

[PDF] Dancing On My Grave An Autobiography

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Dancing on My Grave-Gelsey Kirkland 1988

Dancing on My Grave-Gelsey Kirkland 1992 The shattering story of a dream which became a heartbreaking nightmare for one of America’s most famous ballerinas, Gelsey Kirkland, who chronicles her brilliant start as a dancer with George Balanchine, her legendary partnership with Mikhail Baryshnikov, her agonizing descent into drugs, and her struggles to rise again. Photographs. Dance on My Grave-Aidan Chambers 2009-02-02 Hal’s summer affair with Barry Gorman ends tragically when Hal discovers he is much more committed to the relationship than his friend. Dancing on His Grave-Barbara Richards 2007-02-12 My earliest memories are only fear. A great hurting fear that made my heart as big as a pumpkin that welled up into my throat, choking me, dizzying my head, turning my legs to rubber. Fear of moving and making noise, fear of sleep that was invaded by terrible nightmares, fear of waking up to the daily beatings for wet beds, fear of the dark, fear of guns and knives, fear of loud noises, fear of making a mistake, fear of forgetting, fear of Mom going away, and most of all, fear of the constant presence we called Daddy. These are my oldest sister’s words. Dancing on His Grave is a memoir set on an eastern Montana ranch between 1930 and 1955. My four sisters, my mother and I all contribute first person narrative to this story, along with excerpts from the extensive journals my mother kept throughout her life. It is the story of five sisters who survived unspeakable deprivation and abuse, sexual and physical, at the hands of our sadistic father. A friend gave me his strong opinion. As the psychologist for the prison in Deer Lodge, he said, I meet inmates with stories like yours all the time. What makes your story unique is the outcome. This story is not about him. This is about five little girls who literally survived him, excelled in school, married and raised families of normal, productive, contributing citizens. My father was not an alcoholic or drug addict. All his abuse was administered cold sober. I am convinced he was not mentally ill, in the legal or moral sense of the phrase. He knew right from wrong, but as a narcissistic sociopath, he believed that the world revolved around him, so the rules of decency that other people follow did not apply. The only rule he held himself to, was ‘Don’t get caught’. The state of being purely evil does not constitute mental illness. By my estimation, he was born without a conscience, and perhaps without a soul. The most important message of this story is the resilience and strength of the human spirit.

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

Dancing on Her Grave-Diana Montane 2015-04-07 From the co-author of I Would Find a Girl Walking and an award-winning true-crime television reporter comes the shocking story of Debbie Flores, a Las Vegas showgirl whose dreams of a dazzling career ended in a nightmare... Vivacious Debbie Flores was a college educated Washington Redskins cheerleader when she headed for “Sin City.” It was a smart move for the aspiring showgirl who’d soon be making her star-making solo debut at the legendary Luxor. But after the morning rehearsals of December 12, 2010, no one saw Debbie alive again. A cryptic text message she left for her mother led authorities to Debbie’s charismatic boyfriend, Jason “Blu” Griffith. A fellow Vegas dancer, Blu was hiding a terrible secret. It involved a rental van, bags of cement, two plastic tubs, and a handsaw. When the details of the crime unfolded, everyone asked: how could a girl with such passion and promise come to an end so violent and unexpected? In time, the truth would reveal a life more tumultuous than believed—and what exactly transpired on Debbie’s tragic final day would stun the nation. INCLUDES PHOTOS

Grave Dance-Kalayna Price 2011-07-05 After a month of down time, Grave Witch Alex Craft is ready to get back to solving murders by raising the dead. With her love life in turmoil, Alex is eager for the distractions of work. But when her new case forces her to overuse her magic, it might be the last mystery the Grave Witch ever gets to solve...

The Little Ballerina and Her Dancing Horse-Gelsey Kirkland 1993 Eleven-year-old Rosie must choose between the two things she loves most—ballet and horseback riding.

Dancing Through It-Jenifer Ringer 2014-02-20 “A glimpse into the fragile 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 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 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 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 and men.

I Was a Dancer-Jacques D’Amboise 2011-03-01 “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 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 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 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; 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 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 neighborhood nerd, 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 Obukhoff, 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—María Tallchief, Tanaquil LeClerc, 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 princess,” her every fiber, every movement imbued with passion and energy; Kay Mazzo; Kyla 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 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 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 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.

A Body of Work-David Hallberg 2017-11-07 David Hallberg, the first American to join the famed Bolshoi Ballet as a principal dancer and the dazzling artist The New Yorker described as “the most exciting male dancer in the western world,” presents a look at his artistic life—up to the moment he returns to the stage after a devastating injury that almost cost him his career. Beginning with his real-life Billy Elliot childhood—an all-American story marred by intense bullying—and culminating in his hard-won comeback, Hallberg’s “moving and intelligent” (Daniel Mendelsohn) memoir dives deep into life as an artist as he wrestles with ego, pushes the limits of his body, and searches for ecstatic perfection and fulfillment as one of the world’s most acclaimed ballet dancers. Rich in detail ballet fans will adore, Hallberg presents an “unsparring...inside look” (The New York Times) and also reflects on universal and relatable themes like inspiration, self-doubt, and perfectionism as he takes you into daily classes, rigorous rehearsals, and triumphant performances, searching for new interpretations of ballet’s greatest roles. He reveals the loneliness he felt as a teenager leaving America to join the Paris Opera Ballet School, the ambition he had to tame as a new member of American Ballet Theatre, and the reasons behind his headline-grabbing decision to be the first American to join the top rank of Bolshoi Ballet, tendered by the Artistic Director who would later be the victim of a vicious acid attack. Then, as Hallberg performed throughout the world at the peak of his abilities, he suffered a crippling ankle injury and botched surgery leading to an agonizing retreat from ballet and an honest reexamination of his entire life. Combining his powers of observation and memory with emotional honesty and artistic insight, Hallberg has written a great ballet memoir and an intimate portrait of an artist in all his vulnerability, passion, and wisdom. “Candid and engrossing” (The Washington Post), A Body of Work is a memoir “for everyone with a heart” (DC Metro Theater Arts).

The Graveyard Book-Neil Gaiman 2009-11-02 Discover the bewitching, classic children’s novel The Graveyard Book by Neil Gaiman, featuring spellbinding illustrations from Chris Riddell WINNER of the 2010 CILIP CARNEGIE MEDAL and the 2009 JOHN NEWBERY MEDAL 'Every page is crowded with invention, both funny and scary' PATRICK NESS 'A tale of unforgettable enchantment' NEW YORK TIMES Nobody Owens, known to his friends as Bod, is a normal boy. He would be completely normal if he didn't live in a graveyard, raised and educated by ghosts. There are dangers and adventures for Bod in the graveyard. But it is in the land of the living that the real danger lurks, for it is there that the man Jack lives ... WINNER OF THE LOCUS YOUNG ADULT AWARD WINNER OF THE HUGO BEST NOVEL PRIZE WINNER OF THE BOOKTRUST TEENAGE AWARD

Holding on to the Air-Suzanne Farrell 2002 The life and accomplishments of one of America’s most famous ballerinas is highlighted in this monumental portrait of Suzanne Farrell, the celebrated muse to George Balanchine. (Performing Arts)

Dancing on the Grave of a Son of a Bitch-Diane Wakoski 1973

Private View-John Fraser 1992-03 Profiles the glamorous yet driven world of the American Ballet Theater and the style and influence of its charismatic and risk-taking artistic director, Mikhail Baryshnikov, and presents a photographic account of the performers

Once A Dancer-Allegra Kent 1998-04-15 A memoir of the ballet dancer, tracing her childhood, dance career, and marriage to photographer Bert Stern, includes portraits of dance figures in her life

I Walked on My Own Grave-Ramon Sosa 2019-05-24 Ramon Sosa, a successful businessman and former pro-boxer, thought he had found the perfect woman. The devoted father of three, committed to rebuilding his life after his first divorce, met Maria De Lourdes Sosa (aka Lulu) while out dancing at a salsa club in Houston, Texas. She took his breath away. They began a whirlwind romance and married a year later. Shortly after the wedding Lulu, a once doting and loving wife began to change. She was now a U.S. citizen with her grandiose sights set on the American Dream for her and her children. Those plans no longer included Ramon. She wanted it all; the house, the business and the money and she would do everything in her power to get it, including having Ramon murdered. ‘I Walked On My Own Grave’ tells the harrowing story of how Lulu, after trying to destroy Ramon’s life for months, plotted with two “hitmen” to have her husband killed. Her carefully orchestrated plan would have been successful, were it not for the quick thinking of a brave young man who Ramon had once mentored. Little did he know one day his protégé would return the favor by saving his life.

Balanchine’s Ballerinas-Robert Tracy 1983

Time and the Dancing Image-Deborah Jowitz 1989-01-01 "If dance itself is a way of making ideas both visual and visceral, Deborah Jowitz has discovered a literary voice in Time and the Dancing Image in which nineteenth- and twentieth-century thought, in its relation to theatrical dancing, becomes sensuous."-Sally Baner, Cornell University "The most vivid and immediately accessible serious dance book ever written. Anyone from a neophyte to an aficionado will be challenged, enlightened and delighted by Jowitz's clever juxtapositions."-Allen Robertson, Dance Editor, Time Out, London "In this brilliant book Deborah Jowitz has given us a fresh approach to dance history and criticism. Instead of seeing dance in the usual way--isolated in a windowless room, with mirrored walls--she looks to the society in which dance evolved. Using the ideas of contemporary artists and thinkers, she illuminates changing tastes--from the elegant, ethereal syphs of the 1830s to the agonized characters in the dances today. For her reader, Ms. Jowitz opens both the eyes and the mind to the wonders of a many-faceted art."-Selma Jeanne Cohen, Editor, International Encyclopedia of Dance

Winter Season-Toni Bentley 2003 Presents the journal of Toni Bentley's life as a dancer for the New York City Ballet, her day-to-day activities, and the emotional struggles that members of George Balanchine's troupe faced.

Baryshnikov at Work-Mikhail Baryshnikov 1976 The man considered by many to be the world's greatest male dancer discusses all the roles he dances, the technical problems involved, and his stylistic approaches, while action photographs show him in twenty ballets

Jackie as Editor-Greg Lawrence 2011-01-04 An absorbing chronicle of a much overlooked chapter in Jacqueline Kennedy Onassis's life—her nineteen-year editorial career History remembers Jacqueline Kennedy Onassis as the consummate first lady, the nation's tragic widow, the millionaire's wife, and, of course, the quintessential embodiment of elegance. Her biographers, however, skip over an equally important stage in her life: her nearly twenty year long career as a book editor. Jackie as Editor is the first book to focus exclusively on this remarkable woman's editorial career. At the age of forty-six, one of the most famous women in the world went to work for the first time in twenty-two years. Greg Lawrence, who had three of his books edited by Jackie, draws from interviews with more than 125 of her former collaborators and acquaintances in the publishing world to examine one of the twentieth century's most enduring subjects of fascination through a new angle: her previously untouted skill in the career she chose. Over the last third of her life, Jackie would master a new industry, weather a very public professional scandal, and shepherd more than a hundred books through the increasingly corporate halls of Viking and Doubleday, publishing authors as diverse as Diana Vreeland, Louis Auchincloss, George Plimpton, Bill Moyers, Dorothy West, Naguib Mahfouz, and even Michael Jackson. Jackie as Editor gives intimate new insights into the life of a complex and enigmatic woman who found fulfillment through her creative career during book publishing's legendary Golden Age, and, away from the public eye, quietly defined life on her own terms.

Breaktime-Aidan Chambers 2010-09-30 When Ditto challenges Morgan to prove that literature is crap he triggers off a chain of events to alter his outlook of life forever. Ditto faces a series of charges from Morgan against literature: that all fiction is Done. Finished. Dead; a sham and a pretence. He undertakes faithfully to record a life in the week of Ditto - with all the chaos of reality thrown in - and his literary creation reveals more about himself tha he originally bargained for.

Dancing on my grave-Gelsey Kirkland 1982

The Art of Racing in the Rain-Garth Stein 2009-03-17 NOW A MAJOR MOTION PICTURE FROM FOX 2000 STARRING MILO VENTIMIGLIA, AMANDA SEYFRIED, AND KEVIN COSTNER MEET THE DOG WHO WILL SHOW THE WORLD HOW TO BE HUMAN The New York Times bestselling novel from Garth Stein—a heart-wrenching but deeply funny and ultimately uplifting story of family, love, loyalty, and hope—a captivating look at the wonders and absurdities of human life . . . as only a dog could tell it. “Splendid.” —People “The perfect book for anyone who knows that compassion isn’t only for humans, and that the relationship between two souls who are meant for each other never really comes to an end. Every now and then I’m lucky enough to read a novel I can’t stop thinking about: this is one of them.” —Jodi Picoult “It’s impossible not to love Enzo.” —Minneapolis Star Tribune “This old soul of a dog has much to teach us about being human. I loved this book.” —Sara Gruen

The Road-Cormac McCarthy 2007-03-20 NATIONAL BESTSELLER WINNER OF THE PULITZER PRIZE The searing, post-apocalyptic novel about a father and son’s fight to survive. A father and his son walk alone through burned America. Nothing moves in the ravaged landscape save the ash on the wind. It is cold enough to crack stones, and when the snow falls it is gray. The sky is dark. Their destination is the coast, although they don’t know what, if anything, awaits them there. They have nothing; just a pistol to defend themselves against the lawless bands that stalk the road, the clothes they are wearing, a cart of scavenged food—and each other. The Road is the profoundly moving story of a journey. It boldly imagines a future in which no hope remains, but in which the father and his son, “each the other’s world entire,” are sustained by love. Awesome in the totality of its vision, it is an unflinching meditation on the worst and the best that we are capable of: ultimate destructiveness, desperate tenacity, and the tenderness that keeps two people alive in the face of total devastation. A New York Times Notable Book One of the Best Books of the Year The Boston Globe, The Christian Science Monitor, The Denver Post, The Kansas City Star, Los Angeles Times, New York, People, Rocky Mountain News, Time, The Village Voice, The Washington Post DANCING ON THE GRAVE-Zoe Sharp 2020-03-07 Dancing On The Grave is the first in a new crime thriller series set in the English Lake District: an absolutely gripping crime thriller full of twists. From the author of Charlie Fox. ‘A sniper with a mission... A young cop with nothing to lose... A CSI with everything to prove... And a teenage girl with a terrifying obsession...’

Dancing on the Grave-Nigel Barley 1997 Seeking to merge the information of theologians and anthropologists, this book looks at the variety of ways in which cultures around the world deal with death and give it meaning. In some cultures, most famously Ancient Egypt, families would virtually financially ruin themselves in order to deal with the death of just one person. Other cultures such as the nomadic peoples of southern Africa, simply pull down the roof of their dwelling onto the body and move on, while the wrapped bodies in Torajan (Indonesian) houses are used as shelves. The reader is guided through such diverse areas as myths about death, belief about ways to mourn, joking at funerals, post-mortem videos, cannibalism, headhunting and royal mortuary ritual.

The Graveyard Book-Neil Gaiman 2009-04-01 After the grisly murder of his entire family, a toddler wanders into a graveyard where the ghosts and other supernatural residents agree to raise him as one of their own.

Every Step You Take-Jock Soto 2011-10-04 In June 2005 Jock Soto, at forty years old, gave his farewell performance as a principal dancer with the New York City Ballet. The program, an event of unprecedented ambition, showcased pieces from five legendary choreographers, and it capped one of the most storied careers in ballet history—an ascent that began when Soto was just three years old. After retiring, Soto was determined to embrace a new future, but he found himself obsessed with questions about his past—where had he come from, and where had he been? Every Step You Take weaves together the diverse strands of Soto’s life: being the half-breed offspring of a Puerto Rican–Navajo couple, the gay son of a fiercely macho man, a naive teenager from the desert running in the sophisticated art world of New York, and a driven artist by day and hard-core party animal by night. Soto recalls his professional relationships with such icons as George Balanchine, Christopher Wheeldon, Darci Kistler, Lourdes Lopez, and many others. He shares his love of food throughout the book with recipes to mark the pivotal moments in his story. And he describes the newest chapter in his life: teaching at the renowned School of American Ballet. Intimate and moving, Every Step You Take shows the honest and inspiring evolution of a remarkable man, a brilliant artist, and a living legend.

Fever 1793-Laurie Halse Anderson 2011-08-16 It's late summer 1793, and the streets of Philadelphia are abuzz with mosquitoes and rumors of fever. Down near the docks, many have taken ill, and the fatalities are mounting. Now they include Polly, the serving girl at the Cook Coffeehouse. But fourteen-year-old Mattie Cook doesn't get a moment to mourn the passing of her childhood playmate. New customers have overrun her family's coffee shop, located far from the mosquito-infested river, and Mattie's concerns of fever are all but overshadowed by dreams of growing her family's small business into a thriving enterprise. But when the fever begins to strike closer to home, Mattie's struggle to build a new life must give way to a new fight-the fight to stay alive.

Reading Jackie-William Kuhn 2011 Draws on archives and interviews with authors, colleagues, and friends to examine Jacqueline Kennedy Onassis' time as an editor, revealing both the serious and the mischievous woman underneath the glamorous public image.

Ballet Shoes-Noel Streetfield 2018-11-06 In the tradition of Frances Hodgson Burnett's The Little Princess come Noel Streetfield's classic Shoes books. In this story, three orphan girls vow to make a name for themselves and find their own special talents. With hard work, fame just may be in the stars! Pauline, Petrova, and Posy love their quiet life together. The girls are orphans who have been raised as sisters and when their new family needs money, the girls want to help. They decide to join the Children's Academy of Dancing and Stage Training to earn their keep. Each girl works hard following her dream. Pauline is destined for the movies. Posy is a born dancer. She finds she'd rather be a pilot than perform a pirouette. This beautiful children's classic is perfect for girls who love to dream about ballet, friendship, and finding their own special talents. Adult readers may remember them as the "Shoes" books from You've Got Mail!

Dancing on His Grave-Barbara Richards 2007-02-12 My earliest memories are only fear. A great hurting fear that made my heart as big as a pumpkin that welled up into my throat, choking me, dizzying my head, turning my legs to rubber. Fear of moving and making noise, fear of sleep that was invaded by terrible nightmares, fear of waking up to the daily beatings for wet beds, fear of the dark, fear of guns and knives, fear of loud noises, fear of making a mistake, fear of forgetting, fear of Mom going away, and most of all, fear of the constant presence we called Daddy. These are my oldest sister’s words. Dancing on His Grave is a memoir set on an eastern Montana ranch between 1930 and 1955. My four sisters, my mother and I all contribute first person narrative to this story, along with excerpts from the extensive journals my mother kept throughout her life. It is the story of five sisters who survived unspeakable deprivation and abuse, sexual and physical, at the hands of our sadistic father. A friend gave me his strong opinion. As the psychologist for the prison in Deer Lodge, he said, I meet inmates with stories like yours all the time. What makes your story unique is the outcome. This story is not about him. This is about five little girls who literally survived him, excelled in school, married and raised families of normal, productive, contributing citizens. My father was not an alcoholic or drug addict. All his abuse was administered cold sober. I am convinced he was not mentally ill, in the legal or moral sense of the phrase. He knew right from wrong, but as a narcissistic sociopath, he believed that the world revolved around him, so the rules of decency that other people follow did not apply. The only rule he held himself to, was ‘Don’t get caught’. The state of being purely evil does not constitute mental illness. By my estimation, he was born without a conscience, and perhaps without a soul. The most important message of this story is the resilience and strength of the human spirit.

Raising the Barre-Lauren Kessler 2015-11-24 Like generations of little girls, Lauren Kessler fell in love with ballet the first time she saw The Nutcracker, and from that day, at age five, she dreamed of becoming a ballerina. But when she was twelve, her very famous ballet instructor crushed those dreams-along with her youthful self-assurance-and she stepped away from the barre. Fast forward four decades. Lauren-suddenly, powerfully, itchingly restless at midlife-embarks on a “Transcontinental Nutcracker Binge Tour,” where attending a string of performances in Chicago, New York, Boston, and San Francisco reignites her love affair with the ballet-and fuels her girlish dream. What ensues is not only a story about The Nutcracker itself, but also an inside look at the seemingly romantic-but oh-so-gritty-world of ballet, about all that happens away from the audience’s eye that precedes the magic on stage. It is a tale told from the perspective of someone who not only loves it, but is also seeking to live it. Lauren’s quest to dance The Nutcracker with the Eugene Ballet Company tackles the big issues: fear, angst, risk, resilience, the refusal to “settle in” to midlife, the refusal to become yet another Invisible Woman. It is also a very funny, very real look at what it’s like to push yourself further than you ever thought you could go-and what happens when you get there.

Drive Your Plow Over the Bones of the Dead-Olga Tokarczuk 2020-08-11 In a remote Polish village, Janina devotes the dark winter days to studying astrology, translating the poetry of William Blake, and taking care of the summer homes of wealthy Warsaw residents. Her reputation as a crank and a recluse is amplified by her not-so-secret preference for the company of animals over humans. Then a neighbor, Big Foot, turns up dead. Soon other bodies are discovered, in increasingly strange circumstances. As suspicions mount, Janina inserts herself into the investigation, certain that she knows whodunit. If only anyone would pay her mind . . .

The White Goddess-Jacques Graves 1966-01-01 The White Goddess is perhaps the finest of Robert Graves's works on the psychological and mythological sources of poetry. In this tapestry of poetic and religious scholarship, Graves explores the stories behind the earliest of European deities—the White Goddess of Birth, Love, and Death—who was worshipped under countless titles. He also uncovers the obscure and mysterious power of “pure poetry” and its peculiar and mythic language. Advice for Future Corpses (and Those Who Love Them)-Sallie Tisdale 2019-06-18 A NEW YORK TIMES BOOK CRITICS' TOP 10 BOOK OF THE YEAR "In its loving, fierce specificity, this book on how to die is also a blessedly saccharine-free guide for how to live" (The New York Times). Former NEA fellow and Pushcart Prize-winning writer Sallie Tisdale offers a lyrical, thought-provoking, yet practical perspective on death and dying in Advice for Future Corpses (and Those Who Love Them). Informed by her many years working as a nurse, with more than a decade in palliative care, Tisdale provides a frank, direct, and compassionate meditation on the inevitable. From the sublime (the faint sound of Mozart as you take your last breath) to the ridiculous (lessons on how to close the sagging jaw of a corpse), Tisdale leads us through the peaks and troughs of death with a calm, wise, and humorous hand. Advice for Future Corpses is more than a how-to manual or a spiritual bible: it is a graceful compilation of honest and intimate anecdotes based on the deaths Tisdale has witnessed in her work and life, as well as stories from cultures, traditions, and literature around the world. Tisdale explores all the heartbreaking, beautiful, terrifying, confusing, absurd, and even joyful experiences that accompany the work of dying, including: A Good Death: What does it mean to die “a good death”? Can there be more than one kind of good death? What can I do to make my death, or the deaths of my loved ones, good? Communication: What to say and not to say, what to ask, and when, from the dying, loved ones, doctors, and more. Last Months, Weeks, Days, and Hours: What you might expect, physically and emotionally, including the limitations, freedoms, pain, and joy of this unique time. Bodies: What happens to a body after death? What options are available to me after my death, and how do I choose—and make sure my wishes are followed? Grief: “Grief is the story that must be told over and over...Grief is the breath after the last one.” Beautifully written and compulsively readable, Advice for Future Corpses offers the resources and reassurance that we all need for planning the ends of our lives, and is essential reading for future corpses everywhere. “Sallie Tisdale’s elegantly understated new book prebals to be a user’s guide when in fact it’s a profound meditation” (David Shields, bestselling author of Reality Hunger).

Learning to Live Finally-Jacques Derrida 2010-12-06 With death looming, Jacques Derrida, the world’s most famous philosopher, known as the father of “deconstruction,” sat down with journalist Jean Birnbaum of the French daily Le Monde. They revisited his life’s work and his impending death in a long, surprisingly accessible, and moving final interview. Sometimes called “obscure” and branded “abstruse” by his critics, the Derrida found in this book is open and engaging, reflecting on a long career challenging important tenets of European philosophy from Plato to Marx. The contemporary meaning of Derrida’s work is also examined, including a discussion of his many political activities. But, as Derrida says, “To philosophize is to learn to die”; as such, this philosophical discussion turns to the realities of his imminent death—including life with a fatal cancer. In the end, this interview remains a touching final look at a long and distinguished career. From the Trade Paperback edition. The Dancing Girls-M. M. Chouinard 2021-05-11 When victims are found in dancing poses, Detective Jo Fournier immediately sees the pattern, but how can a serial killer get to victims all over the country? When loving wife Jeanine Hammond is found dead in a small leafy town in Massachusetts, newly promoted Detective Jo Fournier is shocked to her core. Why leave her body posed like a ballerina? Why steal her wedding band and nothing else? Hungry for answers, Jo questions Jeanine’s husband, but the heart-breaking pain written on his face threatens to tear open Jo’s old wounds. It’s the same pain she felt when her boyfriend was cruelly shot dead by a gang in their hometown of New Orleans. She couldn’t get justice for him, but she’s determined to get justice for Jeanine’s devastated family. But before Jo can get answers, another woman is found, wedding ring stolen, body posed in the same ritualistic way. Digging through old files, Jo makes a terrifying link to a series of cold cases. She knows a serial killer is on the loose, but nobody will listen to the truth - not her bosses, nor the FBI. Still, Jo won’t let her superiors keep her from stopping the murderer in his tracks, even if it means the end of her career. Just as she is beginning to lose hope, she finds messages on the victims’ computers that feel like the crucial missing link. But she knows the murderer is moments away from selecting his next victim. Will she be able to take down the most twisted killer of her career before another innocent life is lost?

Dancing on My Grave-Gelsey Kirkland 1988

Dancing on My Grave-Gelsey Kirkland 1992 The shattering story of a dream which became a heartbreaking nightmare for one of America’s most famous ballerinas, Gelsey Kirkland, who chronicles her brilliant start as a dancer with George Balanchine, her legendary partnership with Mikhail Baryshnikov, her agonizing descent into drugs, and her struggles to rise again. Photographs. Dance on My Grave-Aidan Chambers 2009-02-02 Hal’s summer affair with Barry Gorman ends tragically when Hal discovers he is much more committed to the relationship than his friend. Dancing on His Grave-Barbara Richards 2007-02-12 My earliest memories are only fear. A great hurting fear that made my heart as big as a pumpkin that welled up into my throat, choking me, dizzying my head, turning my legs to rubber. Fear of moving and making noise, fear of sleep that was invaded by terrible nightmares, fear of waking up to the daily beatings for wet beds, fear of the dark, fear of guns and knives, fear of loud noises, fear of making a mistake, fear of forgetting, fear of Mom going away, and most of all, fear of the constant presence we called Daddy. These are my oldest sister’s words. Dancing on His Grave is a memoir set on an eastern Montana ranch between 1930 and 1955. My four sisters, my mother and I all contribute first person narrative to this story, along with excerpts from the extensive journals my mother kept throughout her life. It is the story of five sisters who survived unspeakable deprivation and abuse, sexual and physical, at the hands of our sadistic father. A friend gave me his strong opinion. As the psychologist for the prison in Deer Lodge, he said, I meet inmates with stories like yours all the time. What makes your story unique is the outcome. This story is not about him. This is about five little girls who literally survived him, excelled in school, married and raised families of normal, productive, contributing citizens. My father was not an alcoholic or drug addict. All his abuse was administered cold sober. I am convinced he was not mentally ill, in the legal or moral sense of the phrase. He knew right from wrong, but as a narcissistic sociopath, he believed that the world revolved around him, so the rules of decency that other people follow did not apply. The only rule he held himself to, was ‘Don’t get caught’. The state of being purely evil does not constitute mental illness. By my estimation, he was born without a conscience, and perhaps without a soul. The most important message of this story is the resilience and strength of the human spirit.

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

Dancing on Her Grave-Diana Montane 2015-04-07 From the co-author of I Would Find a Girl Walking and an award-winning true-crime television reporter comes the shocking story of Debbie Flores, a Las Vegas showgirl whose dreams of a dazzling career ended in a nightmare... Vivacious Debbie Flores was a college educated Washington Redskins cheerleader when she headed for “Sin City.” It was a smart move for the aspiring showgirl who’d soon be making her star-making solo debut at the legendary Luxor. But after the morning rehearsals of December 12, 2010, no one saw Debbie alive again. A cryptic text message she left for her mother led authorities to Debbie’s charismatic boyfriend, Jason “Blu” Griffith. A fellow Vegas dancer, Blu was hiding a terrible secret. It involved a rental van, bags of cement, two plastic tubs, and a handsaw. When the details of the crime unfolded, everyone asked: how could a girl with such passion and promise come to an end so violent and unexpected? In time, the truth would reveal a life more tumultuous than believed—and what exactly transpired on Debbie’s tragic final day would stun the nation. INCLUDES PHOTOS

Grave Dance-Kalayna Price 2011-07-05 After a month of down time, Grave Witch Alex Craft is ready to get back to solving murders by raising the dead. With her love life in turmoil, Alex is eager for the distractions of work. But when her new case forces her to overuse her magic, it might be the last mystery the Grave Witch ever gets to solve...

The Little Ballerina and Her Dancing Horse-Gelsey Kirkland 1993 Eleven-year-old Rosie must choose between the two things she loves most—ballet and horseback riding.

Dancing Through It-Jenifer Ringer 2014-02-20 “A glimpse into the fragile 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 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 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 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 and men.

I Was a Dancer-Jacques D’Amboise 2011-03-01 “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 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 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 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; 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 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 neighborhood nerd, 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 Obukhoff, 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—María Tallchief, Tanaquil LeClerc, 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 princess,” her every fiber, every movement imbued with passion and energy; Kay Mazzo; Kyla 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 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 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 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.

A Body of Work-David Hallberg 2017-11-07 David Hallberg, the first American to join the famed Bolshoi Ballet as a principal dancer and the dazzling artist The New Yorker described as “the most exciting male dancer in the western world,” presents a look at his artistic life—up to the moment he returns to the stage after a devastating injury that almost cost him his career. Beginning with his real-life Billy Elliot childhood—an all-American story marred by intense bullying—and culminating in his hard-won comeback, Hallberg’s “moving and intelligent” (Daniel Mendelsohn) memoir dives deep into life as an artist as he wrestles with ego, pushes the limits of his body, and searches for ecstatic perfection and fulfillment as one of the world’s most acclaimed ballet dancers. Rich in detail ballet fans will adore, Hallberg presents an “unsparring...inside look” (The New York Times) and also reflects on universal and relatable themes like inspiration, self-doubt, and perfectionism as he takes you into daily classes, rigorous rehearsals, and triumphant performances, searching for new interpretations of ballet’s greatest roles. He reveals the loneliness he felt as a teenager leaving America to join the Paris Opera Ballet School, the ambition he had to tame as a new member of American Ballet Theatre, and the reasons behind his headline-grabbing decision to be the first American to join the top rank of Bolshoi Ballet, tendered by the Artistic Director who would later be the victim of a vicious acid attack. Then, as Hallberg performed throughout the world at the peak of his abilities, he suffered a crippling ankle injury and botched surgery leading to an agonizing retreat from ballet and an honest reexamination of his entire life. Combining his powers of observation and memory with emotional honesty and artistic insight, Hallberg has written a great ballet memoir and an intimate portrait of an artist in all his vulnerability, passion, and wisdom. “Candid and engrossing” (The Washington Post), A Body of Work is a memoir “for everyone with a heart” (DC Metro Theater Arts).

The Graveyard Book-Neil Gaiman 2009-11-02 Discover the bewitching, classic children’s novel The Graveyard Book by Neil Gaiman, featuring spellbinding illustrations from Chris Riddell WINNER of the 2010 CILIP CARNEGIE MEDAL and the 2009 JOHN NEWBERY MEDAL 'Every page is crowded with invention, both funny and scary' PATRICK NESS 'A tale of unforgettable enchantment' NEW YORK TIMES Nobody Owens, known to his friends as Bod, is a normal boy. He would be completely normal if he didn't