

Dancing On My Grave Gelsey Kirkland

David Lenson, Jeff Land

Dancing on My Grave Gelsey Kirkland, 1987 A biography of the American ballerina describing the high-pressure world of dance, her love affairs, clashes with teachers, descent into cocaine addiction, anorexia, and confinement in a mental institution before fighting her way back to a triumphant return.

Dancing Female Sharon E. Friedler, Susan B. Glazer, 2014-04-08 How do women set up institutions? How has higher education helped or hindered women in the world of dance? These are some of the questions addressed through interviews and researched by the educators and dancers Sharon E. Friedler and Susan B. Glazer in *Dancing Female*. In dealing with some of the tensions, joys, frustrations, and fears women experience at various points of their creative lives, the contributors strike a balance between a theoretical sense of feminism and its practice in reality. This book presents answers to basic questions about women, power, and action. Why do women choreographers choose to create the dances they do in the manner they do? How do women in dance work independently and organizationally?

Dancing Communities J. Hamera, 2006-11-08 Dancers create 'civic culture' as performances for public consumption, but also as vernaculars connecting individuals who may have little in common. Examining performance and the construction of culturally diverse communities the book suggests that amateur and concert dance can teach us how to live and work productively together.

Words and Music Stephen Rubin, 2023-01-24 From his earliest days as a culture-beat reporter, through a wildly successful four decades in the book business, to his latest philanthropic ventures, Stephen Rubin has witnessed up close the highs and lows of publishing, music, and entertainment over the last half-century. Now, in this refreshingly forthright and uninhibited memoir, he shares the stories and secrets of a legendary career. Freshly graduated from New York University, Rubin parlayed what had been a music column in his college paper into a freelance writing gig, covering culture, pop and classical music, and Hollywood. This landed him spots in major newspapers and put him in the company of fabulous opera divas, pop singers, and other unforgettable personalities (including his future wife Cynthia, a talent manager). Here, he shares his adventures with such varied and iconic figures as Luciano Pavarotti, Judy Garland, Pierre Boulez, Burt Lancaster, Dimitri Shostakovich, and Gregory Peck. Rubin recounts how, after joining Bantam Books in 1984, he rose steadily through the ranks of the publishing business, taking readers behind the scenes of the publication of record-breaking bestsellers such

as John Grisham's *The Firm* and Dan Brown's *The Da Vinci Code*. With an uncanny ability to right the ship of floundering houses and imprints, he stepped into roles (and on some toes) at Bantam, Doubleday, Transworld, Henry Holt, and Simon & Schuster. He spares no details or feelings as he recounts corporate missteps and personal feuds at the highest levels of the literary world. Full of riveting detail, engagingly told, and generously leavened with insider dish, this is an unparalleled look at the culture industry from the man who's seen it all first-hand.

Dance with Demons Greg Lawrence, 2001-05-07 The first biography of the celebrated Broadway and Hollywood choreographer and director—a complex man of extraordinary genius and overwhelming demons. His work on such legendary shows as *The King and I*, *West Side Story*, *Gypsy*, *Funny Girl*, and *Fiddler on the Roof* made him one of the most influential and creative forces in the history of American theater. His collaborators, friends, and enemies were among the greatest celebrities of stage and screen, including Barbra Streisand, Bette Davis, Stephen Sondheim, Natalie Wood, Montgomery Clift, and Mary Martin. His brilliant contribution to the American Ballet Theater and the New York City Ballet established him as one of the century's great choreographic masters of the form. But in 1998, Jerome Robbins died a haunted man. All of his life, he was tortured by private demons: his conflicted feelings about his bisexuality and his Judaism; his bitter relationship with his parents; his betrayals of others during the McCarthy hearings; and a demanding perfectionism that bordered on the sadistic. Now, this groundbreaking biography, based on hundreds of interviews with friends, family, and colleagues, provides the first complete portrait of the man and the artist—a harrowing, heartbreaking, and triumphant work as complicated and fascinating as the legend himself.

Getting Started in Ballet Anna Paskevskaya, 2016 From selecting a teacher in the early stages, to supporting a child through his or her choice to dance professionally, *Getting Started in Ballet, A Parent's Guide to Dance Education* leads parents of prospective dancers through a full range of considerations, encouraging careful thinking and informed decision-making when embarking on dance training.

Ballerina Deirdre Kelly, 2012-09-07 Throughout her history, the ballerina has been perceived as the embodiment of beauty and perfection—the feminine ideal. But the reality is another story. From the earliest ballerinas in the 17th century, who often led double lives as concubines, through the poverty of the corps de ballet dancers in the 1800's and the anorexic and bulimic ballerinas of George Balanchine, starvation and exploitation have plagued ballerinas throughout history. Using the stories of great dancers such as Anna Pavlova, Isadora Duncan, Suzanne Farrell, Gelsey Kirkland, and Evelyn Hart, Deirdre Kelly exposes the true rigors for women in ballet. She rounds her critique with examples of how the world of ballet is slowly evolving for the better. But to ensure that this most graceful of dance forms survives into the future, she says that the time has come to rethink ballet, to position the ballerina at its center and accord her the respect she deserves.

Nureyev Julie Kavanagh, 2011-10-12 Rudolf Nureyev had it all: beauty, genius, charm, passion, and sex appeal. No other

dancer of our time has generated the same excitement, for both men and women, on or off the stage. With *Nureyev: The Life*, Julie Kavanagh shows how his intense drive and passion for dance propelled him from a poor, Tatar-peasant background to the most sophisticated circles of London, Paris, and New York. His dramatic defection to the West in 1961 created a Cold War crisis and made him an instant celebrity, but this was just the beginning. Nureyev spent the rest of his life breaking barriers: reinventing male technique, “crashing the gates” of modern dance, iconoclastically updating the most hallowed classics, and making dance history by partnering England’s prima ballerina assoluta, Margot Fonteyn--a woman twice his age. He danced for almost all the major choreographers--Frederick Ashton, George Balanchine, Kenneth MacMillan, Jerome Robbins, Maurice Béjart, Roland Petit--his main motive, he claimed, for having left the Kirov. But Nureyev also made it his mission to stage Russia’s full-length masterpieces in the West. His highly personal productions of *Swan Lake*, *The Nutcracker*, *Raymonda*, *Romeo and Juliet*, and *La Bayadère* are the mainstays of the Paris Opéra Ballet repertory to this day. An inspirational director and teacher, Nureyev was a Diaghilev-like mentor to young protégés across the globe--from Karen Kain and Monica Mason (now directors themselves), to Sylvie Guillem, Elisabeth Platel, Laurent Hilaire and Kenneth Greve. Sex, as much as dance, was a driving force for Nureyev. From his first secret liaison in Russia to his tempestuous relationship with the great Danish dancer Erik Bruhn, we see not only Nureyev’s notorious homosexual history unfold, but also learn of his profound effect on women--whether a Sixties wild child or Jackie Kennedy and Lee Radziwill or the aging Marlene Dietrich. Among the first victims of AIDS, Nureyev was diagnosed HIV positive in 1984 but defied the disease for nearly a decade, dancing, directing the Paris Opéra Ballet, choreographing, and even beginning a new career as a conductor. Still making plans for the future, Nureyev finally succumbed and died in January 1993. Drawing on previously undisclosed letters, diaries, home-movie footage, interviews with Nureyev’s inner circle, and her own dance background, Julie Kavanagh gives the most intimate, revealing, and dramatic picture we have ever had of this dazzling, complex figure. NOTE: This edition does not include photos.

Russians in Hollywood, Hollywood's Russians Harlow Robinson, 2007 The story of Russian emigres in Hollywood and the depiction of Russians in Hollywood films

Turning Pointe Chloe Angyal, 2021-05-04 A reckoning with one of our most beloved art forms, whose past and present are shaped by gender, racial, and class inequities—and a look inside the fight for its future Every day, in dance studios all across America, legions of little children line up at the barre to take ballet class. This time in the studio shapes their lives, instilling lessons about gender, power, bodies, and their place in the world both in and outside of dance. In *Turning Pointe*, journalist Chloe Angyal captures the intense love for ballet that so many dancers feel, while also grappling with its devastating shortcomings: the power imbalance of an art form performed mostly by women, but dominated by men; the impossible standards of beauty and thinness; and the racism that keeps so many people of color out of ballet. As the rigid

traditions of ballet grow increasingly out of step with the modern world, a new generation of dancers is confronting these issues head on, in the studio and on stage. For ballet to survive the twenty-first century and forge a path into a more socially just future, this reckoning is essential.

Jackie as Editor Greg Lawrence, 2011-01-04 “A fascinating window into an aspect of Jackie Kennedy Onassis that few of us know.” —USA Today History remembers Jacqueline Kennedy Onassis as the consummate first lady, the nation’s tragic widow, the millionaire’s wife, and, of course, the quintessential embodiment of elegance. Her biographers, however, skip over an equally important stage in her life: her nearly twenty-year-long career as a book editor. Jackie as Editor is the first book to focus exclusively on this remarkable woman’s editorial career. At the age of forty-six, Jackie went to work for the first time in twenty-two years. Greg Lawrence, who had three of his books edited by Jackie, draws from interviews with more than 125 of her former collaborators and acquaintances to examine one of the twentieth century’s most enduring subjects of fascination through a new angle. Over the last third of her life, Jackie shepherded more than a hundred books through the increasingly corporate halls of Viking and Doubleday, publishing authors as diverse as Diana Vreeland, Louis Auchincloss, George Plimpton, Bill Moyers, Dorothy West, Naguib Mahfouz, and even Michael Jackson. Jackie as Editor gives intimate new insights into the life of a complex and enigmatic woman. “Fascinating.” —Town & Country “Perceptive, impressively researched.” —Publishers Weekly “You can tell a lot about the late First Lady’s life by the books she loved, and those she edited in her nearly two decades as a publishing executive.” —O Magazine “A deeply admiring portrait.” —Kirkus Reviews “A must for Jackie fans.” —Sarah Bradford, New York Times–bestselling author of America’s Queen: The Life of Jacqueline Kennedy Onassis

The Traps of Youth Albert Lee Daw, 2015-06-10 Of all the traps of youth, the most deadly are: The loss of 14 precious years of life from premature death from lifetime nicotine poisoning from smoking, and by highway crashes during their dangerous teen years when they are living life with gusto and are easily distracted while living very much in the now. More awareness of these traps may increase one’s survival.

PEOPLE Jackie A Life in Style The Editors of PEOPLE, 2019-03-29 PEOPLE Magazine presents Remembering Jackie Kennedy.

East Meets West in Dance John Solomon, Ruth Solomon, 2016-01-08 East Meets West in Dance chronicles this development in the words of many of its best known and most active exponents. This collection of articles provides a theoretical discussion of the promises and pitfalls inherent in transplanting art forms from one culture to another; it offers practical guidance for those who might want to participate in this enterprise and explains the general history of the dance exchange to date. It also identifies the differences that are unique to specific cultures, such as the development of theatrical forms, arts education, and the status of artists. This is a first examination of a phenomenon that has already touched most

people in the arts community worldwide, and that none can afford to ignore. A lively dialogue has evolved over the last few decades between dance professionals -- performers, teachers and administrators -- in the United States and Europe and their counterparts in Asia and the Pacific rim.

General Systems Theory - Beginning With Wholes Barbara G. Hanson, 2014-01-14 First published in 1995. Routledge is an imprint of Taylor & Francis, an informa company.

The New Woman's Film Hilary Radner, 2017-01-20 With the chick flick arguably in decline, film scholars may well ask: what has become of the woman's film? Little attention has been paid to the proliferation of films, often from the independent sector, that do not sit comfortably in either the category of popular culture or that of high art--films that are perhaps the corollary of the middle-brow novel, or smart-chick flicks. This book seeks to fill this void by focusing on the steady stream of films about and for women that emerge out of independent American and European cinema, and that are designed to address an international female audience. The new woman's film as a genre includes narratives with strong ties to the woman's film of classical Hollywood while constituting a new distinctive cycle of female-centered films that in many ways continue the project of second-wave feminism, albeit in a modified form. Topics addressed include: *The Bridges of Madison County* (Clint Eastwood, 1995); the feature-length films of Nicole Holofcener, 1996-2013; the film roles of Tilda Swinton; *Rachel Getting Married* (Jonathan Demme, 2008); *Blue Jasmine* (Woody Allen, 2013); *Frances Ha* (Noah Baumbach, 2012), *Belle* (Amma Asante, 2013), *Fifty Shades of Grey* (Sam Taylor-Johnson, 2015) and Jane Campion's *Top of the Lake* (Sundance Channel, 2013-).

The Bodies of Others Selby Wynn Schwartz, 2019-03-15 *The Bodies of Others* explores the politics of gender in motion. From drag ballerinas to faux queens, and from butoh divas to the club mothers of modern dance, the book delves into four decades of drag dances on American stages. Drag dances take us beyond glittery one-liners and into the spaces between gender norms. In these backstage histories, dancers give their bodies over to other selves, opening up the category of realness. The book maps out a drag politics of embodiment, connecting drag dances to queer hope, memory, and mourning. There are aging étoiles, midnight shows, mystical séances, and all of the dust and velvet of divas in their dressing-rooms. But these forty years of drag dances are also a cultural history, including Mark Morris dancing the death of Dido in the shadow of AIDS, and the swans of Les Ballets Trockadero de Monte Carlo sketching an antiracist vision for ballet. Drawing on queer theory, dance history, and the embodied practices of dancers themselves, *The Bodies of Others* examines the ways in which drag dances undertake the work of a shared queer and trans politics.

Ballet Confidential David McAllister, 2023-07-25 Beyond the formidable combination of tulle and lycra, how much can an audience ever truly understand about the demands of being a ballet dancer? What really is the pain and pleasure of pointe shoes and jockstraps? Can a wardrobe malfunction derail a scene? What happens when injury sidelines a principal dancer

mid-show? Here is your tell-all guide, an all-access pass for ballet lovers and the ballet-curious by internationally acclaimed dancer and former artistic director of The Australian Ballet, David McAllister. From toe acting, to the perils of partnering and onstage/offstage romances, David answers in intimate detail everything you have ever wanted to know about ballet but were too afraid to ask. 'One of the most celebrated artists of our time lifts the curtain on ballet's intoxicating pursuit of perfection. What a brilliant book! Filled with insider knowledge for the ballet lover or the newcomer, you will be whipping through the pages wanting to hear more of David's wisdom and humour behind bringing the art of ballet to life.' - Sarah Murdoch
'Nijinsky did WHAT with a scarf? Who dared call Anna Pavlova 'the broom'? Dancers stuff Chux Superwipes WHERE? For those of us who love the ballet but are too scared to ask the silly questions - David is our friend. Let him take you behind the velvet scrim for a pas de deus into ballet paradise.' - Catriona Rowntree

Angela Carter and Decadence M. Tonkin, 2015-12-17 By reading key Carter texts alongside their Decadent intertexts, Tonkin interrogates the claim that Carter was in thrall to a fetishistic aesthetic antithetical to her feminism. Through historical contextualization of the woman-as-doll, muse and femme fatale, Tonkin tests Carter's own description of her fiction as a form of literary criticism.

On Drugs David Lenson, Jeff Land, 1999-03-01 It has been more than twenty years since President Nixon declared the War on Drugs. In *On Drugs*, David Lenson delivers a scathing indictment of this war as an effort based, like all attempts to eradicate getting high, on an incomplete understanding of human nature. From lotus-eaters to hippies to crackheads, he contends, history has shown the state's inability to legislate the bloodstreams of its citizens. Lenson ventures beyond conventional genres to view the drug debate from the largely forgotten perspective of those who use drugs. In successfully walking the fine line between the antidrug hysteria of the 1980s and an advocacy of drug use, Lenson shatters the ban on debate regarding drugs enforced in the Just Say No campaign and reveals the myriad ways straight society demonizes the drug user. After considering several specific issues associated with drug use - including sex, violence, and money - Lenson concludes with his vision of the end of the Drug War by questioning the sense in condemning millions of Americans to lives of concealment and deceit.

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