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Members of the local dance community got quite the treat this week with Canada's Ballet J\u00f6rgen coming to town. Not only do dancers get to watch one of Canada's biggest ballet companies perform, but ...

Local dancers treated to workshops from ballet professionals
Members of the local dance community got quite the treat this week

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with Canada's Ballet Jörgen coming to town.

Fort St. John dancers treated to workshops from ballet professionals
This program includes training in ballet technique, classical and character dance variations, as well as pas de deux, repertoire, stretching and more. Students from this program have been accepted ...

Top Ballet Studios In Denver

Thanks to the Open House success, we are offering adults free ballet and yoga classes on Monday nights on Sept 13, 20 and 27 to give adults an opportunity to sample our ballet ...

Quinte Ballet School offers free adult classes Mondays

Ballet Tucson dancers are back in the studio to prepare for several upcoming live performances. "There's no way to describe what it's like to dance with your colleagues and to be able to share the ...

Ballet Tucson prepares to return to the stage

Martinson, a dancer-turned-phlebotomist, went viral this week when he delivered an impromptu masked ballet performance at the University of Utah Hospital in Salt Lake City. The video, originally taken ...

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Hospital worker's impromptu ballet performance brings joy to staff, patients and visitors – and goes viral

What I found was that there was a lot more clarity in my head about what dance meant and what Mateo meant for me as well. I was able to let go of a lot of noise which was in my head before. It went ...

Dance sets me free

A new art exhibit that kicked off in Blackfoot over the weekend features work from local artists. The Bingham Arts Council's Juried Exhibition got underway Saturday at the Candy Jar Art Gallery.

Local artists display handiwork in new Blackfoot art exhibit

By Carole Howard PREVIEW Columnist, and the library staff Regular readers of this "Library News" column may remember that local veterinarian and author Patty Latham has written two books that feature ...

Two generations of talented authors in local family

This season's highlights? A new festival at Little Island, a birthday celebration for Twyla Tharp – and the return of all the things you've missed.

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All the Ways to Fall for Dance Again Onstage and Beyond
Longmont All-Star Jazz Band. On Monday, September 27, the City of Longmont Public Library will host a night filled with great jazz on the Library's west patio f ...

Longmont out and about: Longmont All-Star Jazz Band featuring high school musicians will perform Monday
The latest shoe trends are guaranteed to provide a source of fashion inspiration. The last 18 months have seen relaxed clothing trends take center stage as we've reached for shoes that deliver on ...

10 shoe trends to buy now that you'll wear all next year
After months of canceling shows, finally, some Seattle-area performing-arts groups are welcoming in-person audiences this fall. Three artists show us what it takes to bring stages back to life in ...

Peek behind the scenes as some Seattle performing arts groups prepare for fall 2021 – their first in-person shows in over a year
One day, they had their Zoom classes outside in a local park. Croson studied with 11 teachers with her favorite being the ballet

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instructor ... felt confident with her technique going into the ...

Local students earn scholarships from Dance Umbrella

To celebrate its first anniversary, the Melbourne-Babcock branch of Launch Credit Union is hosting "Local Heroes' Day ... The stars of Melbourne City Ballet Theatre will pirouette their ...

Here's what's happening Sept 24-26: Ballet, classic cars, Pizza with a Purpose and pirates

In Syrian detention centers, their techniques are used to this day ... Halabi regarded the local population with sympathetic disdain. They were tribal and conservative; he was a secular man ...

How a Syrian War Criminal and Double Agent Disappeared in Europe

Nov. 16, with eleven events featuring award-winning, bestselling, and popular authors discussing their recent books and life-experiences. The series includes historic novels, heartfelt memoirs, ...

North Shore News Briefs

Martinson, a dancer-turned-phlebotomist, went viral this week when he delivered an impromptu masked ballet performance ... was later shared by local networks and national shows including Good ...

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Hospital worker's impromptu ballet performance brings joy to staff, patients and visitors – and goes viral
English National Ballet's Mexican star Isaac Hernández on his 'Old Testament' family – and his life as a new dad ...

Micah LeMon had one slight problem when he started bartending nearly twenty years ago: he had no idea what he was doing. Mixology, he came to understand, is based on principles that are indispensable but not widely known. In *The Imbible*, LeMon shares the knowledge he has gained over two decades, so that even beginning bartenders can execute classic cocktails--and riff on those classics to create originals of their own. A good cocktail is never a random concoction. LeMon introduces readers to the principal components of every drink--spirit, sweet, and sour or bitter--and explains the role each plays in bringing balance to a beverage. Choosing two archetypes--the shaken Daiquiri and the stirred Manhattan--he shows how bartenders craft delicious variations by beginning with a good foundation and creatively substituting like ingredients. Lavishly illustrated in color and laid out in an inviting and practical way, *The Imbible* also

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provides a thorough overview of the bartender's essential tools and techniques and includes recipes for over forty drinks--from well executed classics to original creations exclusive to this book. Both a lesson for beginners and a master class for more experienced bartenders, LeMon's book opens the door to endless variations without losing sight of the true goal--to make a delicious cocktail.

This, the fourth book in the series 'Celebrating Dance in Asia and the Pacific', explores the current dance scene in Australia from a wide perspective that mirrors the creative engagement of artists with Australian culture and the landscape. It looks at Indigenous dance, choreography beyond theatre, youth and community dance, Australian dancers' versatility and risk-taking. The comprehensive essays recount immigrant influences, the legacy of the Ballets Russes and Bodenwieser companies, dance on stage and screen, education and training and the story of Ausdance – the unique nation-wide voice and political advocacy organisation for dance.

Global Changes - Local Stages investigates the relationships between what happened the last twenty years on the 'world stage' and how

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theatre life developed on the local level. The subject has been approached from three different angles, each covered by one part of the book: "The Effects of Social Changes on Theatre Fields", "Values in Theatre Politics" and "Localization of Theatrical Values". The group of authors tries to find the links between these three areas. The book profits from the fact that the authors come from two sides of the former 'Wall'. Twenty years after its fall, the transitional processes in countries of the former 'Eastern Bloc' can be compared, not only mutually, but also with the changes in the Western part of Europe. With its 537 pages *Global Changes - Local Stages* is the most extensive research of the possible relationships between cultural change, theatre politics and theatre life in smaller European countries.

Surveying the state of American ballet in a 1913 issue of McClure's Magazine, author Willa Cather reported that few girls expressed any interest in taking ballet class and that those who did were hard-pressed to find anything other than dingy studios and imperious teachers. One hundred years later, ballet is everywhere. There are ballet companies large and small across the United States; ballet is commonly featured in film, television, literature, and on social media; professional ballet dancers are spokespeople for all kinds of

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products; nail polish companies market colors like "Ballet Slippers" and "Prima Ballerina;" and, most importantly, millions of American children have taken ballet class. Beginning with the arrival of Russian dancers like Anna Pavlova, who first toured the United States on the eve of World War I, *Ballet Class: An American History* explores the growth of ballet from an ancillary part of nineteenth-century musical theater, opera, and vaudeville to the quintessential extracurricular activity it is today, pursued by countless children nationwide and an integral part of twentieth-century American childhood across borders of gender, class, race, and sexuality. A social history, *Ballet Class* takes a new approach to the very popular subject of ballet and helps ground an art form often perceived to be elite in the experiences of regular, everyday people who spent time in barre-lined studios across the United States. Drawing on a wide variety of materials, including children's books, memoirs by professional dancers and choreographers, pedagogy manuals, and dance periodicals, in addition to archival collections and oral histories, this pathbreaking study provides a deeply-researched national perspective on the history and significance of recreational ballet class in the United States and its influence on many facets of children's lives, including gender norms, consumerism, body image, children's literature, extracurricular activities, and popular

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culture.

"Nearly four hundred and fifty years in, ballet still resonates- though the stages have become international, and the dancers, athletes far removed from noble amateurs. While vibrations from the form's beginnings clearly resound, much has transformed. Nowadays ballet dancers aspire to work across disciplines with choreographers who value a myriad of abilities. Dance theorists and historians make known possibilities and polemics in lieu of notating dances verbatim, and critics do the daily work of recording performance histories and interviewing artists. Ideas circulate, questions arise, and discussions about how to resist ballet's outmoded traditions take precedence. In the dance community, calls for innovation have defined palpable shifts in ballet's direction and resultantly we have arrived at a new moment in its history that is unquestionably recognized as a genre onto its own: Contemporary Ballet. An aspect of this recent discipline is that its dancemakers, more often than not, seek to reorient the viewer by celebrating what could be deemed vulnerabilities, re-construing ideals of perfection, problematizing the marginalized/mainstream dichotomy, bringing audiences closer in to observe, and letting the art become an experience rather than a distant object preciously guarded out of reach. Hence, the practice

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of ballet is moving to become a less-mediated and more active process in many circumstances. Performers and audiences alike are challenged, and while convention is still omnipresent, choices are being made. For some, this approach has been drawn on for decades, and for others it signifies a changing of the guard, yet however we arrive there, the conclusion is the same: Contemporary Ballet is not a style. That is to say, it is not a trend, phase, or fashionable term that will fade, rather it is a clear period in ballet's time deserved of investigation. And it is into this moment that we enter"--

Chinese entrepreneurs have founded more than thirty million private businesses since Beijing instituted economic reforms in the late 1970s. Most of these private ventures, however, have been denied access to official sources of credit. State banks continue to serve state-owned enterprises, yet most private financing remains illegal. How have Chinese entrepreneurs managed to fund their operations? In defiance of the national banking laws, small business owners have created a dizzying variety of informal financing mechanisms, including rotating credit associations and private banks disguised as other types of organizations. Back-Alley Banking includes lively

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biographical sketches of individual entrepreneurs; telling quotations from official documents, policy statements, and newspaper accounts; and interviews with a wide variety of women and men who give vivid narratives of their daily struggles, accomplishments, and hopes for future prosperity. Kellee S. Tsai's book draws upon her unparalleled fieldwork in China's world of shadow finance to challenge conventional ideas about the political economy of development. Business owners in China, she shows, have mobilized local social and political resources in innovative ways despite the absence of state-directed credit or a well-defined system of private property rights. Entrepreneurs and local officials have been able to draw on the uncertainty of formal political and economic institutions to enhance local prosperity.

This vintage book is a complete handbook on ballroom dancing. With theoretical expositions, step-by-step instructions, historical information, and much more, this is a volume that will be of considerable utility to those with a serious interest in learning a range of ballroom dances from the swing waltz to the tango. Contents Include: "Foreword", "Preface", "Introduction", "Glossary of Abbreviations", "Technical Terms", "Description and Outline of 'The Commonly Known Variations'", "Waltz (Associate)", "Waltz (Member and

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Fellow)", "Foxtrot (Associate)", "Foxtrot (Member and Fellow)", "Quickstep (Associate)", etc. Many vintage books such as this are increasingly scarce and expensive. It is with this in mind that we are republishing this volume now in an affordable, modern edition complete with a specially commissioned new introduction on dance.

Combining the arts of photography and dance, *Ballet in Sarawak* explores the history of ballet in Sarawak, a Malaysian state on the island of Borneo. Through photographs by Brendan Goh and narratives by Chan LayNa, this visual history tells the story of how ballet first emerged on the Sarawakian scene and how it took root in the small town of Kuching. LayNa shares the story of how she started her own dance academy in Kuching. The subsequent chapters offer a concise reference book and teaching guide for students and teachers alike on the history of ballet, technical details of dance movement and expression, what goes on backstage before curtain call, and the art of the performance. *Ballet in Sarawak* also details the difficulties of pursuing dance, the challenges of insufficient funding and infrastructure, and lack of support from parents or institutions. Yet despite these difficulties, those associated with ballet continue to have hope conducive to the growth of this enduring dance form. It is a story of the strength of a people and culture told through

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photographs and words.

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