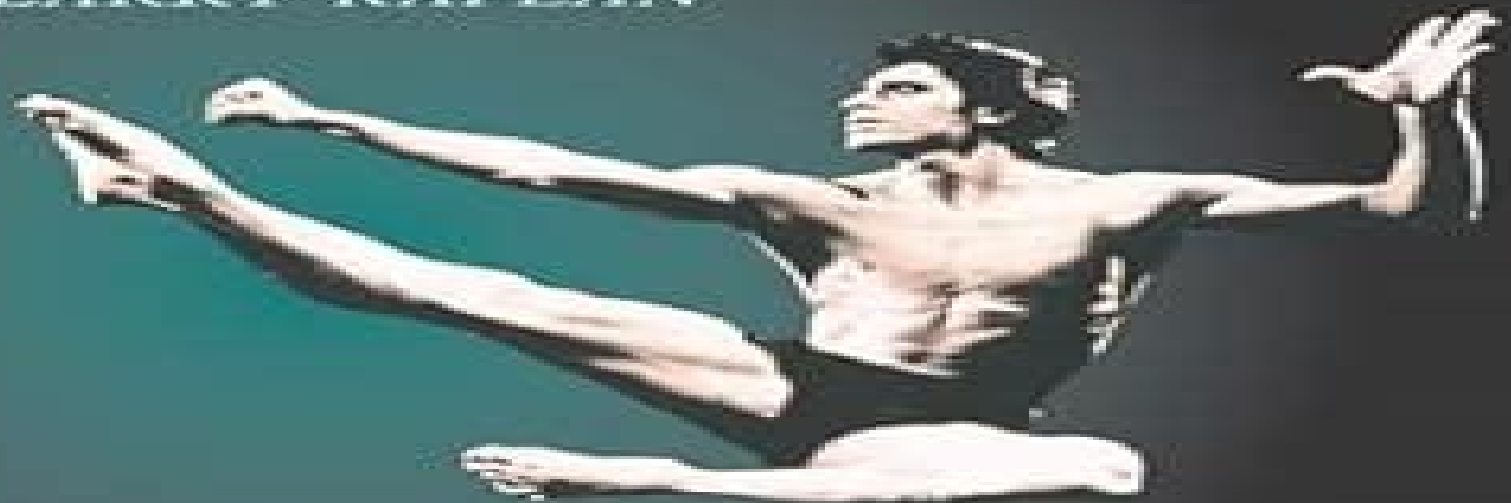


*Edward Villella*

*with LARRY KAPLAN*



# *Prodigal Son*

*Dancing for Balanchine  
in a World of Pain and Magic*

# Prodigal Son Dancing For Balanchine In A World Of Pain And Magic

**Martha Ullman West**



## **Prodigal Son Dancing For Balanchine In A World Of Pain And Magic:**

*Prodigal Son* Edward Villella, Larry Kaplan, 1992 As critics and audiences alike will testify there has never been an American ballet dancer like Edward Villella Now the greatest male star in the history of American ballet reveals his tempestuous life in the tough world of dance and his struggle to earn the respect of master choreographer George Balanchine 32 pages of photographs      **Prodigal Son** Edward Villella, 2014-01-08 A leading advocate for the arts in America and recent recipient of the 1997 National Medal of the Arts the 1997 Kennedy Center Honors and the George Abbott Carbonell Award for Achievement Edward Villella was recently inducted into the State of Florida Artist Hall of Fame Villella also received the Frances Holleman Breathitt Award for Excellence for his contributions to the arts and to education the thirty eighth annual Capezio Dance Award and Award for Lifetime Achievement becoming only the fourth dance personality to receive National Endowment for the Arts advisory artistic director of the Miami City Ballet which has won worldwide acclaim under his direction      Finding Balanchine's Lost Ballets Elizabeth Kattner, 2020-10-20 Ever since George Balanchine arrived on the American dance scene in 1933 his revolutionary fleet footed repertoire has been immortalized in the ballet canon Yet most of the works he created in Russia as a budding choreographer have been lost to history until now In the first book to focus exclusively on Balanchine s Russian ballets Elizabeth Kattner offers new insights into the artistic evolution of a legend through her reconstruction of his first group ballet Funeral March Drawing on more than a decade of research conducted in archives in the United States and Europe Kattner synthesizes textual descriptions photographs musical scores and the comparative study of other early Balanchine ballets in order to re create this forgotten work By interpreting and building upon these historical findings in the studio and in performance this project enables dance history to be experienced kinesthetically Addressing the controversy surrounding whether unrecorded dances should be reconstructed in the first place Kattner meticulously describes her research methodologies providing a valuable resource for other scholars seeking to revive history in this way Finding Balanchine s Lost Ballets enriches our understanding of Balanchine s development as a choreographer through its ambitious original approach to the subject Kattner argues for the importance of dance reconstruction when correctly approached as a tool for reimagining the past and charting the future possibilities of dance history research      **Todd Bolender, Janet Reed, and the Making of American Ballet** Martha Ullman West, 2021-05-18 Martha Ullman West illustrates how American ballet developed over the course of the twentieth century from an aesthetic originating in the courts of Europe into a stylistically diverse expression of a democratic culture West places at center stage two artists who were instrumental to this story Todd Bolender and Janet Reed Lifelong friends Bolender 1914 2006 and Reed 1916 2000 were part of a generation of dancers who navigated the Great Depression World War II and the vibrant cultural scene of postwar New York City They danced in the works of choreographers Lew and Willam Christensen Eugene Loring Agnes de Mille Catherine Littlefield Ruthanna Boris and others who West argues were just as responsible for the direction of

American ballet as the legendary George Balanchine and Jerome Robbins The stories of Bolender Reed and their contemporaries also demonstrate that the flowering of American ballet was not simply a New York phenomenon West includes little known details about how Bolender and Reed laid the foundations for Seattle's Pacific Northwest Ballet in the 1970s and how Bolender transformed the Kansas City Ballet into a highly respected professional company soon after Passionate in their desire to dance and create dances Bolender and Reed committed their lives to passing along their hard won knowledge training and work This book celebrates two unsung trailblazers who were pivotal to the establishment of ballet in America from one coast to the other **When Men Dance:Choreographing Masculinities Across Borders**

Jennifer Fisher,Anthony Shay,2009-09-07 While dance has always been as demanding as contact sports intuitive boundaries distinguish the two forms of performance for men Dance is often regarded as a feminine activity and men who dance are frequently stereotyped as suspect gay or somehow unnatural But what really happens when men dance When Men Dance offers a progressive vision that boldly articulates double standards in gender construction within dance and brings hidden histories to light in a globalized debate A first of its kind this trenchant look at the stereotypes and realities of male dancing brings together contributions from leading and rising scholars of dance from around the world to explore what happens when men dance The dancing male body emerges in its many contexts from the ballet modern and popular dance worlds to stages in Georgian and Victorian England Weimar Germany India and the Middle East The men who dance and those who analyze them tell stories that will be both familiar and surprising for insiders and outsiders alike Meet the Dancers Amy

Nathan,2008-06-10 Lots of kids enjoy dancing but what motivates them to push past the sore muscles early morning technique classes and crazy schedule required to become a professional dancer In this book dancers from many backgrounds talk about their different paths to success in ballet modern jazz Broadway and hip-hop They also share advice and helpful tips such as practice interpreting the music and the mood of a movement even when you're doing a standard warm up exercise try to be in the front row at auditions so you can see what's going on and so the judges know you're eager to be seen *The*

*Routledge Introduction to Ballet, its Culture and Issues* Jennifer Fisher,2024-12-24 As an introduction to ballet's history culture and meanings this book draws on the latest ballet scholarship to describe the trajectory of a dance form that has risen to global ubiquity and benefited from many diverse influences along the way Organized around themes the book explains how the manners style and hierarchies of ballet became such a strong part of its DNA It addresses the origins of ballet's aristocratic vocabulary and the ways in which it may be interpreted now incorporating meanings that range from the aesthetic to the spiritual and the political *The Routledge Introduction to Ballet its Culture and Issues* explores how dancers and audiences have experienced ballet how popular films have represented it and who has been excluded and how that could change The chapters highlight the people institutions and works that helped to establish ballet's reputation while also uncovering lesser known influences and new ways of interpreting ballet Lists of research resources further readings

documentary films and dance feature films offer starting points for further avenues of learning This book's central premise is that all dance reflects the culture in which it develops and is capable of embodying and disseminating new ideas This is the definitive introduction for anyone drawn to ballet or seeking to understand it and those looking to develop a thorough understanding of how ballet developed the cultures that formed it and what it can mean for today's audiences artists and scholars

*Broadway, the Golden Years* Robert Emmet Long, 2003-01-01 Broadway the Golden Years is a 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 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 The Producers and many more

*Dancing Past the Light* Orel Protopopescu, 2021-09-14 Dancing Past the Light cinematically illuminates the glamorous and moving life story of Tanaquil Tanny Le Clercq 1929 2000 one of the most celebrated ballerinas of the twentieth century describing her brilliant stage career her struggle with polio and her important work as a dance teacher coach photographer and writer

*Dancers as Diplomats* Clare Croft, 2015 Clare Croft chronicles the role of dance and dancers in American cultural diplomacy telling the story of how tours sponsored by the US State Department shaped and sometimes reimagined ideas of America in unexpected often sensational circumstances

*The Dance* Joan Cass, 2005-01-03 In dance the choreographer creates the dancer performs and the viewer observes This work is a handbook for the viewer By presenting historical and artistic perspectives of dance dance events are made more approachable and appreciation for the art form is heightened The choreographic components of body language content structure music design and interpretation are included Also discussed is the development of critical reaction over time Examples are drawn from Western theatrical dance and worldwide cultural variations Terms are explained throughout the text and an extensive bibliography gives sources in print and on tape for further study Instructors considering this book for use in a course may request an examination copy here

**A Time for Embracing** Julia Upton, 1999 Has sacramental reconciliation disappeared from the horizon of Catholic practice Has confession been extinguished from your practice of the faith Have you noticed a marked change in the way in which you have become reconciled to God and the Church community over the course of time These questions and others are addressed in Julia Upton's study of sacramental reconciliation Her concern is that the sacrament of reconciliation through which the darkness of sin is illumined by the healing light of Christ's forgiveness is an endangered species In sacramental reconciliation the sinner experiences the tender healing welcoming embrace of God which is what Upton regards as endangered Upton's is a holistic approach to sacramental reconciliation that involves studying data from anthropology psychology and sociology and integrating that with data from Scripture history and theology

**"Our Kind of Movie"** Douglas Crimp, Andy Warhol, 2012 Examines Warhol films including Blow Job Screen Test No 2 and The Chelsea Girls arguing that new forms of sociality are

made visible and exemplify the filmmaker's inventive techniques      Wilde Times Joel Lobenthal, 2016-06-07 At eighty seven Patricia Wilde remains a grande dame of the ballet world As a young star she toured America in the 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 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 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 development of Wilde of Balanchine and of American national ballet at its peak in the twentieth century      *Apollo's Angels* Jennifer Homans, 2010-11-02 NEW YORK TIMES BESTSELLER NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW LOS ANGELES TIMES SAN FRANCISCO CHRONICLE AND PUBLISHERS WEEKLY For more than four hundred years the art of ballet has stood at the center of Western civilization Its traditions serve as a record of our past Lavishly illustrated and beautifully told *Apollo's Angels* the first cultural history of ballet ever 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 Vienna and St Petersburg In the twentieth century migré dancers taught their art to a generation in the United States and in Western Europe setting off a new and radical transformation of dance Jennifer Homans a historian critic and former professional ballerina 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      *Mr. B* Jennifer Homans, 2022-11-01 PULITZER PRIZE FINALIST A fascinating read about a true genius and his unrelenting thirst for beauty in art and in life MIKHAIL BARYSHNIKOV Winner of the Plutarch Award for Best Biography and the Marfield Prize for Arts Writing Finalist for the National Book Critics Circle Award the Los Angeles Times Book Prize the PEN Jacqueline Bograd Weld Award the Kirkus Prize and the Baillie Gifford Prize Based on a decade of unprecedented research the first major biography of George Balanchine a broad canvas portrait set against the backdrop of the tumultuous century that shaped the man The New York Times called the Shakespeare of dancing from the bestselling author of *Apollo's Angels* New York Times Editors Choice ONE OF THE BEST BOOKS OF THE YEAR The New York Times Book Review The New Yorker Vanity Fair NPR Oprah Daily Arguably the greatest choreographer who ever lived George Balanchine was one of the cultural titans of the twentieth century The New York Times called him the Shakespeare of dancing His radical approach to choreography and life reinvented the art of ballet and made him a legend

Written with enormous style and artistry and based on more than one hundred interviews and research in archives across Russia Europe and the Americas Mr B carries us through Balanchine's tumultuous and high pitched life story and into the making of his extraordinary dances Balanchine's life intersected with some of the biggest historical events of his century Born in Russia under the last czar Balanchine experienced the upheavals of World War I the Russian Revolution exile World War II and the Cold War A co founder of the New York City Ballet he pressed ballet in America to the forefront of modernism and made it a popular art None of this was easy and we see his loneliness and failures his five marriages all to dancers and many loves We follow his bouts of ill health and spiritual crises and learn of his profound musical skills and sensibility and his immense determination to make some of the most glorious strange and beautiful dances ever to grace the modern stage With full access to Balanchine's papers and many of his dancers Jennifer Homans the dance critic for The New Yorker and a former dancer herself has spent more than a decade researching Balanchine's life and times to write a vast history of the twentieth century through the lens of one of its greatest artists the definitive biography of the man his dancers called Mr B

**Don't Think, Dear** Alice Robb, 2023-03-02 Can ballet ever be reconciled with feminist ideals Beautiful difficult and compelling VANITY FAIR Don't think dear said Balanchine Just do For centuries being a ballerina has been synonymous with being beautiful thin obedient and feminine It is the crucible of womanhood together with the harassment physical abuse and eating disorders endemic at top schools Can we abide this in a post MeToo world Weaving together her own time at America's most elite ballet school with the lives of renowned ballerinas throughout history Alice Robb interrogates what it means to perform ballet today She confronts the all consuming nature of the form the obsessive and dangerous practices to perfect the body the embrace of submission and the idealisation of suffering Yet ballet also gifts its dancers brains in their toes a way to fully inhabit their bodies and a sanctuary of control away from the pressures of the outside world Perhaps it is time to reimagine its liberating potential Part memoir part journalistic investigation the book weaves Robb's early experiences as a dancer with those of her contemporaries and of famous ballerinas Don't Think Dear is powered by a fundamental love of the art form while exposing the toxic culture that runs through it GUARDIAN Robb's timely book is a critical yet personal examination of classical ballet a performing art highly dependent on the talent of women filtered through the lens of 21st century feminism she brings a welcome academic rigour to a subject clearly born of deeply held emotions THE TIMES A study of an obsession remarkable for its nuance and insight It might be easy to assume that Don't Think Dear is Robb's litany of grievances about a demanding art form in which she failed to flourish Rather it is a book about love even if that love is ultimately unrequited fascinating TLS

**Reading Dance** Robert Gottlieb, 2008-11-04 Robert Gottlieb's immense sampling of the dance literature by far the largest such project ever attempted is both inclusive to the extent that inclusivity is possible when dealing with so vast a field and personal the result of decades of reading It limits itself of material within the experience of today's general readers avoiding for instance academic historical writing and treatises on technique its earliest

subjects are those nineteenth century works and choreographers that still resonate with dance lovers today Giselle The Sleeping Beauty Swan Lake Bournonville and Petipa And as Gottlieb writes in his introduction The twentieth century focuses to a large extent on the achievements and personalities that dominated it from Pavlova and Nijinsky and Diaghilev to Isadora Duncan and Martha Graham from Ashton and Balanchine and Robbins to Merce Cunningham and Paul Taylor and Twyla Tharp from Fonteyn and Farrell and Gelsey Kirkland the Judy Garland of Ballet to Nureyev and Baryshnikov and Astaire as well as the critical and 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 arranging its two hundred plus entries into a coherent groups Apart from the sections on major personalities and important critics there are sections devoted to interviews Tamara Toumanova Antoinette Sibley Mark Morris profiles Lincoln Kirstein Bob Fosse Olga Spessivtseva teachers accounts of the birth of important works from Petrouchka to Apollo to Push Comes to Shove and the movies from Arlene Croce and Alastair Macauley on Fred Astaire to director Michael Powell on the making of The Red Shoes Here are the voices of Cecil Beaton and Irene Castle Ninette de Valois and Bronislava Nijinska Maya Plisetskaya and Allegra Kent Serge Lifar and Jos Lim n Alicia Markova and Natalia Makarova Ruth St Denis and Michel Fokine Susan Sontag and Jean Renoir Plus a group of obscure even eccentric extras including an account of Pavlova going shopping in London and recipes from Tanaquil LeClerq s cookbook With its huge range of content accompanied by the anthologist s incisive running commentary Reading Dance will be a source of pleasure and instruction for anyone who loves dance     *The Annual Register* ,1965     *Somewhere* Amanda Vaill,2008-05-06 From the author of the acclaimed *Everybody Was So Young* the definitive and major biography of the great choreographer and Broadway legend Jerome Robbins To some Jerome Robbins was a demanding perfectionist a driven taskmaster a theatrical visionary to others he was a loyal friend a supportive mentor a generous and entertaining companion and colleague Born Jerome Rabinowitz in New York City in 1918 Jerome Robbins repudiated his Jewish roots along with his name only to reclaim them with his triumphant staging of *Fiddler on the Roof* A self proclaimed homosexual he had romances or relationships with both men and women some famous like Montgomery Clift and Natalie Wood some less so A resolutely unpolitical man he was forced to testify before Congress at the height of anti Communist hysteria A consummate entertainer he could be paralyzed by shyness nearly infallible professionally he was conflicted vulnerable and torn by self doubt Guarded and adamantly private he was an inveterate and painfully honest journal writer who confided his innermost thoughts and aspirations to a remarkable series of diaries and memoirs With ballets like *Dances at a Gathering* *Afternoon of a Faun* and *The Concert* he humanized neoclassical dance with musicals like *On the Town* *Gypsy* and *West Side Story* he changed the face of theater in America In the pages of this definitive biography Amanda Vaill takes full measure of the complicated contradictory genius who was Jerome Robbins She re creates his childhood as the only son of Russian Jewish immigrants his apprenticeship as a dancer and Broadway chorus gypsy his explosion into prominence at the age of twenty five with the

ballet *Fancy Free* and its Broadway incarnation *On the Town* and his years of creative dominance in both theater and dance. She brings to life his colleagues and friends from Leonard Bernstein and George Balanchine to Robert Wilson and Robert Graves and his loves and lovers. And she tells the full story behind some of Robbins's most difficult episodes such as his testimony before the House Un-American Activities Committee and his firing from the film version of *West Side Story*. Drawing on thousands of pages of documents from Robbins's personal and professional papers to which she was granted unfettered access as well as on other archives and hundreds of interviews, *Somewhere* is a riveting narrative of a life lived onstage, offstage, and backstage. It is also an accomplished work of criticism and social history that chronicles one man's phenomenal career and places it squarely in the cultural ferment of a time when New York City was truly a helluva town.

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## **Table of Contents Prodigal Son Dancing For Balanchine In A World Of Pain And Magic**

1. Understanding the eBook Prodigal Son Dancing For Balanchine In A World Of Pain And Magic
  - The Rise of Digital Reading Prodigal Son Dancing For Balanchine In A World Of Pain And Magic
  - Advantages of eBooks Over Traditional Books
2. Identifying Prodigal Son Dancing For Balanchine In A World Of Pain And Magic
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Prodigal Son Dancing For Balanchine In A World Of Pain And Magic
  - User-Friendly Interface
4. Exploring eBook Recommendations from Prodigal Son Dancing For Balanchine In A World Of Pain And Magic

- Personalized Recommendations
  - Prodigal Son Dancing For Balanchine In A World Of Pain And Magic User Reviews and Ratings
  - Prodigal Son Dancing For Balanchine In A World Of Pain And Magic and Bestseller Lists
5. Accessing Prodigal Son Dancing For Balanchine In A World Of Pain And Magic Free and Paid eBooks
    - Prodigal Son Dancing For Balanchine In A World Of Pain And Magic Public Domain eBooks
    - Prodigal Son Dancing For Balanchine In A World Of Pain And Magic eBook Subscription Services
    - Prodigal Son Dancing For Balanchine In A World Of Pain And Magic Budget-Friendly Options
  6. Navigating Prodigal Son Dancing For Balanchine In A World Of Pain And Magic eBook Formats
    - ePub, PDF, MOBI, and More
    - Prodigal Son Dancing For Balanchine In A World Of Pain And Magic Compatibility with Devices
    - Prodigal Son Dancing For Balanchine In A World Of Pain And Magic Enhanced eBook Features
  7. Enhancing Your Reading Experience
    - Adjustable Fonts and Text Sizes of Prodigal Son Dancing For Balanchine In A World Of Pain And Magic
    - Highlighting and Note-Taking Prodigal Son Dancing For Balanchine In A World Of Pain And Magic
    - Interactive Elements Prodigal Son Dancing For Balanchine In A World Of Pain And Magic
  8. Staying Engaged with Prodigal Son Dancing For Balanchine In A World Of Pain And Magic
    - Joining Online Reading Communities
    - Participating in Virtual Book Clubs
    - Following Authors and Publishers Prodigal Son Dancing For Balanchine In A World Of Pain And Magic
  9. Balancing eBooks and Physical Books Prodigal Son Dancing For Balanchine In A World Of Pain And Magic
    - Benefits of a Digital Library
    - Creating a Diverse Reading Collection Prodigal Son Dancing For Balanchine In A World Of Pain And Magic
  10. Overcoming Reading Challenges
    - Dealing with Digital Eye Strain
    - Minimizing Distractions
    - Managing Screen Time
  11. Cultivating a Reading Routine Prodigal Son Dancing For Balanchine In A World Of Pain And Magic
    - Setting Reading Goals Prodigal Son Dancing For Balanchine In A World Of Pain And Magic
    - Carving Out Dedicated Reading Time
  12. Sourcing Reliable Information of Prodigal Son Dancing For Balanchine In A World Of Pain And Magic

- Fact-Checking eBook Content of Prodigal Son Dancing For Balanchine In A World Of Pain And Magic
- Distinguishing Credible Sources

13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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