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**George Balanchine:  
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**A talented young dancer and his  
brilliant teacher In this long-awaited**

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memoir, dancer and choreographer  
John Clifford offers a highly  
personal look inside the day-to-day  
operations of the New York City  
Ballet and its creative mastermind,  
George Balanchine. Balanchine's  
Apprentice is the story of**

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**Clifford--an exceptionally talented artist--and the guiding inspiration for his life's work in dance. Growing up in Hollywood with parents in show business, Clifford acted in television productions such as The Danny Kaye Show, The Dinah Shore**

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**Show, and Death Valley Days. He recalls the beginning of his obsession with ballet: At age 11 he was cast as the Prince in a touring production of The Nutcracker. The director was none other than the legendary Balanchine, who would eventually**

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**invite Clifford to New York City and shape his career as both a mentor and artistic example. During his dazzling tenure with the New York City Ballet, Clifford danced the lead in 47 works, several created for him by Balanchine, Jerome Robbins, and**

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**others. He partnered famous ballerinas including Gelsey Kirkland and Allegra Kent. He choreographed eight ballets for the company, his first at age 20. He performed in Russia, Germany, France, and Canada. Afterward, he returned to**

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**the West Coast to found the Los Angeles Ballet, where he continued to innovate based on the Balanchine technique. In this book, Clifford provides firsthand insight into Balanchine's relationships with his dancers, including Suzanne Farrell.**

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**Examining his own attachment to his charismatic teacher, Clifford explores questions of creative influence and integrity. His memoir is a portrait of a young dancer who learned and worked at lightning speed, who pursued the calls of art**



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**and genius on both coasts of  
America and around the world.  
A fictional account of the marriage  
of ballet master George Balanchine  
and ballerina Tanaquil Le Clercq  
describes how polio ended Tanny's  
dancing career and how Balanchine's**

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**return to ballet tested their  
marriage.**

**A critical study of the choreography  
of the legendary George Balanchine  
offers a close-up analysis of more  
than twenty individual ballets, from  
Apollo (1928) to Ballo della Regina**

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**(1978), with an illuminating study of the history of each ballet, its place in the context of Balanchine's life, the dancers' craft and performance style, the music used, and more. Original.**

**Broadway, the Golden Years, is a**

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**wonderfully readable group portrait  
of the great Broadway  
choreographers from the mid-20th  
century to our own time: Jerome  
Robbins, Agnes de Mille, Gower  
Champion, Bob Fosse, Michael  
Bennett, Tommy Tune, Graciela**

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**Daniele, and Susan Stroman. The hits generated by two generations of choreographer-directors define the Broadway stage: Oklahoma!; On the Town; West Side Story; Hello, Dolly!; Fiddler on the Roof; A Chorus Line; Dancin'; Dream Girls;**

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**The Producers; and many more  
Portrait of Mr. B  
A Novel**

**My Journey in the Ballet  
George Balanchine  
A Gathering of Memoirs, Reportage,**

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**Criticism, Profiles, Interviews, and  
Some Uncategorizable Extras**

**The scene-by-scene stories of the  
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“Rupert Christiansen has produced  
a spectacular read, one fully (and  
finally!) deserving of its

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subject—giddy, kaleidoscopic, rich with quirky detail and strange delight. The pages turn themselves.” —Simon Morrison, author of *Bolshoi Confidential*  
Rupert Christiansen, a renowned dance critic and arts correspondent, presents a



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sweeping history of the Ballets Russes and of Serge Diaghilev's dream of bringing Russian art and culture to the West. Serge Diaghilev, the Russian impresario and founder of the Ballets Russes, is often said to have invented modern ballet. An art critic and

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connoisseur, Diaghilev had no training in dance or choreography, but he had a dream of bringing Russian art, music, design, and expression to the West and a mission to drive a cultural and artistic revolution. Bringing together such legendary talents as

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Vaslav Nijinsky, Anna Pavlova, Igor Stravinsky, Pablo Picasso, and Henri Matisse, this complex and visionary genius created a new form of ballet defined by artistic integrity, creative freedom, and an all-encompassing experience of art, movement, and music. The

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explosive color combinations, sensual and androgynous choreography, and experimental sounds of the Ballets Russes were called "barbaric" by the Parisian press, but its radical style usurped the entrenched mores of traditional ballet and transformed the

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European cultural sphere at large. Diaghilev's Empire, the publication of which marks the one hundred fiftieth anniversary of Diaghilev's birth, is a daring, impeccably researched reassessment of the phenomenon of the Ballets Russes and the Russian Revolution in

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twentieth-century art and culture. Rupert Christiansen, a leading dance critic, explores the fiery conflicts, outsize personalities, and extraordinary artistic innovations that make up this enduring story of triumph and disaster. The lights dim and soon the theatre

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becomes dark. The audience conversations end with a few softly dissipating whispers, and the movie begins. Nina Sayers, a young ballerina, dances the prologue to Tchaikovsky's Swan Lake, a ballet expressing a story drawn from Russian folk tales about a princess

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who has been turned into a White Swan and can only be turned back if a man swears eternal fidelity to her. However, this is not that ballet. This is the beginning of Black Swan, a controversial movie employing symbolism in a complex interweaving of dance and film to



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reveal the struggles and paradoxes of everything from a female rite-of-passage to questions about where artistic expression should demand self-sacrifice and whether such sacrifice is worth the price. The dance floor is the stage of life, the place where physical actions take

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on the symbolic meanings of mythology and express the deepest archetypes of the human mind. This book explores how dance gives shape to those human needs and how it reflects, and even creates, the maps of meaning and value that structure our lives. Though the

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volume looks at all the forms of dance, it focuses on three main categories in particular: religious, social, and artistic. Since the American Musical and subsequent Musical Videos have both reflected and influenced our current world, they receive the most space—such

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acclaimed performers as Fred Astaire, Gene Kelly, Judy Garland, Ricky Nelson, Elvis Presley and Michael Jackson, such important composers and lyricists as Gershwin, Rodgers-and-Hammerstein, Porter, Berlin, Webber, Bernstein, the Beatles, and the Who, and such

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choreographers as Graham, Balanchine, Robbins and Fosse are examined in particular detail.

The product of a lifetime immersed in the literary, performing arts, and entertainment worlds, Lives and Letters spotlights the work, careers, intimate lives, and lasting

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achievements of a vast array of celebrated writers and performers in film, theater, and dance, and some of the more curious iconic public figures of our times. From the world of literature, Charles Dickens, James Thurber, Judith Krantz, John Steinbeck, and

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Rudyard Kipling; the controversies surrounding Bruno Bettelheim and Elia Kazan; and Marjorie Kinnan Rawlings and her editor, Maxwell Perkins. From dance and theater, Isadora Duncan and Margot Fonteyn, Serge Diaghilev and George Balanchine, Sarah

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Bernhardt and Eleonora Duse. In Hollywood, Bing Crosby and Judy Garland, Douglas Fairbanks and Lillian Gish, Tallulah Bankhead and Katharine Hepburn, Mae West and Anna May Wong. In New York, Diana Vreeland, the Trumps, and Gottlieb's own take on the



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contretemps that followed his replacing William Shawn at The New Yorker. And so much more . . . . Balanchine and the Lost Muse is a dual biography of the early lives of two key figures in Russian ballet, in the crucial time surrounding the Russian revolution: famed

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choreographer George Balanchine  
and his close childhood friend,  
ballerina Liidia Ivanova.

Igor Stravinsky

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The Ballet Maker

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story of 12-year-old  
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the first Black girl to play  
Marie in the New York City  
Ballet's production. The only**

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**thing Charlotte loves as much as ballet is Christmas. So, when she gets the opportunity to play Marie in the New York City Ballet's The Nutcracker, she leaps at the chance. Dancing takes**

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**practice-hours of adjusting her arms and perfecting her jumps. With the help of her Trinidadian and Filipino families, encouragement from her sister, and a view of her mom and dad in the**

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**works from being federally  
non-copyrightable to  
becoming a category  
potentially copyrightable  
under the 1976 Copyright  
Act, specifically examining  
Loie Fuller, George**

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**Balanchine, and Martha  
Graham.**

**Discusses the history of  
plastic handbags and shows  
a selection of unusual  
designs**

**“A glimpse into the fragile**

*Page 42/199*

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**psyche of a dancer.” —The  
Washington Post Jenifer  
Ringer, a principal dancer  
with the New York City  
Ballet, was thrust into the  
headlines after her weight  
was commented on by a**

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**New York Times critic, and her response ignited a public dialogue about dance and weight. Ballet aficionados and aspiring performers of all ages will want to join Ringer behind**

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**the scenes as she shares her journey from student to star and candidly discusses both her struggle with an eating disorder and the media storm that erupted after the Times review. An unusually**

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**upbeat account of life on the stage, Dancing Through It is also a coming-of-age story and an inspiring memoir of faith and of triumph over the body issues that torment all too many women**

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**and men.**

**From Hollywood to New York  
and Back**

**Reading Dance**

**I Was a Dancer**

**Balanchine Variations**

**The Mythology of Dance**

*Page 47/199*

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## **The Queens of Animation A Balanchine Story**

*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*



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*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 others - Don Quixote, La Bayadère - have also become popular, even*

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*canonical components 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*

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*within the context of remarkable historical and political surroundings. Over the course of ten well-researched chapters, Nadine 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*

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*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 a thrilling and exhaustive narrative not only of*

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*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*

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*photographs, this book unearths original material from Petipa's 63 years in Russia, much of it never published in English before. As Meisner demonstrates, the choreographer laid the foundations for Soviet ballet and for Diaghilev's Ballets Russes, the expatriate company which*

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*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.*

*"Who am I? I'm a man; an American, a father, a teacher, but most of all, I am a person who knows how the arts*

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*can change lives, because they transformed mine. I was a dancer.” In this rich, expansive, spirited memoir, Jacques d’Amboise, one of America’s most celebrated classical dancers, and former principal dancer with the New York City Ballet for more than three decades, tells the extraordinary story*



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*of his life in dance, and of America's most renowned and admired dance companies. He writes of his classical studies beginning at the age of eight at The School of American Ballet. At twelve he was asked to perform with Ballet Society; three years later he joined the New York City Ballet and*

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*made his European debut at London's Covent Garden. As George Balanchine's protégé, d'Amboise had more works choreographed on him by "the supreme Ballet Master" than any other dancer, among them Tchaikovsky Pas de Deux; Episodes; A Midsummer's Night's Dream;*

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*Jewels; Raymonda Variations. He writes of his boyhood—born Joseph Ahearn—in Dedham, Massachusetts; his mother (“the Boss”) moving the family to New York City’s Washington Heights; dragging her son and daughter to ballet class (paying the teacher \$7.50 from hats she made and*

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*sold on street corners, and with chickens she cooked stuffed with chestnuts); his mother changing the family name from Ahearn to her maiden name, d'Amboise ("It's aristocratic. It has the 'd' apostrophe. It sounds better for the ballet, and it's a better name"). We see him. a*

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*neighborhood tough, in Catholic schools being taught by the nuns; on the streets, fighting with neighborhood gangs, and taking ten classes a week at the School of American Ballet . . . being taught professional class by Balanchine and by other teachers of great legend: Anatole Oboukhoff,*

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*premier danseur of the Maryinsky; and Pierre Vladimiroff, Pavlova's partner. D'Amboise writes about Balanchine's succession of ballerina muses who inspired him to near-obsessive passion and led him to create extraordinary ballets, dancers with whom d'Amboise partnered—Maria*

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*Tallchief; Tanaquil LeClercq, a stick-skinny teenager who blossomed into an exquisite, witty, sophisticated “angel” with her “long limbs and dramatic, mysterious elegance . . .”; the iridescent Allegra Kent; Melissa Hayden; Suzanne Farrell, who Balanchine called his “alabaster*

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*princess,” her every fiber, every movement imbued with passion and energy; Kay Mazzo; Kyra Nichols (“She’s perfect,” Balanchine said. “Uncomplicated—like fresh water”); and Karin von Aroldingen, to whom Balanchine left most of his ballets. D’Amboise writes about dancing with*



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*and courting one of the company's members, who became his wife for fifty-three years, and the four children they had . . . On going to Hollywood to make Seven Brides for Seven Brothers and being offered a long-term contract at MGM ("If you're not careful," Balanchine warned, "you will*

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*have sold your soul for seven years” . . . On Jerome Robbins (“Jerry could be charming and complimentary, and then, five minutes later, attack, and crush your spirit—all to see how it would influence the dance movements”). D’Amboise writes of the moment when he realizes his*

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*dancing career is over and he begins a new life and new dream teaching children all over the world about the arts through the magic of dance. A riveting, magical book, as transformative as dancing itself. Robert Gottlieb's immense sampling of the dance literature—by far the*

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*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*

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*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; Bournonville and Petipa. And, as Gottlieb writes in his introduction, "The twentieth century*

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*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*

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*Farrell and Gelsey Kirkland (“the Judy Garland of Ballet”) to Nureyev and Baryshnikov and Astaire—as well as the critical and reportorial voices, past and present, that carry the most conviction.” In structuring his anthology, Gottlieb explains, he has “tried to help the reader along by*

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*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*



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*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*

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*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*

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*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.*

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*George Balanchine The Ballet  
Maker Harper Collins*

*Celestial Bodies*

*Marius Petipa*

*Patricia Wilde, George Balanchine,  
and the Rise of New York City Ballet*

*Jerome Robbins and the Great  
Choreographer-Directors, 1940 to the*

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*Present*

*Charlotte and the Nutcracker*

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acclaimed Companion covers  
all aspects of the Western fairy*

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*tale tradition, from medieval to modern, under the guidance of Professor Jack Zipes. It provides an authoritative reference source for this complex and captivating genre, exploring the tales*

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*themselves, the writers who wrote and reworked them, and the artists who illustrated them. It also covers numerous related topics such as the fairy tale and film, television, art, opera, ballet, the oral*

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*tradition, music, advertising, cartoons, fantasy literature, feminism, and stamps. First published in 2000, 130 new entries have been added to account for recent developments in the field,*



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*including J. K. Rowling and  
Suzanne Collins, and new  
articles on topics such as  
cognitive criticism and fairy  
tales, digital fairy tales, fairy  
tale blogs and websites, and  
pornography and fairy tales.*

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*The remaining entries have been revised and updated in consultation with expert contributors. This second edition contains beautifully designed feature articles highlighting countries with a*

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*strong fairy tale tradition,  
covering: Britain and Ireland,  
France, Germany, Italy, Japan,  
North America and Canada,  
Portugal, Scandinavian  
countries, Slavic and Baltic  
countries, and Spain. It also*

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*includes an informative and engaging introduction by the editor, which sets the subject in its historical and literary context. A detailed and updated bibliography provides information about background*

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*literature and further reading material. In addition, the A to Z entries are accompanied by over 60 beautiful and carefully selected black and white illustrations. Already renowned in its field, the*

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A distinguished dance critic*

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*offers an enchanting  
introduction to the art of ballet  
As much as we may enjoy  
Swan Lake or The Nutcracker,  
for many of us ballet is a  
foreign language. It  
communicates through*



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introduction to the world of  
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history, interviews with  
dancers, technical definitions,  
descriptions of performances,  
and personal stories, Jacobs*

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*time After editing The  
Columbia Review, staging  
plays at Cambridge, and a  
stint in the greeting-card  
department of Macy's, Robert  
Gottlieb stumbled into a job  
at Simon and Schuster. By  
the time he left to run*

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*Alfred A. Knopf a dozen years later, he was the editor in chief, having discovered and edited Catch-22 and The American Way of Death, among other bestsellers. At Knopf, Gottlieb edited an*

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*astonishing list of authors,  
including Toni Morrison,  
John Cheever, Doris Lessing,  
John le Carré, Michael  
Crichton, Lauren Bacall,  
Katharine Graham, Robert  
Caro, Nora Ephron, and Bill  
Clinton--not to mention*

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*Bruno Bettelheim and Miss  
Piggy. In Avid Reader,  
Gottlieb writes with wit and  
candor about succeeding  
William Shawn as the editor  
of The New Yorker, and the  
challenges and satisfactions  
of running America's*

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*preeminent magazine. Sixty years after joining Simon and Schuster, Gottlieb is still at it--editing, anthologizing, and, to his surprise, writing. But this account of a life founded upon reading is about more*

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*than the arc of a singular career--one that also includes a lifelong involvement with the world of dance. It's about transcendent friendships and collaborations, "elective affinities" and family,*

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*psychoanalysis and Bakelite  
purses, the alchemical  
relationship between writer  
and editor, the glory days  
of publishing,  
and--always--the sheer  
exhilaration of work.*

*Photograph of Bob Gottlieb ©*

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by Jill Krementz

*Traces the rise of Modernism  
from its inception in the  
mid-nineteenth century to  
its end in the wake of the  
development of Pop Art,  
analyzing its influences on  
the fields of literature,*



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*poetry, music, and art and  
profiling key figures.  
In an era of increased  
mobility and globalisation,  
a fast growing body of  
writing originates from  
authors who live in-between  
languages and cultures. In*

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*response to this challenge,  
transnational perspective  
offers a new approach to the  
growing body of cultural  
texts with an emphasis on  
experiences of migration,  
transculturation,  
bilingualism and (cultural)*

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*translation. The  
introductory analysis and  
the fifteen essays in this  
collection critically  
interrogate complex  
relations between  
transnational and  
translation studies,*

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*bringing to this dialogue a  
much needed gender  
perspective. Divided into  
three parts (From  
Transnational to  
Translational; Reading  
Across Borders and  
Transnational in*

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*Translation), they address a range of issues relevant for this debate, from theoretical problems to practical questions of literary criticism and translation, understood as an act of cultural*

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*interpretation. The volume  
mostly deals with  
contemporary literary and  
cultural production, but  
also with classical texts  
and modernist literature.  
Its particular quality is a  
strong (although not*

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*exclusive) focus on Central  
and East European  
literatures, and more  
generally on women writers.  
Its interdisciplinary,  
transnational and  
intercultural perspective  
makes it relevant across*

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*disciplinary boundaries,  
from literary and  
translation studies to  
gender studies, cultural  
studies and migration  
studies.*

*All in the Dances*

*Transnational Literature and*



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*Gender in Translation*

*The Art of the Plastic  
Handbag, 1949-59*

*How the Ballets Russes  
Enthralled the World*

*The Untold Story of the  
Women Who Transformed the  
World of Disney and Made*

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*Cinematic History*

*Irina Baronova and the  
Ballets Russes de Monte  
Carlo*

*The Master's Muse*

Here is the first dual biography of  
the early lives of two key figures in  
Russian ballet: famed

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choreographer George Balanchine and his close childhood friend and extraordinary ballerina Liidia (Lidochka) Ivanova. Tracing the lives and friendship of these two dancers from years just before the 1917 Russian Revolution to

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Balanchine's escape from Russia in 1924, Elizabeth Kendall's *Balanchine & the Lost Muse* sheds new light on a crucial flash point in the history of ballet. Drawing upon extensive archival research, Kendall weaves a fascinating tale

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about this decisive period in the life of the man who would become the most influential choreographer in modern ballet. Abandoned by his mother at the St. Petersburg Imperial Ballet Academy in 1913 at the age of nine, Balanchine spent

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his formative years studying dance in Russia's tumultuous capital city. It was there, as he struggled to support himself while studying and performing, that Balanchine met Ivanova. A talented and bold dancer who grew close to the

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Bolshevik elite in her adolescent years, Ivanova was a source of great inspiration to Balanchine--both during their youth together, and later in his life, after her mysterious death just days before they had planned to leave

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Russia together in 1924. Kendall shows that although Balanchine would have a great number of muses, many of them lovers, the dark beauty of his dear friend Lidochka would inspire much of his work for years to come. Part



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biography and part cultural history, Balanchine & the Lost Muse presents a sweeping account of the heyday of modern ballet and the culture behind the unmoored ideals, futuristic visions, and human decadence that characterized the

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Russian Revolution.

A doctor's bold analysis of the cultural disease that afflicts us all. Despite an astonishing appetite for life, more and more Americans are feeling overworked and dissatisfied. In the world's most affluent nation,

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epidemic rates of stress, anxiety, depression, obesity, and time urgency are now grudgingly accepted as part of everyday existence they signal the American Dream gone awry. Peter C. Whybrow, director of the

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Neuropsychiatric Institute at UCLA,  
grounds the extraordinary  
achievements and excessive  
consumption of the American  
nation in an understanding of the  
biology of the brain's reward  
system offering for the first time a

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comprehensive and physical explanation for the addictive mania of consumerism. American Mania presents a clear and novel vantage point from which to understand the most pressing social issues of our time, while offering an informed

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approach to refocusing our pursuit of happiness. Drawing upon rich scientific case studies and colorful portraits, "this fascinating and important book will change the way you think about American life" (Karen Olson, Utne Reader).

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One of Literary Hub's most anticipated books of 2021 Award-winning master critic Robert Gottlieb takes a singular and multifaceted look at the life of silver screen legend Greta Garbo, and the culture that worshiped her.

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“Wherever you look in the period between 1925 and 1941,” Robert Gottlieb writes in *Garbo*, “Greta Garbo is in people’s minds, hearts, and dreams.” Strikingly glamorous and famously inscrutable, she managed, in sixteen short years, to



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infiltrate the world's subconscious; the end of her film career, when she was thirty-six, only made her more irresistible. Garbo appeared in just twenty-four Hollywood movies, yet her impact on the world—and that indescribable,

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transcendent presence she possessed—was rivaled only by Marilyn Monroe's. She was looked on as a unique phenomenon, a sphinx, a myth, the most beautiful woman in the world, but in reality she was a Swedish peasant girl,

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uneducated, naïve, and always on her guard. When she arrived in Hollywood, aged nineteen, she spoke barely a word of English and was completely unprepared for the ferocious publicity that quickly adhered to her as, almost

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overnight, she became the world's most famous actress. In Garbo, the acclaimed critic and editor Robert Gottlieb offers a vivid and thorough retelling of her life, beginning in the slums of Stockholm and proceeding through her years of struggling to

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elude the attention of the world—her desperate, futile striving to be “left alone.” He takes us through the films themselves, from M-G-M’s early presentation of her as a “vamp”—her overwhelming beauty drawing men to their doom, a

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formula she loathed—to the artistic heights of *Camille* and *Ninotchka* (“Garbo Laughs!”), by way of *Anna Christie* (“Garbo Talks!”), *Mata Hari*, and *Grand Hotel*. He examines her passive withdrawal from the movies, and the endless

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attempts to draw her back. And he sketches the life she led as a very wealthy woman in New York—“a hermit about town”—and the life she led in Europe among the Rothschilds and men like Onassis and Churchill. Her relationships

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with her famous co-star John Gilbert, with Cecil Beaton, with Leopold Stokowski, with Erich Maria Remarque, with George Schlee—were they consummated? Was she bisexual? Was she sexual at all? The whole world wanted to



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know—and still wants to know. In addition to offering his rich account of her life, Gottlieb, in what he calls “A Garbo Reader,” brings together a remarkable assembly of glimpses of Garbo from other people’s memoirs and interviews, ranging

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from Ingmar Bergman and Tallulah  
Bankhead to Roland Barthes; from  
literature (she turns up  
everywhere—in Hemingway's For  
Whom the Bell Tolls, in Evelyn  
Waugh, Graham Greene, and the  
letters of Marianne Moore and Alice

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B. Toklas); from countless songs and cartoons and articles of merchandise. Most extraordinary of all are the pictures—250 or so ravishing movie stills, formal portraits, and revealing snapshots—all reproduced here in

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superb duotone. She had no personal vanity, no interest in clothes and make-up, yet the story of Garbo is essentially the story of a face and the camera. Forty years after her career ended, she was still being tormented by unrelenting

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paparazzi wherever she went.

Includes Black-and-White

Photographs

"This ... collection from the ... editor  
Robert Gottlieb features twenty or  
so pieces he's written mostly for  
The New York Review of Books,

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ranging from reconsiderations of American writers such as Dorothy Parker, Thornton Wilder, Thomas Wolfe (genius), and James Jones, to Leonard Bernstein, Lorenz Hart, Lady Diana Cooper (the most beautiful girl in the world), the actor-

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assassin John Wilkes Booth, the  
scandalous movie star Mary Astor,  
and not-yet president Donald  
Trump"--Amazon.com.

Revolution and the Making of a  
Choreographer

101 Stories of the Great Ballets

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Great Expectations

Wilde Times

Photographs of George Balanchine,  
with an Essay by Lincoln Kirstein

Balanchine & the Lost Muse

Revolution & the Making of a  
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written—is a groundbreaking work. From ballet's origins in the Renaissance and the codification of its basic steps and positions under France's Louis XIV (himself an avid dancer), the art form wound its way through the courts of Europe, from Paris and Milan to

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wields a knowledge of dance born of dedicated practice. Her admiration and love for the ballet, as Entertainment Weekly notes, brings “a dancer’s grace and sure-footed agility to the page.” NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE NEW YORK TIMES

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TIMES • SAN FRANCISCO  
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WEEKLY**

**Recollections by fellow artists and  
collaborators elucidate the life of  
teacher and choreographer George  
Balanchine**

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**In Shapes of American Ballet:  
Teachers and Training before  
Balanchine, Jessica Zeller**  
introduces the first few decades of  
the twentieth century as an often  
overlooked, yet critical period for  
ballet's growth in America. While  
**George Balanchine is often**

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**considered the sole creator of American ballet, numerous European and Russian migrants had been working for decades to build a national ballet with an American identity. These pedagogues and others like them played critical yet largely unacknowledged roles in**

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**American ballet's development. Despite their prestigious ballet pedigrees, the dance field's exhaustive focus on Balanchine has led to the neglect of their work during the first few decades of the century, and in this light, this book offers a new perspective on**



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**American ballet during the period immediately prior to Balanchine's arrival. Zeller uses hundreds of rare archival documents to illuminate the pedagogies of several significant European and Russian teachers who worked in New York City. Bringing these contributions**

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**into the broader history of American ballet recasts American ballet's identity as diverse-comprised of numerous Euro-Russian and American elements, as opposed to the work of one individual. This new account of early twentieth century American**

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**ballet is situated against a bustling New York City backdrop, where mass immigration through Ellis Island brought the ballet from European and Russian opera houses into contact with a variety of American forms and sensibilities. Ballet from celebrated**

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**Euro-Russian lineages was performed in vaudeville and blended with American popular dance styles, and it developed new characteristics as it responded to the American economy. Shapes of American Ballet delves into ballet's struggle to define itself during this**

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**rich early twentieth century period, and it sheds new light on ballet's development of an American identity before Balanchine. Documents the late ballet magnate's Russian heritage, love for American culture, four marriages, and ongoing legacy that**

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**has caused his works to be danced  
by prestigious companies  
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**Apollo's Angels**

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In the 1930s and '40s, the Ballets Russes de Monte Carlo toured the United States and the world, introducing many to ballet

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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



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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

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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

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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

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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

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perspective on this history, sure to be treasured by dance patrons and aspiring stars.

From the bestselling author of *Rise of the Rocket Girls*, the untold, "richly detailed" story of the women of Walt Disney Studios, who shaped the iconic films that have enthralled generations (Margot Lee

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Shetterly, New York Times bestselling author of Hidden Figures). From Snow White to Moana, from Pinocchio to Frozen, the animated films of Walt Disney Studios have moved and entertained millions. But few fans know that behind these groundbreaking features was an incredibly influential group of women

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who fought for respect in an often ruthless male-dominated industry and who have slipped under the radar for decades. In *The Queens of Animation*, bestselling author Nathalia Holt tells their dramatic stories for the first time, showing how these women infiltrated the boys' club of Disney's story and animation departments

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and used early technologies to create the rich artwork and unforgettable narratives that have become part of the American canon. As the influence of Walt Disney Studios grew -- and while battling sexism, domestic abuse, and workplace intimidation -- these women also fought to transform the way female characters are



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depicted to young audiences. With gripping storytelling, and based on extensive interviews and exclusive access to archival and personal documents, *The Queens of Animation* reveals the vital contributions these women made to Disney's Golden Age and their continued impact on animated filmmaking,

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culminating in the record-shattering Frozen, Disney's first female-directed full-length feature film. A Best Book of 2019: Library Journal, Christian Science Monitor, and Financial Times  
At eighty-seven, Patricia Wilde remains a grande dame of the ballet world. As a young star she toured America in the

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company of the Ballet Russe. In her heyday in the 1950s and '60s, she was a first-generation member and principal dancer of New York City Ballet during the uniquely dramatic Balanchine era - the golden age of the company and its hugely gifted, influential, exploitative, and dictatorial director. In *Wilde Times*, Joel

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Lobenthal brings the world of Wilde and Balanchine, of Tanaquil Le Clercq, Diana Adams, Suzanne Farrell, Maria Tallchief, and many others thrillingly to life. With unfettered access to Wilde and her family, friends, and colleagues, Lobenthal takes the reader backstage to some of the greatest ballet triumphs of the modern era

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- and some of the greatest tragedies.

Through it all Patricia Wilde emerges as a figure of towering strength, grace, and grit. *Wilde Times* is the first biography of this seminal figure in American dance, written with the cooperation of the star, but wide-ranging in its use of sources to tell the full and intertwining stories of the

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development of Wilde, of Balanchine, and of American national ballet at its peak in the twentieth century.

The foremost contemporary choreographer in the history of ballet, George Balanchine extended the art form into radical new paths that came to seem inevitable under his direction. He transformed movement

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and dance in classical and modern ballet, on the Broadway stage, and in the cinema. George Balanchine chronicles the life and achievements of this visionary artist from his early, almost accidental career in Russia, where his lifelong collaboration with Igor Stravinsky was forged, to his extraordinary accomplishments in

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America. The editor and writer Robert Gottlieb, one of the most knowledgeable dance critics in America, offers a superb and loving portrait of a genius who, though married many times to many ballerinas, remained truest to his greatest love, Terpsichore, the Greek Muse of dance.



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The Emperor's Ballet Master

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History

Near-Death Experiences . . . and Others  
In 1933 choreographer George  
Balanchine and impresario  
Lincoln Kirstein embarked on an  
elusive quest to found a ballet  
company and school in the

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United States. Though their efforts would eventually result in the creation of the New York City Ballet and the School of American Ballet, the first decade of their collaborative efforts was anything but assured. Tracing

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the tangled histories of two of the most important figures in twentieth-century dance, Balanchine and Kirstein's American Enterprise offers a fresh perspective on a pivotal period in cultural history. Deeply

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researched using sources only made available in recent years, the book challenges the mythologies surrounding the early years of the Balanchine-Kirstein enterprise. It also reveals the full extent of

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Kirstein's essential role and offers reconstructive analysis of lost works, as well as new and surprising details regarding some of Balanchine's most iconic ballets, including Serenade, Apollo, and Concerto

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Barocco. This history involved artists including Richard Rodgers, Martha Graham, George Gershwin, Katherine Dunham, Vera Zorina, and Igor Stravinsky, as well as dozens of lesser known players whose

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contributions have yet to be fully acknowledged. Capturing the full sweep of Balanchine and Kirstein's collaborative work across multiple genres and institutions, this book reveals their partnership in all of its



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exciting and ungainly complexity, showing how the 1930s Balanchine was not the artist that he would eventually become, and how the same was true of the institutions that he and Kirstein jointly created.

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George Balanchine's arrival in the United States in 1933, it is widely thought, changed the course of ballet history by creating a bold neoclassical style that is celebrated as the first American manifestation of the art

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form. In *Making Ballet American*, author Andrea Harris challenges this narrative by revealing the complex social, cultural, and political forces that actually shaped the construction of American neoclassical ballet.

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Situating American ballet within a larger context of modernisms, the book examines critical efforts to craft new, modernist ideas about the relevance of classical dancing for American society and democracy. Through cultural

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and choreographic analysis, it illustrates the evolution of modernist ballet during a turbulent historical period. Ultimately, the book argues that the Americanization of Balanchine's neoclassicism was

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not the inevitable outcome of his immigration or his creative genius, but rather a far more complicated story that pivots on the question of modern art's relationship to America and the larger world.

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Toni Bentley, a dancer for George Balanchine, the greatest ballet maker of the 20th century, tells the story of Serenade, his iconic masterpiece, and what it was like to dance—and live—in his world at New York City Ballet

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during its legendary era. This breathtaking book is a "unique document about one of the greatest ballets ever created.... A beautiful read" (Mikhail Baryshnikov). At age seventeen, Toni Bentley was chosen by



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Balanchine, then in his final years, to join the New York City Ballet. From both backstage and onstage, she carries us through the serendipitous history and physical intricacies and demands of *Serenade*: its

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dazzling opening, with seventeen women in a double-diamond pattern; its radical, even jazzy, use of the highly refined language that is ballet; its place in the choreographer's own dramatic story of his immigration

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to the United States from Soviet Russia; its mystical—and literal—embodiment of the tradition of classical ballet in just thirty-three minutes. Bentley takes us inside the rarefied, intense, and thrilling world

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Balanchine created through his lifelong devotion to celebrating and expanding female beauty and strength—a world that, inevitably, passed upon his death. An intimate elegy to grace and loss and to the imprint of a

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towering artist and his transcendent creation on Bentley's own life, Serenade: A Balanchine Story is a rich narrative by a dynamic artist about the nature of art itself at its most ephemeral and glorious.

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A Life

Balanchine and Kirstein's

American Enterprise

Lives and Letters

A Certain Style

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