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Wartime tells the story of Gillian's extraordinary childhood. From Miss Madeleine Sharp's Ballet Class for Young Ladies in Bromley, to being evacuated with her theatre school to rural Leicestershire; from performing in the West End with doodlebugs falling to touring a devastated Europe, the early years were hard ...

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It was 1942 when Herbert Morrison, himself a ' keen and accomplished ' dancer according to the Liverpool Echo, announced that dancing would not be prohibited due to the war. Dancing was necessary to maintain morale for both civilian and military populations, something the government clearly recognised.

Dance in the Second World War | The British Newspaper ...

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Message 3 - The Dance Hall, Wartime Escape. Posted on: 23 April 2004 by John de Mansfield AbsolonResearcher 238443. Hi Frank. I'm afraid my only real memories of dance halls is the really early ...

BBC - WW2 People's War - The Dance Hall, Wartime Escape
A video for my history class. Man, I wish I could do that haha.

Wartime Dancing (WWII) - YouTube
The battle for the coveted title of India ' s Best Dancer has certainly

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intensified. With the Finale on the anvil, India 's Best Dancer announced the Top 5 Finalists of this season. Out of the ...

India's Best Dancer Gets Its Top 5 Finalists; Who Amongst ...

The Masked Dancer is an upcoming American reality competition television series set to premiere on Fox on December 27, 2020.

Craig Robinson will host the show, and Ken Jeong, Paula Abdul, Brian Austin Green, and Ashley Tisdale will act as panelists. Like The Masked Singer 's format, celebrity contestants will wear head-to-toe costumes and face masks that conceal their identities, but will ...

The Masked Dancer (TV series) - Wikipedia

"A lot of the wartime memories I have are about dancing and dance

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music, especially the big bands. I got to know a lot of the people who were involved in professional dancing and the dance...

BBC - WW2 People's War - Dancing Through the War Years, by ...
If you had a television set in 1937 and you could have watched at 9.30 on the evening of 2 March, you would have seen a programme called Fugue for Four Cameras, arranged by Antony Tudor and danced...

Dance on BBC Television - History of the BBC

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Buy A Dancer in Wartime: The touching true story of a ... Entertainment during the Second World War provided civilians with a form of escape from the hardships of wartime life. It was equally important to those serving in the forces, both in Britain and overseas. Radio was the chief form of news and entertainment, and listening increased during wartime and by 1945 there were nearly ten million radio licenses in Britain.

London during the Blitz was a time of hardship, heroism and hope.

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For Gillian Lynne – a budding ballerina – it was also a time of great change as she was evacuated from war-torn London to a crumbling mansion, where dance classes took place in the faded ballroom. Life was hard, but her talent and dedication shone through and an astonishing journey ensued, which saw Gillian dancing a triumphant debut in Swan Lake, performing in the West End with doodlebugs falling and touring a devastated Europe entertaining the troops. *A Dancer in Wartime* paints a vivid and moving picture of what life was really like during the hard years of the Blitz and brings to life a lost world.

When the Second World War broke out, ballet in Britain was only a few decades old. Few had imagined that it would establish roots in a nation long thought to be unresponsive to dance. Nevertheless, the

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war proved to be a boon for ballet dancers, choreographers and audiences, for the nation's dancers were forced to look inward to their own identity and sources of creativity. As author Karen Eliot demonstrates in this fascinating book, instead of withering during the enforced isolation of war, ballet in Britain flourished, exhibiting a surprising heterogeneity and vibrant populism that moved ballet outside its typical elitist surroundings to be seen by uninitiated, often enthusiastic audiences. Ballet was thought to help boost audience morale, to render solace to the soul-weary and to afford entertainment and diversion to those who simply craved a few hours of distraction. Government authorities came to see that ballet could serve as a tool of propaganda; the ways it functioned within the larger public discourse of propaganda and sacrifice, and how it answered a public mood of pragmatism and idealism, are also topics

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in this story of the development of a national ballet identity. This narrative has several key players-- dance critics, male and female dancers, producers, audiences, and choreographers. Exploring the so-called "ballet boom" during WWII, the larger story of this book is one of how art and artists thrive during conflict, and how they respond pragmatically and creatively to privation and duress.

The gripping story of the author ' s aunt, a Jewish dance instructor who was betrayed to the Nazis by the two men she loved, yet managed to survive WWII by teaching dance lessons to the SS at Auschwitz. Her epic life becomes a window into the author ' s own past and the key to discovering his Jewish roots. Raised in a devout Roman Catholic family in the Netherlands, Paul Glaser was shocked to learn as an adult of his father's Jewish heritage.

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Grappling with his newfound identity and stunned by his father ' s secrecy, Paul set out to discover what happened to his family during World War II and what had caused the long-standing rift between his father and his estranged aunt, Rosie, who moved to Sweden after the war. Piecing together his aunt ' s wartime diaries, photographs, and letters, Paul reconstructed the dramatic story of a woman who was caught up in the tragic sweep of World War II. Rosie Glaser was a magnetic force – hopeful, exuberant, and cunning. An emancipated woman who defied convention, she toured Western Europe teaching ballroom dancing to high acclaim, falling in love hard and often. By the age of twenty-five, she had lost the great love of her life in an aviation accident, married the wrong man, and sought consolation in the arms of yet another. Then the Nazis seized power. For Rosie, a nonpracticing Jew, this marked the

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beginning of an extremely dangerous ordeal. After operating an illegal dance school in her parents' attic, Rosie was betrayed by both her ex-husband and her lover, taken prisoner by the SS and sent to a series of concentration camps. But her enemies were unable to destroy her and, remarkably, she survived, in part by giving dance and etiquette lessons to her captors. Rosie was an entertainer at heart, and her vivacious spirit, her effervescent charm, and her incredible resourcefulness kept her alive amid horrendous tragedy. Of the twelve hundred people who arrived with her at Auschwitz, only eight survived. Illustrated with more than ninety photos, *Dancing with the Enemy* recalls an extraordinary life marked by love, betrayal, and fierce determination. It is being published in ten languages.

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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.

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Twenty-five years after her passing, Audrey Hepburn remains the most beloved of all Hollywood stars, known as much for her role as UNICEF ambassador as for films like Roman Holiday and Breakfast at Tiffany's. Several biographies have chronicled her stardom, but none has covered her intense experiences through five years of Nazi occupation in the Netherlands. According to her son, Luca Dotti, "The war made my mother who she was." Audrey Hepburn's war included participation in the Dutch Resistance, working as a doctor's assistant during the "Bridge Too Far" battle of Arnhem, the brutal execution of her uncle, and the ordeal of the Hunger Winter of 1944. She also had to contend with the fact that her father was a Nazi agent and her mother was pro-Nazi for the first two years of the occupation. But the war years also brought

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triumphs as Audrey became Arnhem's most famous young ballerina. Audrey's own reminiscences, new interviews with people who knew her in the war, wartime diaries, and research in classified Dutch archives shed light on the riveting, untold story of Audrey Hepburn under fire in World War II. Also included is a section of color and black-and-white photos. Many of these images are from Audrey's personal collection and are published here for the first time.

Looking beyond diplomats and generals, Neiberg shows that neither nationalist passions nor desires for revenge took Europe to war in 1914. Dance of the Furies gives voice to a generation who suddenly found themselves compelled to participate in a ghastly, protracted orgy of violence they never imagined would come to pass.

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Often called the Picasso, Stravinsky, or Frank Lloyd Wright of the dance world, Martha Graham revolutionized ballet stages across the globe. Using newly discovered archival sources, award-winning choreographer and dance historian Mark Franko reframes Graham's most famous creations, those from the World War II era, by restoring their rich historical and personal context. Graham matured as an artist during the global crisis of fascism, the conflict of World War II, and the post-war period that ushered in the Cold War. Franko focuses on four of her most powerful works, *American Document* (1938), *Appalachian Spring* (1944), *Night Journey* (1948), and *Voyage* (1953), tracing their connections to Graham's intense feelings of anti-fascism and her fascination with psychoanalysis. Moreover, Franko explores Graham's intense

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personal and professional bond with dancer and choreographer Erick Hawkins. The author traces the impact of their constantly changing feelings about each other and about their work, and how Graham wove together strands of love, passion, politics, and myth to create a unique and iconically American school of choreography and dance.

James Ashfield is a young man from Birmingham, sent to Germany to fight alongside his brother in WW2. The events that took place led to his return home with haunting memories he could not erase. His mind in turmoil, James was left feeling hopeless, until he is given a life-changing opportunity to pursue a dream that had remained his secret since childhood. Life finally seems to start getting better for James until forbidden love, heartache and a pursuit for revenge

Online Library A Dancer In Wartime The Touching True Story Of A Young S Journey Turn his whole world upside down once more.

Open from 1942 until 1945, the Hollywood Canteen was the most famous of the patriotic home front nightclubs where civilian hostesses jitterbugged with enlisted men of the Allied Nations. Since the opening night, when the crowds were so thick that Bette Davis had to enter through the bathroom window to give her welcome speech, the storied dance floor where movie stars danced with soldiers has been the subject of much U.S. nostalgia about the "Greatest Generation." Drawing from oral histories with civilian volunteers and military guests who danced at the wartime nightclub, Sherrie Tucker explores how jitterbugging swing culture has come to represent the war in U.S. national memory. Yet her interviewees' varied experiences and recollections belie the possibility of any

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singular historical narrative. Some recall racism, sexism, and inequality on the nightclub's dance floor and in Los Angeles neighborhoods, dynamics at odds with the U.S. democratic, egalitarian ideals associated with the Hollywood Canteen and the "Good War" in popular culture narratives. For Tucker, swing dancing's torque—bodies sharing weight, velocity, and turning power without guaranteed outcomes—is an apt metaphor for the jostling narratives, different perspectives, unsteady memories, and quotidian acts that comprise social history.

As a girl, Alice loved to dance, but the rhythms of her life offered little opportunity for a foxtrot, let alone a waltz. World War II erupted soon after she was married. Alice and her husband, along with many other Japanese Americans, were forced to leave their

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homes and report to assembly centers around the country.

Undaunted, Alice and her husband learned to make the most of every circumstance, from their stall in the old stockyard in Portland to the decrepit farm in the Oregon desert, with its field of stones.

Like a pair of skilled dancers, they sidestepped adversity to land gracefully amid golden opportunity. Together they turned a barren wasteland into a field of endless flowers. Such achievements did not come without effort and sacrifice, though, and Alice often thought her dancing days were long behind her. But as her story testifies, life is full of changes . . . In this striking book, Allen Say introduces readers to the remarkable story of the life of a woman whose perseverance and resilience serve as an inspirational reminder that dreams can be fulfilled, even when least expected.

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