in order to make people happy, share their gifts and passion to entertain. I feel that without tap dance there is no Obama. There's none of that if Black tap dancers hadn't captured the hearts of people all around the world with their feet.

With community and school programs, tap dance is another way to connect people to an amazing story about a young boy who wants to take up on that lineage of finding joy and giving that to the next young boy or girl, no matter what their background is. Tap is a vehicle for making society a more positive and open-minded place. And through the production and education programs, that's something we'll have the opportunity to do. Because we often forget that tap has power. Sometimes we think that

it is just a piece that you put into shows just to get a standing ovation. We make it a token number to get the crowd going. It's so much more than that and shows like *The Tap Dance Kid* give it a chance. It gives it a voice beyond just needing it as a showstopper.

What advice do you have for aspiring dancers and choreographers?

Whatever your goal is, whatever you love to do, connect to it with purpose. In terms of choreography, I've been choreographing musicals, shows, and concerts professionally since 2009. But I profess that I am not a choreographer, I'm a performer first. I think because I hold true to that, I've been able to find success because I'm attaching what I love to do and find purpose in. I can fuse my principles in the arts with who I am as a person, what I love to do, how I feel I can change the world and change people's minds. I'm able to do that in the arts and choreography is an extension of that. To me, the goal is putting movement together to create change and for audiences to leave the theater with a new perspective, something different than they came in with. I think that's a very different approach to being an artist than wanting to be those things because it's chic or the cool thing to do on social media. If you want to do something because you see other people doing it, you're not in the right head space for being successful, having longevity, or being happy. Find your own purpose within what you want to do. And once you get a picture of that, then comes sharing your gift with other people.

TAP TERMS

Click the thumbnails below to see these steps in action with Teaching Artist **Belinda Saenz**. Follow along and try them yourself, then put all the moves together with the [practice drill](#).

Tap shoes not required!

BALL & HEEL

Placing the ball of the foot on the floor, followed by a heel drop



BALL CHANGE

Shifting weight from one foot to the other



BRUSH

Striking the floor with the ball of the foot



SHUFFLE

A combination of brush steps, forward and back



FLAP

A brush forward and step



SHUFFLE & BALL CHANGE

A brush forward and back, followed by a shift in weight



FLAP HEEL

A brush forward and a heel drop



STOMP

Hitting the floor without a shift in weight



STAMP

A light stomp with a shift in weight



ACTIVITY

The Tap Dance Kid follows the Sheridan family as they embark on personal journeys to achieve their dreams: Willie wants to be a tap dancer, Emma wants to be a lawyer, while Uncle Dipsey wants to make it on Broadway. Despite many obstacles, they all manage to come together to accomplish their goals. In this activity, participants will reflect on their own personal journey and create a spoken word tap dance based on their experiences.

OBJECTIVES

Students will understand and incorporate basic tap movements into a story generated from their own lived experiences.

BLUEPRINT BENCHMARKS FOR TEACHING AND LEARNING IN THEATER, GRADES 6-12

- Combine dance with other arts and disciplines
- Use the body in a variety of ways to express choices of character and emotion

REFLECT: PERSONAL JOURNEY JOURNAL

1. Willie has a desire to become a tap dancer just like his uncle and his grandfather. What is something that you have always wanted to do and why?










2. An obstacle is something that prevents you from moving forward. Willie's father William becomes an obstacle to achieving his tap-dancing dream. William wants Willie to focus on school instead of tap dancing. Thinking about your answer to the first question, are there any obstacles that stand in your way?

3. Willie's sister Emma confronts their father about his unwillingness to allow them to pursue their dreams. How will you overcome your own obstacles? Are there any people in your life that might be able to help you overcome them?


PERSONAL JOURNEY MAD LIB* "MY BIGGEST DREAM"

*Mad Libs is a phrasal template word game created by Leonard Stern and Roger Price.

Using your Personal Journey Journal answers as inspiration, fill out the MadLib below to create your own story.

As long as I can remember, my ultimate goal has been to become a/an . When I was _____ years old I saw/experienced _____, and ever since then, that has been my dream. When I'm _____-ing it doesn't really feel like work . The hours pass like minutes because it's something I truly love. It's funny because everyone I know thought I was destined to become a/an ! But inside, I've always known my real superpower is . Some people even told me that my passion was too _____ or even too _____. Some even said I wasn't _____ enough. But I knew that if I _____-ed, I would . AND I'm so lucky that I have _____ to help me stay focused and inspired . _____ is always there to help me when I start to doubt myself . To get to my ultimate goal, I know I need to wake up each and every day and . I realize that _____ might stand in the way of getting what I want, but I am confident that with the help of _____ and the courage to always try my best, I will be able to make my dream come true .

CREATE

Create your own performance! Use the personal journey story you created through the Mad Lib as the script for a spoken word piece. Read the script aloud several times. When you are happy with how you are speaking add some tap to your performance! Every time you see the  on the Mad Lib, pause and add a step you like. Refer to the guide's tap glossary for inspiration!

Advanced Option: Using your newly created piece as inspiration, add a soundtrack to your performance by choosing a song that represents your personal journey! Play this song as musical accompaniment as you perform your new piece.

SHARE

Show us your performance! If you'd like to share your piece with us, film a video that's 60-seconds or less and share it on either Twitter or Instagram by using #NYCCEducation

ACTOR'S EQUITY UNION

An American labor union representing actors and stage managers working in live theatre.

Emma mentions that Willie could join the union if he dances in the show.

BOJANGLES

Bill "Bojangles" Robinson was a famous American tap dancer, actor, and singer, known for dancing with Shirley Temple in films such as *The Little Colonel* (1935) and for starring in *Stormy Weather* (1943).

Willie mentions having a picture of Bojangles in his bedroom.

DRAWBACKS

A basic tap step.

FRED ASTAIRE

A famous American actor, singer, and dancer known for his performances in early Hollywood musical comedies such as *Top Hat* (1935), *Swing Time* (1936), and *The Band Wagon* (1953).

Willie mentions having a picture of Fred Astaire in his bedroom.

GENE KELLY

A famous American actor, singer, dancer, and director known for his performances in famous Hollywood musicals such as *Singin' in the Rain* (1954).

Willie mentions having a picture of Gene Kelly in his bedroom.

THE GREAT WHITE WAY

Another name for Broadway.

Dipsey says Daddy Bates never made it to "The Great White Way".

THE NORRIS-LA GUARDIA ACT OF 1932

A legislative act that prevents employers from taking action against workers unionizing.

Emma uses the Norris-LaGuardia Act of 1932 to try to convince William to let Willie dance.

SHUFFLE OFF TO BUFFALO

A tap step.

SUZY Q

A dance step used in different dances and styles including the lindy hop, jazz, and salsa.

Ginnie and Dipsey sing about doing the Suzy Q in their act.

THURGOOD MARSHALL

A lawyer, civil rights activist, and the first African American Supreme Court Justice in the United States. He served as Associate Justice from 1967 to 1991.

Emma wants to be a lawyer like Thurgood Marshall.

TIME STEP

A common rhythmic tap combination.

Daddy Bates tells Willie to do a time step during their dance.

THE TONY AWARDS

An award show recognizing Broadway achievements.

Dipsey mentions the Tony Awards to inspire the dancers.

TRYOUT

A theatrical production performed at an out-of-town venue used to evaluate and revise a show before it goes to Broadway.

Dipsey is offered a tryout show in Buffalo.

TURKEY TROT

A type of dance popular in the early 20th century.

Ginnie and Dipsey sing about doing the Turkey Trot in their act.

VAUDEVILLE

A type of variety entertainment, featuring a mixture of specialty acts, including singers and dancers, on the same program.

Ginnie, Dipsey, and Daddy Bates used to be vaudeville performers.

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WEBSITES AND VIDEOS

- [Ayodele Casel's Diary of a Tap Dancer V.6: Us \(YouTube\)](#)
- [How Tap Dancing was Made in America \(Vox\)](#)
- [The Story Of Tap Dance, Step By Step \(YouTube\)](#)
- [Musicality: Monday - Operation Tap \(operationtap.com\)](#)
- [What the Eye Hears \(YouTube\)](#)
- [Encores! Inside the Revival | The Tap Dance Kid \(YouTube\)](#)
- [American Vaudeville Museum \(vaudeville.org\)](#)
- [American Tap Dance Foundation \(atdf.org\)](#)
- [How to Make Your Own Tap Shoes - New Victory Theater \(YouTube\)](#)

BOOKS

- Nobody's Family is Going to Change* by Louise Fitzhugh
- What the Eye Hears: A History of Tap Dancing* by Brian Seibert
- Tapworks: A Tap Dictionary and Reference Manual* by Beverly Fletcher

UP NEXT AT CITY CENTER



STUDIO 5

ARTISTS AT THE CENTER | TILER PECK MON FEB 7TH 6:30 PM
CITY CENTER DANCE FESTIVAL MON FEB 14TH 6:30 PM

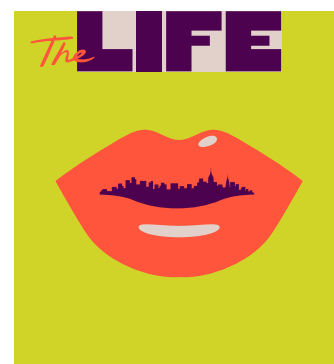
This Monday evening series of conversations and performances is an opportunity to hear from today's great dance artists in the intimate setting of our historic studios. Events throughout the season feature artists from our mainstage programs.



ARTISTS AT THE CENTER | TILER PECK MAR 4 - 6

Award-winning New York City Ballet principal dancer Tiler Peck kicks off the inaugural presentation of Artists at the Center—a new series that provides the world's greatest artists a curatorial platform for creative exploration and collaboration.

Peck performs alongside a group of renowned dancers and musicians in a program including the world premiere of a New York City Center commission, and works by William Forsythe, Alonzo King, and Peck herself.



ENCORES! THE LIFE

MAR 16 - 20

Twelve-time Tony-nominated musical (including Best Musical) *The Life* tells the story of Queen, and her fellow sex workers, who strive for a better life against all oppressive forces in post-disco Times Square. The production includes cast member from the original Broadway production Chuck Cooper as Old JoJo, Grammy-nominee Mykal Kilgore as Young JoJo, Grammy Award-winner Ledisi as Sonja, and Broadway's Ken Robinson as Fleetwood.

Emmy and Tony Award-winning artist Billy Porter (*Pose*, *Kinky Boots*) reclaims this musical as the production's adapter and director to bring forth the gritty, dangerous, and exciting decadence of 1980s New York City.

SPRING REGISTRATION NOW OPEN!

Your students can enjoy an engaging, curriculum-enhancing study of the performing arts with City Center. Registration is open for Spring programs. We're pleased to offer the return of in-person student matinees with a thrilling performance by Dance Theater of Harlem. Attendance includes access to an interactive study guide. Workshops and residencies are available for Encores! *Into the Woods*, which can take place both virtually and in-person. Needs based funding may be available. Register today!



NEW YORK CITY CENTER EDUCATION

VISION STATEMENT

The mission of New York City Center Education is to ignite an appreciation of the performing arts, cultivate the creative mind, and create a culture of inquiry and exploration. Committed to drawing inspiration from works on the mainstage, New York City Center Education strives to provide innovative, accessible arts education to schools and communities across New York City.

ABOUT NEW YORK CITY CENTER EDUCATION

Each year City Center reaches over 11,000 students from NYC public and private schools, kindergarten to grade 12, through dance and musical theater performances and in-school workshops. In-depth residencies engage young people in building technical and expressive skills, personal voice, and collaborative spirit. Innovative workshops are crafted for families, seniors, and other special groups that express an interest in collaborating with City Center.

Through the Introduction to Performing Arts program, students have the opportunity to view live performing arts at City Center. At the Workshop level, students receive two in-school workshops in addition to attending a live performance. Residencies provide in-depth multi-week study around one of the productions presented during the season. During the 2021-2022 Season, City Center Education offers students the opportunity to study dance and musical theater productions from City Center's mainstage.

