

The Making Of Markova Diaghilevs Baby Ballerina To Groundbreaking Icon

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On June 14, 1940, German tanks rolled into a silent and deserted Paris. Eight days later, a humbled France accepted defeat along with foreign occupation. The only consolation was that, while the swastika now flew over Paris, the City of Light was undamaged. Soon, a peculiar kind of normality returned as theaters, opera houses, movie theaters and nightclubs reopened for business. This suited the Germans, who wanted Parisians to be distracted, while the French could show that, culturally at least, they had not been defeated. Over the next four years, the artistic life of Paris flourished with as much verve as in peacetime. Only a handful of writers and intellectuals asked if this was an appropriate response to the horrors of a world war. Alan Riding introduces us to a panoply of writers, painters, composers, and dancers who wanted to continue the occupation. Maurice Chevalier and Edith Piaf sang before French and German audiences. Pablo Picasso, whose art was officially banned, continued to paint in his Left Bank apartment. More than two hundred new French films were made, including Marcel Carné’s classic, Les Enfants du paradis. Thousands of books were published by authors as different as the virulent anti-Semite Céline and the pacifist Albert Camus. The philosopher Jean-Paul Sartre, meanwhile, as Jewish performers and creators were being forced to flee or, as was Irène Némirovsky, deported to death camps, a small number of artists and intellectuals joined the resistance. Throughout this penetrating and unsettling account, Riding keeps alive the quandaries facing many of these artists. Were they “saving” French culture by working? Were they betraying France if the Germans won? Were the movies with Nazi approval? Was it the intellectual’s duty to take up arms against the occupier? Then, after Paris was liberated, what was deserving punishment for artists who had committed “intelligence with the enemy”? By throwing light on this critical moment of twentieth-century European cultural history, And the Show Went On focuses anew on whether artists and writers have a special responsibility in times of national trauma.

One of the most important ballet choreographers of all time, Marius Petipa (1818 - 1910) created works that are now mainstays of the ballet repertoire. Every day, in cities around the world, performances of Swan Lake and The Sleeping Beauty draw large audiences to theatres and inspire new generations of dancers, as does The Nutcracker during the winter holidays. These are his best-known works, but he also became a popular, even canonical component of the classical repertoire, and together they have shaped the defining style of twentieth-century ballet. The first biography in English of this monumental figure of ballet history, Marius Petipa: The Emperor’s Ballet Master covers the choreographer’s life and work in full within the context of remarkable historical and political surroundings. Over the years, Petipa’s Meisner explores Marius Petipa’s life and legacy: the artist’s arrival in Russia from his native France, the socio-political tensions and revolution he experienced, his popularity on the Russian imperial stage, his collaborations with other choreographers and composers (most famously Tchaikovsky), and the conditions under which he worked, in close proximity to the imperial court. Meisner presents Petipa’s life but of the cultural development of ballet across the 19th and early 20th centuries. The book also extends beyond Petipa’s narrative with insightful analyses of the evolution of ballet technique, theatre genres, and the rise of male dancers. Richly illustrated with archival photographs, this book unearths original material from Petipa’s 63 years in Russia, much of it never published in English. The choreographer laid the foundations for Soviet ballet and for Diaghilev’s Ballets Russes, the expatriate company which exercised such an enormous influence on ballet in the West, including the Royal Ballet and Balanchine’s New York City Ballet. After Petipa, Western ballet would never be the same.

La Nijinska is the first biography of twentieth-century ballet’s premier female choreographer, shedding new light on the modern history of ballet, and recuperating the memory of lost works and forgotten artists, all while revealing the sexism that still confronts women choreographers in the ballet world.

Color Harmony Compendium

La Nijinska

Dancing for Diaghilev: the Memoirs of Lydia Sokolova

Frederick Ashton and His Ballets

Chatting with Henri Matisse

George Balanchine’s 20th Century

The Biography

In pre-World War I England, a frail Jewish girl is diagnosed with flat feet, knock knees, and weak legs. In short order, Lilian Alicia Marks would become a dance prodigy, the cherished baby ballerina of Sergei Diaghilev, and the youngest ever soloist at his famed Ballets Russes. It was there that George Balanchine choreographed his first ballet for her, Henri Matisse designed her costumes, and Igor Stravinsky taught her music—all when the re-christened Alicia Markova was just 14. Given unprecedented access to Dame Markova’s intimate journals and correspondence, Tina Sutton paints a full picture of the dancer’s astonishing life and times in 1920s Paris and Monte Carlo, 1930s London, and wartime in New York and Hollywood. Ballet lovers and readers everywhere will be fascinated by the story of one of the twentieth century’s great artists.

A selection of content from the entire Color Harmony library offers readers the most comprehensive reference book on the usage of color available today. Included are swatches and material for designers and all types of artists looking for inspiration and guidance to ensure the right color choices for every project.

Robert Gottlieb’s immense sampling of the dance literature—by far the largest such project ever attempted—is both inclusive, to the extent that inclusivity is possible when dealing with so vast a field, and personal: the result of decades of reading. It limits itself of material within the experience of today’s general readers, avoiding, for instance, academic historical writing and treatises on technique, its earliest subjects are those nineteenth-century works and choreographers that still resonate with dance lovers today: Giselle, The Sleeping Beauty, Swan Lake; Bourmonville and Petipa. And, as Gottlieb writes in his introduction, “The twentieth century focuses to a large extent on the achievements and personalities that dominated it—from Pavlova and Nijinsky and Diaghilev to Isadora Duncan and Martha Graham, from Ashton and Balanchine and Robbins to Merce Cunningham and Paul Taylor and Twyla Tharp, from Fonteyn and Farrell and Gelsey Kirkland (“the Judy Garland of Ballet”) to Nureyev and Baryshnikov and Astaire—as well as the critical and repertorial voices, past and present, that carry the most conviction.” In structuring his anthology, Gottlieb explains, he has “tried to help the reader along by arranging its two hundred-plus entries into a coherent groups.” Apart from the sections on major personalities and important critics, there are sections devoted to interviews (Tamara Toumanova, Antoinette Sibley, Mark Morris); profiles (Lincoln Kirstein, Bob Fosse, Olga Spessivtseva); teachers; accounts of the birth of important works from Petrouchka to Apollo to Push Comes to Shove; and the movies (from Arlene Croce and Alastair Macauley on Fred Astaire to director Michael Powell on the making of The Red Shoes). Here are the voices of Cecil Beaton and Irene Castle, Ninette de Valois and Bronislava Nijinska, Maya Plisetskaya and Allegra Kent, Serge Lifar and José Limón, Alicia Markova and Natalia Makarova, Ruth St. Denis and Michel Fokine, Susan Sontag and Jean Renoir. Plus a group of obscure, even eccentric extras, including an account of Pavlova going shopping in London and recipes from Tanaquil LeClerq’s cookbook.” With its huge range of content accompanied by the anthologist’s incisive running commentary, Reading Dance will be a source of pleasure and instruction for anyone who loves dance.

"Destination for artists and convalescents, playground of the rich, site of foreign allure, the French Riviera has long attracted visitors to its shores. Ranging through the late nineteenth century, the Belle Epoque, the 'roaring twenties', and the emancipatory post-war years, Rosemary Lancaster highlights the contributions of nine remarkable women to the cultural identity of the Riviera in its seminal rise to fame. Embracing an array of genres, she gives new focus to feminine writings never previously brought together, nor as richly critically explored. Fiction, memoir, diary, letters, even cookbooks and choreographies provide compelling evidence of the innovativeness of women who seized the challenges and opportunities of their travels in a century of radical social and artistic change"--

The Lost 1941 Interview

A Complete Color Reference for Designers of All Types, 25th Anniversary Edition

Irina Baronova and the Ballets Russes de Monte Carlo

When Art Danced with Music

Dance, Gender and Culture

The Making of a Rogue Ballerina

The Pocket Complete Color Harmony

There have been wonderful books about dancing, and superbly evocative ones about old Russia: but here the two themes are fascinatingly wedded. For these are the memoirs of the prima ballerina assoluta of the imperial Russian ballet, Mathilde Kschessinska (the Princess Romanovsky-Krassinsky), with whom, at her first appearance, the Tsarevitch Nicholas fell in love. As a dancer she had few rivals: apart from her marvellous technique she had a star personality, and was adored by the public. At the height of her fame she appeared in London with Diaghilev’s company and danced with Nijinsky: she preferred, however, to dance in Russia, and for twenty years she was the adored darling of the great world of Petersburg. After the Revolution, when she was living as an emigre in the South of France, Diaghilev begged her to dance for him in his new Paris season, but to no avail. Kschessinska’s memoirs fall roughly into three parts: the glittering fairy-story of her life as prima ballerina in Russia; her flight during the Revolution; and the era in which she established herself as a teacher of the highest rank. It is an extraordinary self-revelation of a great dancer and an utterly human person.

“A fascinating read about a true genius and his unrelenting thirst for beauty in art and in life.”—MIKHAIL BARYSHNIKOV Based on a decade of unprecedented research, the first major biography of George Balanchine, a broad-canvas portrait set against the backdrop of the tumultuous century that shaped the man The New York Times called “the Shakespeare of dancing”——from the bestselling author of Apollo’s Angels Arguably the greatest choreographer who ever lived, George Balanchine was one of the cultural titans of the twentieth century—The New York Times called him “the Shakespeare of dancing.” His radical approach to choreography—and life—reinvented the art of ballet and made him a legend. Written with enormous style and artistry, and based on more than one hundred interviews and research in archives across Russia, Europe, and the Americas, Mr. B carries us through Balanchine’s tumultuous and high-pitched life story and into the making of his extraordinary dances. Balanchine’s life intersected with some of the biggest historical events of his century. Born in Russia under the last czar, Balanchine experienced the upheavals of World War I, the Russian Revolution, exile, World War II, and the Cold War. A co-founder of the New York City Ballet, he pressed ballet in America to the forefront of modernism and made it a popular art. None of this was easy, and we see his loneliness and failures, his five marriages—all to dancers—and many loves. We follow his bouts of ill health and spiritual crises, and learn of his profound musical skills and sensibility and his immense determination to make some of the most glorious, strange, and beautiful dances ever to grace the modern stage. With full access to Balanchine’s papers and many of his dancers, Jennifer Homans, the dance critic for The New Yorker and a former dancer herself, has spent more than a decade researching Balanchine’s life and times to write a vast history of the twentieth century through the lens of one of its greatest artists: the definitive biography of the man his dancers called Mr. B.

After the chaos of the 1917 Revolution, the new Soviet Union saw a period of great creative energy in all the arts. A child of his times, the young ballet dancer George Balanchine began to experiment with new choreographic ideas and forms, transforming the art of dance. By expanding the vocabulary of classical ballet and altering movement dynamics, he set the direction that ballet was to take for the remainder of the 20th century. This study explores his earliest choreography and examines how he combined elements from the classical tradition of the Imperial Russian Ballet with the new movements in Constructivist sculpture and theater. He brought these innovations to Paris when Diaghilev hired him as choreographer for the Ballets Russes a few years later. There he polished his work through collaborations with musicians such as Stravinsky and visual artists such as Matisse. Early works Balanchine created in Russia are examined in context with his Ballets Russes ballets, to show how his transformation culminated in Apollo, his first Neo-classical work

*The Making of Markova**Simon and Schuster*

Fashion’s Modern Muse

The New York City Ballet

The Vic-Wells Ballet

Reading Dance

Dancing in Petersburg

Sadler’s Wells - Dance House

Marius Petipa

Dancing on Water is both a personal coming-of-age story and a sweeping look at ballet life in Russia and the United States during the golden age of dance. Elena Tchernichova takes us from her childhood during the siege of Leningrad to her mother’s alcoholism and suicide, and from her adoption by Kirov ballerina Tatiana Vecheslova, who entered her into the state ballet school, to her career in the American Ballet Theatre. As a student and young dancer with the Kirov, she witnessed the company’s achievements as a citadel of classic ballet, home to legendary names—Shelest, Nureyev, Dudinskaya, Baryshnikov—but also a hotbed of intrigue and ambition run amok. As ballet mistress of American Ballet Theatre from 1978 to 1990, Elena was called “the most important behind-the-scenes force for change in ballet today,” by Vogue magazine. She coached stars and corps de ballet alike, and helped mold the careers of some of the great dancers of the age, including Gelsey Kirkland, Cynthia Gregory, Natalia Makarova, and Alexander Godunov. Dancing on Water is a tour de force, exploring the highest levels of the world of dance.

"Don't expect just tulle and toe shoes. In this fascinating insider's tale, NYCB dancer Pazcoquin reveals her world. . . . A striking debut." —People Award-winning New York City Ballet soloist Georgina Pazcoquin, aka the Rogue Ballerina, gives readers a backstage tour of the real world of elite ballet—the gritty, hilarious, sometimes shocking truth you don't see from the orchestra circle. In this love letter to the art of dance and the sport that has been her livelihood, NYCB's first Asian American female soloist Georgina Pazcoquin lays bare her unfiltered story of leaving small-town Pennsylvania for New York City and training amid the unique demands of being a hybrid professional athlete/artist, all before finishing high school. She pitches us into the fascinating, whirling shoes of dancers in one of the most revered ballet companies in the world with an unapologetic sense of humor about the cutthroat, survival-of-the-fittest mentality at NYCB. Some swan dives are literal: even in the ballet, there are plenty of face-plants, backstage fights, late-night parties, and raucous company bonding sessions. Rocked by scandal in the wake of the #MeToo movement, NYCB sits at an inflection point, inching toward progress in a strictly traditional culture, and Pazcoquin doesn't shy away from ballet's dark side. She continues to be one of the few dancers openly speaking up against the sexual harassment, mental abuse, and racism that in the past went unrecognized or was tacitly accepted as par for the course—all of which she has painfully experienced firsthand. Tying together Pazcoquin's fight for equality in the ballet with her infectious and deeply moving passion for her craft, Swan Dive is a page-turning, one-of-a-kind account that guarantees you'll never view a ballerina or a ballet the same way again.

A gorgeously illustrated look at the profound influence that classical ballet and the ballerina have had on high fashion Ballerina: Fashion's Modern Muse is a revelatory, irresistible treat for dance aficionados and fashionistas alike. Couturiers such as Balmain, Balenciaga, Chanel, Schiaparelli, Charles James, Dior, and Yves Saint Laurent designed ballet-inspired dresses and gowns, many featuring the boned bodices and voluminous tulle skirts of classical tutus. And ready-to-wear designers such as Claire McCardell found inspiration in ballet leotards and other practice clothing, creating knitted separates, bathing suits, and wrap dresses. Written by fashion and ballet experts, the book is illustrated with archival photography by such masters as Richard Avedon, Edward Steichen, Irving Penn, Man Ray, and Cecil Beaton, along with newly commissioned photography of contemporary ballerinas wearing ballet-influenced couture.

This is a new release of the original 1946 edition.

The Complete Color Harmony

1,500 Plus Color Palettes for Designers, Artists, Architects, Makers, and Educators

Choreographer of the Modern

A Gathering of Memoirs, Reportage, Criticism, Profiles, Interviews, and Some Uncategorizable Extras

Built for Ballet

Rene Blum and The Ballets Russes

Color Harmony Compendium

From the author of New York Times bestseller MEGHAN comes a scandalous historical drama about the secrets hidden between the royal family, Franklin D. Roosevelt, Winston Churchill, the Duke of Windsor, and Adolf Hitler before, during, and after World War II. Andrew Morton tells the story of the feckless Edward VIII, later Duke of Windsor, his American wife, Wallis Simpson, the bizarre wartime Nazi plot to make him a puppet king after the invasion of Britain, and the attempted cover-up by Churchill, General Eisenhower, and King George VI of the duke’s relations with Hitler. From the alleged affair between Simpson and the German foreign minister to the discovery of top secret correspondence about the man dubbed “the traitor king” and the Nazi high command, this is a saga of intrigue, betrayal, and deception suffused with a heady aroma of sex and suspicion. For the first time, Morton reveals the full story behind the cover-up of those damning letters and diagrams: the daring heist ordered by King George VI, the smooth duplicity of a Soviet spy as well as the bitter rows and recriminations among the British and American diplomats, politicians, and academics. Drawing on FBI documents, exclusive pictures, and material from the German, Russian, and British royal archives, as well as the personal correspondence of Churchill, Eisenhower, and the Windsors themselves, 17 CARNATIONS is a dazzling historical drama, full of adventure, intrigue, and startling revelations, written by a master of the genre.

"The only color guide a designer will ever need. Completely updated with Pantone colors and new text by Leatrice Eiseman, America's Color Guru"--

In 1941 the Swiss art critic Pierre Courthion interviewed Henri Matisse while the artist was in bed recovering from a serious operation. It was an extensive interview, seen at the time as a vital assessment of Matisse’s career and set to be published by Albert Skira’s then newly established Swiss press. After months of complicated discussions between Courthion and Matisse, and just weeks before the book was to come out--the artist even had approved the cover design--Matisse suddenly refused its publication. A typescript of the interview now resides in Courthion’s papers at the Getty Research Institute. This rich conversation, conducted during the Nazi occupation of France, is published for the first time in this volume, where it appears both in English translation and in the original French version. Matisse unravels memories of his youth and his life as a bohemian student in Gustave Moreau’s atelier. He recounts his experience with collectors, including Albert C. Barnes. He discusses fame, writers, musicians, politicians, and, most fascinatingly, his travels. Chatting with Henri Matisse, introduced by Serge Guilbaut, contains a preface by Claude Duthuit, Matisse’s grandson, and essays by Yve-Alain Bois and Laurence Bertrand Dorléac. The book includes unpublished correspondence and other original documents related to Courthion’s interview and abounds with details about avant-garde life, tactics, and artistic creativity in the first half of the twentieth century.

In the 1930s and 1940s, the Ballets Russes de Monte Carlo toured the United States and the world, introducing many to ballet as an art form, while spreading the enduring image of the ballerina as an embodiment of feminine grace and sophistication. This sumptuous, illustrated history tells the story of the rise of modern ballet and its popularity through the life story of one of ballet’s most glamorous stars, Irina Baronova (1919-2008), prima ballerina for the Ballets Russes de Monte Carlo and later for Ballet Theatre in New York. Drawing on letters, correspondence, oral histories, and interviews, Baronova’s daughter, the actress Victoria Tennant, warmly recounts Baronova’s dramatic life, from her earliest aspirations to her grueling time on tour to her later years in Australia as a pioneer of the art. She begins with the Baronov family’s flight from Russia during the Revolution, which led them to Romania and later Paris, where at the age of thirteen, Baronova became a star, chosen by the legendary George Balanchine to join the Ballets Russes, where she danced the lead in Swan Lake. Tennant provides an intimate account of Baronova’s life as a dancer and rare behind-the-scenes stories of life on the road with the stars of the company. Spectacular photographs, a mix of archival images and family snapshots, offer many rare views of rehearsals, costumes, set designs, and the dancers themselves both at their most dazzling and in their most everyday. The story of Irina

Baronova is also the story of the rise of ballet in America thanks to the Ballets Russes, who brought the magisterial beauty and star power of dance to big cities and small towns alike. Irina Baronova and the Ballet Russes de Monte Carlo offers a unique perspective on this history, sure to be treasured by dance patrons and aspiring stars.

The Male Dancer

The Complete Color Harmony, Pantone Edition

Bodies, Spectacle and Sexuality

Early Life and Works of George Balanchine

The Making of Markova

Leanne Benjamin

Travellers and Trendsetters, 1870-1970

"Originally published by Rockport Publishers as The Complete Color Harmony, 2004"---Colophon.

This pocket-size version of The Complete Color Harmony features the color explorations, insights, and palettes included in the original version in a handy, take-along size. It’s the one color reference designers need. Get an introduction to using the color wheel and discover the key aspects of color, such as warm, cool, pale, and bright. Then, delve into moods and color and see how a wide variety of palettes can come across as earthy, powerful, regal, calm, dependable, and more. In this book you’ll discover: Hundreds of organized color palettes that can be used for a variety of art and design projects. Why certain colors attract. How colors evoke certain moods. Advice on choosing the best colors to work with. A CMYK process color chart and color swatches to make choosing colors and palettes easy. With all the expert information in this convenient portable guide, you’ll feel confident in every color choice.

Sadler’s Wells is the world’s leading Dance House. Sadler’s Wells has developed new audiences for dance, this powerful and emotive art, for performances shown within its theatre spaces and outside – in fact around the world. What makes Sadler’s Wells different is its determination to nurture world class artists like Akram Khan, Sylvie Guillem, Wayne McGregor, Matthew Bourne, Jasmin Vardimon, the Ballet Boyz and Hofesh Shechter, using its unique vision, style and creativity to put together choreographers, dancers, lighting and stage designers, composers and other artists to make dance that is wildly exciting, new and different. Sadler’s Wells Dance House looks at the making of some of the most iconic dance works of this century and into the mix of dancers, choreographers and creators Sadler’s Wells has helped inspire. Including insightful analysis of this phenomenon by Sarah Crompton, arts editor in chief and dance critic for the Sunday Telegraph, and colour photographs of many of those works, Sadler’s Wells Dance House gives a clear view both of the creative process of the Sadler’s Wells artists and of the role this legendary theatre has played in remaking and reshaping dance for the 21st century. Selected as a 'llustrated Book of the Week' by the Daily Mail (May 2013)

René Blum and the Ballets Russes documents the life of the enigmatic and brilliant writer and producer who resurrected the Ballets Russes after Diaghilev died. Based on a treasure trove of previously undiscovered letters and documents, the book not only tells the poignant story of Blum's life, but also illustrates the central role Blum played in the development of dance in the United States. Indeed, Blum's efforts to save his ballet company eventually helped to bring many of the world's greatest dancers and choreographers--among them Fokine, Balanchine, and Nijinska--to American ballet stages.

Jim Henson

Women Writing on the French Riviera

The Borzoi Book of Ballets

Legacies of Twentieth-Century Dance

Beyond the Rio Grande

Expert Color Information for Professional Color Results

Swan Dive

DIV The Complete Color Harmony is from Rockport Publishers' best-selling series that includes, Color Harmony and Color Harmony 2. This book expands upon the two previous editions for the most comprehensive color reference to date. Along with some basic color theory, the book provides hundreds of one, two, and three-color combinations selected to reflect a range of moods and adjectives. This edition includes information on creating special effects using metallic and fluorescent color palettes, as well as an entirely new section devoted to the psychology of color. In Complete Color Harmony, authors Tina Sutton and Bride M. Whelan help readers determine their best colors and suggests why some colors may inspire their creativity while others don't. The book also includes two new color palette sections reflecting black and white as the color base, along with an expanded and updated Color Trends section that discusses not only trends and how they are predicted but gives advice on how to be a trend spotter. /div

Lynn Garafola has written some of the most influential historical studies & criticism in the field of dance. This volume offers a selection of her essays & reviews that together document the extraordinary transformation of dance, especially ballet, sincethe early 20th century.

An indispensable biography for anyone interested in Constant Lambert, ballet and British musical life in the first part of the twentieth century.

In this “incredibly rich” (New York Times) definitive history of the Bolshoi Ballet, visionary performances onstage compete with political machinations backstage. A critical triumph, Simon Morrison’s “sweeping and authoritative” (Guardian) work, Bolshoi Confidential, details the Bolshoi Ballet’s magnificent history from its earliest tumults to recent scandals. On January 17, 2013, a hooded assailant hurled acid into the face of the artistic director, making international headlines. A lead soloist, enraged by institutional power struggles, later confessed to masterminding the crime. Morrison gives the shocking violence context, describing the ballet as a crucible of art and politics beginning with the disreputable inception of the theater in 1776, through the era of imperial rule, the chaos of revolution, the oppressive Soviet years, and the Bolshoi’s recent \$680 million renovation. With vibrant detail including “sex scandals, double-suicide pacts, bribery, arson, executions, prostitution rings, embezzlement, starving orphans, [and] dead cats in lieu of flowers” (New Republic), Morrison makes clear that the history of the Bolshoi Ballet mirrors that of Russia itself.

17 Carnations

(1913-1928)

My Daddy Can Fly! (American Ballet Theatre)

Women Artists of Russia's New Age, 1900-1935

Diaghilev and the Golden Age of the Ballets Russes 1909-1929

Constant Lambert

Cultural Life in Nazi-occupied Paris

This unusual early work is a fascinating read for any ballet enthusiast or historian. A selection of ballets performed at the Vic-Wells Ballet between 1931 and 1935 are described and analysed. Illustrated with a dozen full page photographs. Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.

"This edition is published to coincide with the exhibition Diaghilev and the Ballets Russes, 1909-1929: When Art Danced with Music, at the National Gallery of Art, Washington, 12 May-2 September 2013. The exhibition Diaghilev and the Golden Age of the Ballets Russes, 1909-1929 was originally conceived by and first shown at the V&A Museum, London, in 2010."

'...full credit to Thomas and Macnillan for embarking on such a worthwhile venture - Dance Research I have already found the Thomas edition of enormous value in teaching both undergraduates and postgraduates, from the perspectives of dance anthropology, ethnography and theatre dance analysis - Theresa Buckland, Department of Dance Studies, University of Surrey This unique collection of papers, written specially for this volume, explores the aspects of the ways in which dance and gender intersect in a variety of cultural contexts. From social and disco dance to performance dance, to the Hollywood musical and dances from different cultures. The contributors come from a broad range of disciplines, such as cultural studies, anthropology, sociology, dance studies, film studies, and journalism. They bring to the book a wide body of ideas and approaches, including feminism, psychoanalysis, ethnography and subcultural theory. List of Plates - Preface to the 1995 Reprint - Notes on the Contributors - Introduction - PART 1: CULTURAL STUDIES - Dance, Gender and Culture; T.Polhumus - Dancing in the Dark; Rationalism and the Neglect of Social Dance; A.Ward - Ballet, Gender and Cultural Power; C.J.Novack - 'I Seem to Find the Happiness I Seek': Heterosexuality and Dance in the Musical; R.Dyer - PART 2: ETHNOGRAPHY - An-Other Voice: Young Women Dancing and Talking; H.Thomas - Gender Interchangeability among the Tivii; A.Grau - 'Saturday Night Fever': An Ethnography of Disco Dancing; D.Walsh - Classical Indian Dance and Women's Status; J.L.Hanna - PART 3: THEORY/CRITICISM - Dance, Feminism and the Critique of the Visual; R.Copeland - 'You put your left foot in, then you shake it all about ...': Excursions and Incursions into Feminism and Bausch's Tanztheater; A.Sanchez-Colberg - 'She might pirouette on a daisy and it would not bend': Images of Femininity and Dance Appreciation; L-A.Sayers - Still Dancing Downwards and Talking Back; Z.Oyorley - The Anxiety of Dance Performance; V.Rimmer - Index

For young dance lovers, a picture book about a young boy whose father has the unique position as a ballet dancer. Written by American Ballet Theatre principal dancer Thomas Forster. Ben and his friends are playing in their favorite part of the classroom-- the dress-up corner! They are talking about what they want to be when they grow up. Rachel wants to be a tae kwon do master, Dixie wants to be a doctor like her auntie, and John wants to be a teacher just like their teacher, Mr. Underwood. But when Ben says he wants to fly just like his daddy, his friends are sure his daddy must be a pilot. Ben tells his friends that they aren't even close, but he offers a few more clues. His daddy is strong, gentle, fierce, and fast. His friends have lots of guesses, but no one lands on the right one until Ben gives them the biggest clue of all. Written by a dad who is also a professional ballet dancer, this story will appeal to all ballet dancing children and their loved ones.

The Royals, the Nazis, and the Biggest Cover-Up in History

Expert Color Information for Professional Results

Markova Remembers

And the Show Went On

The Emperor's Ballet Master

Diaghilev and the Ballets Russes, 1909-1929

Diaghilev's Ballets Russes

This autobiography by Leanne Benjamin with Sarah Crompton reveals the extraordinary life and career of one of the worlds most important ballet dancers of the past fifty years. The book takes you behind the scenes to find a real understanding of the pleasure and the pain, the demands and the intense commitment it requires to become a ballet dancer. It is a book for ballet-lovers which will explain from Benjamins personal point of view, how ballet has changed and is changing. It is a book of history: she was first taught by the people who created ballet in its modern form and now she works with the dancers of today, handing on all she has known and learnt. But it is also a book for people who are just interested in the psychology of achievement, how you go from being a child in small-town Rockhampton in the centre of Australia to being a power on the worlds biggest stages -- and how an individual copes with the ups and downs of that kind of career. It is a story full of big names and big personalities -- Margot Fonteyn, Kenneth MacMillan, Mikhail Baryshnikov, Darcey Bussell, Carlos Acosta to name a few. President Clinton, Michelle Obama, Diana Princess of Wales and David Beckham all make an appearance. But it is also a book of small moments of insight: what makes a performance special, how you recover from injury, illness and childbirth; how you combine athletic and artistic prowess with motherhood, how a different partner can alter everything, what it is like to fall over in front of thousands of people and what it is like to triumph. Above all, it seeks to explain, in warm and human terms, why women get the reputation for being difficult in a world where being a good girl is too much prized. And what they can do about it.

In the history of twentieth-century ballet, no company has had so profound and far-reaching an influence as the Ballets Russes. Under the direction of impresario extraordinaire Serge Diaghilev (1872–1929), the Ballets Russes radically transformed the nature of ballet—its subject matter, movement idiom, choreographic style, stage space, music, scenic design, costume, even the dancer's physical appearance. From 1909 to 1929, it nurtured some of the greatest choreographers in dance history—Fokine, Nijinsky, Massine, and Balanchine—and created such classics as Les Sylphides, Firebird, Petrouchka, L'Après-midi d'un Faune, Les Noces, and Apollo. Diaghilev brought together some of the leading artists of his time, including composers Stravinsky, Debussy, and Prokofiev; artists Picasso, Braque, and Matisse, and poets Hoffmannsthal and Cocteau. Diaghilev's Ballets Russes is the most authoritative history of the company ever written and the first to examine it as a totality—its art, enterprise, and audience. Combining social and cultural history with illuminating discussions of dance, drama, music, art, economics, and public reception, Lynn Garafola paints an extraordinary portrait of the company that shaped ballet into what it is today.

NEW YORK TIMES BESTSELLER • For the first time ever—a comprehensive biography of one of the twentieth century's most innovative creative artists: the incomparable, irreplaceable Jim Henson He was a gentle dreamer whose genial bearded visage was recognized around the world, but most people got to know him only through the iconic characters born of his fertile imagination: Kermit the Frog, Bert and Ernie, Miss Piggy, Big Bird. The Muppets made Jim Henson a household name, but they were just part of his remarkable story. This extraordinary biography—written with the generous cooperation of the Henson family—covers the full arc of Henson's all-too-brief life: from his childhood in Leland, Mississippi, through the years of burgeoning fame in America, to the decade of international celebrity that preceded his untimely death at age fifty-three. Drawing on hundreds of hours of new interviews with Henson's family, friends, and closest collaborators, as well as unprecedented access to private family and company archives, Brian Jay Jones explores the creation of the Muppets, Henson's contributions to Sesame Street and Saturday Night Live, and his nearly ten-year campaign to bring The Muppet Show to television. Jones provides the imaginative context for Henson's non-Muppet projects, including the richly imagined worlds of The Dark Crystal and Labyrinth—as well as fascinating misfires like Henson's dream of opening an inflatable psychedelic nightclub. An uncommonly intimate portrait, Jim Henson captures all the facets of this American original: the master craftsman who revolutionized the presentation of puppets on television, the savvy businessman whose dealmaking prowess won him a reputation as “the new Walt Disney,” and the creative team leader whose collaborative ethos earned him the undying loyalty of everyone who worked for him. Here also is insight into Henson's intensely private personal life: his Christian Science upbringing, his love of fast cars and expensive art, and his weakness for women. Though an optimist by nature, Henson was haunted by the notion that he would not have time to do all the things he wanted to do in life—a fear that his heartbreaking final hours would prove all too well founded. An up-close look at the charmed life of a legend, Jim Henson gives the full measure to a man whose joyful genius transcended age, language, geography, and culture—and continues to beguile audiences worldwide. NAMED ONE OF THE BEST BOOKS OF THE YEAR BY BOOKPAGE “Jim Henson vibrantly delves into the magnificent man and his Muppet methods: It's an absolute must-read!”—Neil Patrick Harris “An exhaustive work that is never exhausting, a credit both to Jones's brisk style and to Henson's exceptional life.”—The New York Times “[A] sweeping portrait that is a mix of humor, mirth and poignancy.”—Washington Independent Review of Books “A meticulously researched tome chock-full of gems about the Muppets and the most thorough portrait of their creator ever crafted.”—Associated Press

In this challenging and lively book, Ramsay Burt examines the representation of masculinity in twentieth century dance. Taking issue with formalist and modernist accounts of dance, which dismiss gender and sexuality as irrelevant, he argues that prejudices against male dancers are rooted in our ideas about the male body and male behaviour. Building upon ideas about the gendered gaze developed by film and feminist theorists, Ramsay Burt provides a provocative theory of spectatorship in dance. He uses this to examine the work of choreographers like Nijinsky, Graham, Bausch, while relating their dances to the social, political and artistic contexts in which they were produced. Within these re-readings, he identifies a distinction between institutionalised modernist dance which evokes an essentialist, heroic, “hypermasculinity”; one which is valorised with reference to nature, heterosexuality and religion, and radical, avant garde choreography which challenges and disrupts dominant ways of representing masculinity. The Male Dancer will be essential reading for anyone interested in dance and the cultural construction of gender.

Ballerina

Mr. B

Bolshoi Confidential: Secrets of the Russian Ballet from the Rule of the Tsars to Today

In Search of a Lost Life

The Memoirs of Mathilde Kschessinka

Dancing on Water

A Life in Ballet, from the Kirov to the ABT