

ACKNOWLEDGMENTS

One of the perks of writing this book was that watching dance counted as work. If I felt stuck, I could pull up a YouTube video, slide a DVD into my laptop, or head to a concert hall and watch other people move. In the pages that follow, I refer primarily to recorded dances, but live performances by the Paul Taylor Dance Company, San Francisco Ballet, American Ballet Theatre, and New York City Ballet—including productions of many of the pieces I discuss—also kindled my thoughts and excitement.

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I worked out some of my ideas about Agnes de Mille, Fred Astaire, and Ginger Rogers in two pieces for *Boston Review*; readers of those essays will note some overlap with these chapters.

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AMERICA DANCING

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