

Josh Hilberman is one of the best of the new generation of tap dancers. You should bring him to your festival.
Gregory Hines, July 12, 2001

That was far and away the best use of shading I've heard from a tap dancer in 50 years. Ask a musician, they'll know what I mean.

Showbiz legend Fred Kelly, backstage, Chicago, 1996

Josh is such a great character. He has a lot of versatility and can play off a lot of different kinds of music. And he has a lot of history in his dancing. His influences are very profound and he can do a lot of the old steps, like the "wings" and "through the trenches," classic steps that very few dancers can do well today. At the same time, he's a comedian who will go as far out on a limb as he can, and that's a great combination for a tap dancer.

Brenda Bufalino, as told to the Boston Globe, Nov. 1, 2002

....a vaudeville turn by class clown Joshua Hilberman...

The New Yorker, Feb 9, 2009

Dear Josh

Paideia School would like to thank you for the tremendously successful and creative school assembly of tap dancing that you organized and performed for our high school this past fall, November 2008. ...You did an absolutely great job introducing them to the various cultural traditions that feed into tap.

The high school auditorium was packed with four hundred students and I can assure you that all of us, including the teachers, thoroughly enjoyed your performance. Everyone left with a lift in their step and a bit more rhythm. Both an energetic educational assembly and artistic entertainment.

Your show is extremely well-conceived and performed and goes in tandem with your ability to engage the students. This introduction to an art form with which few of them were familiar was a great success. It certainly has been one of the high points in our assembly schedule this year. The Paideia community enthusiastically recommends your show to other high schools.

Joseph Cullen, coordinator, Paideia School assemblies, December 2008

What resulted, the four and a half-minute **FloodHouseDance**, is neither a tap dance film nor a film with a tap story. Instead, with the ruined house and all its meanings resonating around him, Hilberman's dancing becomes a voice---a witness, a commentator, and in the end a kind of exorcist to a calamitous event.

Dance on Camera Ezine, March-April, 2008

...after modest opening remarks, he became the zany tap wizard he really is, dancing in half a dozen styles with costumes of ever-escalating weirdness...With the inventive pleasure of all great tappers, he can throw a complex tornado of steps into the ground, but he can also fling a leg out in space to suspend the beat, or skim bodily across distances without suppressing the rhythmic storm that's going on in his feet.

The Boston Phoenix, March 4, 2008

The young, savage Josh Hilberman from Boston discovers grotesque, nearly expressionistic sides.

DIE WELT , Hamburg, February 10, 2006

The Hilbermaniacs are world-class, sparkling throughout. Josh Hilberman, showmaster of the evening, and one of the best dancers in the world, was also the first-class Jumping-Jack of the evening.

Nurnberger Zeitung, January 23, 2006

Unfortunately, too little was seen of Josh Hilberman. His part consisted of a brilliant, comical performance including an over-the-top turquoise suit, a ukulele, and a duck whistle.

Helsinki Sanomat, Aug. 5, 2005

An avant-garde tap dancer challenging conventional performance ideas while wearing very little in Dusseldorf. A new-vaudevillian in a bright pink tuxedo, jumping around on small drums. An award-winning choreographer working with dancers at Wayne State University in Detroit. And the traditional ukulele-strumming, kazoo-playing, tap-dancing one-man band. All are incarnations of Chapel Hill Native and current Boston resident Josh Hilberman, who, said the late great Gregory Hines, 'is one of the best of the new generation of tap dancers.'

Chapel Hill Herald, June 10, 2005

Josh Hilberman's taps ricocheted amongst and atop three drum-shaped platforms, while his wry facial expressions and applause-seeking hands kept the laughs coming.

Philadelphia City Paper, June 2, 2005

Josh Hilberman, the evenings emcee, is the loose cannon of modern tap, and not only in terms of his fusillades of percussion. Hilberman likes to remind people that his stage debut was the rear end of a donkey, and his performances since have been charged with mischievous wit. In one, he wore a g-string covered in taps. At the same time, he's very serious about the art, a self-made master of almost-lost styles, like the hoppy proto-tap form buck and wing, and the classical balletic style of the mid-twentieth century concert artist Paul Draper.

Northampton Valley Advocate, September, 2004

Hilberman is a master tapper who sometimes dances as if he were two different animals. ...he seemed to be riding his feet, cantering, bucking, sidestepping, hitching forward, tipping sideways or back. The idea was not to decorate but to mount every step and take it for all it was worth. (...He) emceed the show and did a very funny vaudeville skit..."

Boston Globe, November 8, 2002

Once upon a time like there was this guy on stage and he had sparklers coming out of his head and it was so funny...it was you. You are very good at tap dancing.

Sisters Meaghan, 6, and Rebecca, 10, Australia, 2002

Hilberman wooed his capacity audience with his unusual act. Sharing the stage with local vocalist Hammer, the pair held the delighted crowd utterly. His unaffected praise of Hammer and her rhythm section highlighted the ease of collaboration that underlined the entire festival.

The Australian, Jan. 28, 2002

Hilberman has a lighter style, performing a satiny soft-shoe and a rousing buck and wing number in which his arms and legs shot out from his body like one of those pull-string jumping-jack toys. Especially noteworthy was "Lon's Gone/An Elegy" that Hilberman choreographed as a tribute to tap great Lon Chaney.

The Washington Post, May 21, 2001

A scientist of the soul, creating fusion from motion and sound.

The Calgary Herald, January 24, 2001

He danced with the ease of a kid playing catch with friends on summer evening

Boston Globe, May 29, 2000

He danced with the glee normally shown by kids on a playground...he got serious, too..

The Boston Herald, May 29, 2000

You're pretty good. You oughta be a professional and put on a show.

7 year-old student, Harlem School for the Arts, 1997

Technically expert and rhythmically imaginative, freewheeling and exuberant

The Boston Herald, May 24 1997

Local favorite Josh Hilberman has put on some new moves recently, impressive high leg throws and angular, off-center twist kicks that thrill with a sense of the precarious. He also has become adept at the subtle, delicate moves that signal finesse and control, as in his lovely version of "Satin Doll."

Boston Herald, March 26, 1996

Hilberman had the audience in the palm of his hand with his rap/tap of Langston Hughes poem, "Motto," which he performed in his risk-taking style, sliding and cavorting, then reining himself in.

The Boston Globe, 1995

Josh Hilberman almost stole the show. Hilberman's colorful, brightly varied tap work underlies some slightly raw, offbeat moves that often have the dancer scurrying across stage. What a treat!

Boston Herald, Sept. 9, 1995

Hilberman, a widely traveled performer, had far and away the most impressive technique to command, with an extraordinary dynamic range. ...he tapped with intense concentration and never let the sound falter as he moonwalked and galloped, skittered and sauntered all around the stage. With heelstrikes booming on the miked stage like a bass drum, or rapid toe taps chattering in a whisper, he turned his dancing into an exploration of sound effects and modulation.

New Jersey Star Ledger, Feb. 12, 1995

Tap artist Josh Hilberman has come a long way since he made his dance debut in 1985 as the rear end of a donkey. With his gregarious personality, irreverent sense of humor and exuberant, often wildly energetic dance style, the 36 year-old is one of the area's most popular tappers. He is also one of the most committed. Over the past decade, Hilberman has helped produce dozens of small-venue shows, providing vital performance opportunities for the tap community to display its collective talents.

Chapel Hill Herald, June 10, 1995

A pianist embellishing finger and wrist action

The Washington Post, Oct. 10, 1993`

He is an animal...Unbelievable!

Freiburger Wochenbericht, March 31, 1993

Chock full of flamboyant combinations and rhythmic ingenuity

Boston Herald, Oct 24, 1992

A cross between the grace of Fred Astaire and the force of Gene Kelly

Nice Matin, July 18, 1991