

A Dancer In Wartime: The Touching True Story Of A Young Girl's Journey From The Blitz To The Bright Lights

An extraordinary analysis of Southeast Asia's most esoteric female performing art: the ancient Cambodian ballet. A wartime twist of fate made the author one of the only Westerners in history to gain full access to the formerly sequestered troupe of royal dancers, their teachers, theater, and archives. Over the past millennium, these women were goddesses, priestesses, queens, concubines, hostages, and diplomats. *Earth in Flower* reveals the complete details of their tradition for the first time.

NATIONAL BESTSELLER 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, émigré 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." NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW • LOS ANGELES TIMES • SAN FRANCISCO CHRONICLE • PUBLISHERS WEEKLY

Pirouette across the stage and get to know Misty Copeland—the first African-American woman to become a principal ballerina with the American Ballet Theater—in this fascinating, nonfiction Level 3 Ready-to-Read, part of a new series of biographies about people "you should meet." Misty Copeland had always dreamed of becoming a dancer, but she had many obstacles to overcome before she could reach her dream. Although she was always challenged by the things that set her apart from other dancers, with a lot of hard work, dedication, and exceptional talent, Misty has become one of the most well-known dancers in America. On June 30, 2015 Misty stepped on stage as the first female African-American principal dancer for the American Ballet Theater and made history! A special section at the back of the book includes extras on subjects like history and math, plus a fun timeline filled with interesting trivia facts about dance. With the *You Should Meet* series, learning about historical figures has never been so fascinating!

Le Prix d'Amour, a vibrant Paris cabaret, is caught in the crossfire of the occupation. Everyone is being watched, and some of *Le Prix's* colourful performers are hiding dangerous secrets. Monsieur Maurice manages *Le Prix d'Amour*, a successful Parisian cabaret, which boasts glitzy performers and sassy showgirls. But with the German occupation in June 1940, Maurice treads a fine line between his German patrons, the French police and the Gestapo as he hides the dark secrets of his performers. Two of his lively showgirls, Lily and Poppy, soon join Maurice in the hunt for an informer who threatens to betray them. With the Allied landings, the tension builds and Maurice is pushed to his limits as his performers finally take the fight to the invader in their own flamboyant way. *Secrets and Showgirls* portrays an occupied Paris in which exotic cabarets existed uneasily under the heel of the invader. It follows the antics of Maurice, Lily and a glittering array of characters, but never loses sight of the battle to survive that characterised the life of the everyday Parisian.

Consumption, Americanisation and national identity in Britain, 1918–50

Social Dance and the Modernist Imagination in Interwar Britain

Scorpions' Dance

Albion's Dance

Secrets and Showgirls

Investigating Powell's *A Dance to the Music of Time*

If you want to learn about masculinity, ask a man if he likes to dance. One man in this study answered, "Music is something that goes on inside my head, and is sort of divorced from, to a large extent, the rest of my body." How did this man's head become divorced from his body? To answer this question, Maxine Craig sought out men who love music but hate to dance. Combining interviews, participant observation and archival research, *Sorry I Don't Dance* uncovers the recent origins of cultural assumptions regarding sex, race, and the capacity to dance. From the beginning of the twentieth century through the Swing Era young men of all races danced. But in the 1960s suburbanization, homophobia, and fragmentation of music cultures drove white men from the dance floor, and feminized, sexualized and racialized dance. *Sorry I Don't Dance* reveals how changing beliefs concerning gender, race, class, and sexuality over the past half-century have redefined what it means to be a man in America.

Gillian Lynne is one of the world's pre-eminent choreographers, the groundbreaking creative force behind *CATS* and *THE PHANTOM OF THE OPERA*. She began her career as a ballerina, learning to dance alongside Margot Fonteyn, Moira Shearer, Beryl Grey and Frederick Ashton during the Second World War. *A DANCER IN 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...and then the call to join Sadler's Wells.

Arguing that social dance haunted the interwar imagination, Zimring reveals the powerful figurative importance of music and dance, both in the aftermath of war, and during Britain's entrance into cosmopolitan modernity and the modernization of gender relations. Analysing paintings, films, memoirs, ballet, documentary texts and writings by Modernist authors, Zimring illuminates the

ubiquitous presence of social dance in the British imagination during a time of cultural transition and recuperation.

“ Papa explains the war like this: ‘ When the elephants dance, the chickens must be careful. ’ The great beasts, as they circle one another, shaking the trees and trumpeting loudly, are the Amerikanos and the Japanese as they fight. And our Philippine Islands? We are the small chickens. ” Once in a great while comes a storyteller who can illuminate worlds large and small, in ways both magical and true to life. When the Elephants Dance is set in the waning days of World War II, as the Japanese and the Americans engage in a fierce battle for possession of the Philippine Islands. Through the eyes of three narrators, thirteen-year-old Alejandro Karangalan, his spirited older sister Isabelle, and Domingo, a passionate guerilla commander, we see how ordinary people find hope for survival where none seems to exist. While the Karangalan family and their neighbors huddle together for survival in the cellar of a house, they tell magical stories to one another based on Filipino myth that transport the listeners from the chaos of the war around them and give them new resolve to continue fighting. Outside the safety of their refuge the war rages on—fiery bombs torch the countryside, Japanese soldiers round up and interrogate innocent people, and from the hills guerilla fighters wage a desperate campaign against the enemy. Inside the cellar, these men, women, and children put their hopes and dreams on hold as they wait out the war. This stunning debut novel celebrates with richness and depth the spirit of the Filipino people and their fascinating story and marks the introduction of an author who will join the ranks of writers such as Arundhati Roy, Manil Suri, and Amy Tan.

Dance on Its Own Terms

Sorry I Don't Dance

When the Elephants Dance

A Dancer in Wartime

Misty Copeland

A Young Woman's Adventures in Wartime Turkey : Letters

The Warrior's Dance

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 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.

A Dancer in WartimeThe touching true story of a young girl's journey from the Blitz to the Bright LightsRandom House

"Research question: What role did social dance play in contributing to the cohesion and well-being of Australian society in World War II? This project investigates the role of social dance in relation to the social fabric of Australian communities during WWII. Drawing from oral histories and archival research, the investigation compares the nature and meaning of social dances in urban and country environments and investigates the role dance played as a vehicle for communication and personal expression throughout the war. The investigation explores and defines the nature of community involvement in creating and attending the dances, how often the dances were held, the population of the dances, and compares the experience of social and professional dancers. The thesis defines the unique characteristics of the wartime dancehalls, the influence of the American presence and the Jitterbug, why the majority of the population participated in the dances, what dancing meant to members of the community and the role of dance in promoting community cohesion throughout wartime. Finally I explore the development, rehearsal, performance and post performance experience of Dear Ida, a dance/theatre performance drawn from research. I then draw conclusions based on the experience of testing research through practice."--Abstract, leaf ii.

Before the American Revolution, the people who lived in British North America were not just colonists; they were also imperial subjects. To think of eighteenth-century New Yorkers as Britons rather than incipient Americans allows us fresh investigations into their world. How was the British Empire experienced by those who lived at its margins? How did the mundane affairs of

ordinary New Yorkers affect the culture at the center of an enormous commercial empire? *Dangerous Economies* is a history of New York culture and commerce in the first two thirds of the eighteenth century, when Britain was just beginning to catch up with its imperial rivals, France and Spain. In that sparsely populated city on the fringe of an empire, enslaved Africans rubbed elbows with white indentured servants while the elite strove to maintain ties with European genteel culture. The transience of the city's people, goods, and fortunes created a notably fluid society in which establishing one's own status or verifying another's was a challenge. New York's shifting imperial identity created new avenues for success but also made success harder to define and demonstrate socially. Such a mobile urban milieu was the ideal breeding ground for crime and conspiracy, which became all too evident in 1741, when thirty slaves were executed and more than seventy other people were deported after being found guilty—on dubious evidence—of plotting a revolt. This sort of violent outburst was the unforeseen but unsurprising result of the seething culture that existed at the margins of the British Empire.

Leading a Great Enterprise through Dramatic Change

The Divine Mystery of the Cambodian Dance Drama

Apollo's Angels

The Making of Markova

Between the Dances

A Seer's Guide to Victorious Spiritual Warfare

A Soviet-American Exchange

A special fiftieth anniversary edition of Kurt Vonnegut's masterpiece, "a desperate, painfully honest attempt to confront the monstrous crimes of the twentieth century" (*Time*), featuring a new introduction by Kevin Powers, author of the National Book Award finalist *The Yellow Birds* Selected by the Modern Library as one of the 100 best novels of all time *Slaughterhouse-Five*, an American classic, is one of the world's great antiwar books. Centering on the infamous World War II firebombing of Dresden, the novel is the result of what Kurt Vonnegut described as a twenty-three-year struggle to write a book about what he had witnessed as an American prisoner of war. It combines historical fiction, science fiction, autobiography, and satire in an account of the life of Billy Pilgrim, a barber's son turned draftee turned optometrist turned alien abductee. As Vonnegut had, Billy experiences the destruction of Dresden as a POW. Unlike Vonnegut, he experiences time travel, or coming "unstuck in time." An instant bestseller, *Slaughterhouse-Five* made Kurt Vonnegut a cult hero in American literature, a reputation that only strengthened over time, despite his being banned and censored by some libraries and schools for content and language. But it was precisely those elements of Vonnegut's writing—the political edginess, the genre-bending inventiveness, the frank violence, the transgressive wit—that have inspired generations of readers not just to look differently at the world around them but to find the confidence to say something about it. Authors as wide-ranging as Norman Mailer, John Irving, Michael Crichton, Tim O'Brien, Margaret Atwood, Elizabeth Strout, David Sedaris, Jennifer Egan, and J. K. Rowling have all found inspiration in Vonnegut's words. Jonathan Safran Foer has described Vonnegut as "the kind of writer who made people—young people especially—want to write." George Saunders has declared Vonnegut to be "the great, urgent, passionate American writer of our century, who offers us . . . a model of the kind of compassionate thinking that might yet save us from ourselves." Fifty years after its initial publication at the height of the Vietnam War, Vonnegut's portrayal of political disillusionment, PTSD, and postwar anxiety feels as relevant, darkly humorous, and profoundly affecting as ever, an enduring beacon through our own era's uncertainties. "Poignant and hilarious, threaded with compassion and, behind everything, the cataract of a thundering moral statement."—*The Boston Globe*

This book is an explosive memoir of a 17 year old German boy called up to fight in the last weeks of the Second World War. This is a teenager's vivid account of his experiences as a conscript during the final desperate weeks of the Third Reich, during which he experienced training immediately behind the front line east of Berlin, was caught up in the massive Soviet assault on Berlin from the Oder, retreated successfully and then took part in the fight for the western suburb of Spandau, where he became one of the only two survivors of his company of seventeen year-olds.

Wednesday, December 10, 1941 "Hitler speaks to Reichstag tomorrow. We just heard the first casualty lists over the radio. . . . Lots of boys from Michigan and Illinois. Oh my God! . . . Life goes on though. We read our books in the library and eat lunch, bridge, etc. Phy. Sci. and Calculus. Darn Descartes. Reading Walt Whitman now." " " " " This diary of a smart, astute, and funny teenager provides a fascinating record of what an everyday American girl felt and thought during the Depression and the lead-up to World War II. Young Chicagoan Joan Wehlen describes her daily life growing up in the city and ruminates about the impending war, daily headlines, and major touchstones of the era—FDR's radio addresses, the Lindbergh kidnapping, "Goodbye Mr. Chips "and "Citizen Kane," Churchill and Hitler, war work and Red Cross meetings. Included are Joan's charming doodles of her latest dress or haircut reflective of the era. "Home Front Girl "is not only an entertaining and delightful read but an important primary source—a vivid account of a "real" American girl's lived experiences.

"During the Cold War, the governments of the United States and the Soviet Union developed cultural exchange programs, in which they sent performing

artists abroad in order to generate goodwill for their countries. Ballet companies were frequently called on to serve in these programs, particularly in the direct Soviet-American exchange. This book analyzes four of the early ballet exchange tours, demonstrating how this series of encounters changed both geopolitical relations and the history of dance. The ballet tours were enormously popular. Performances functioned as an important symbolic meeting point for Soviet and American officials, creating goodwill and normalizing relations between the two countries in an era when nuclear conflict was a real threat. At the same time, Soviet and American audiences did not understand ballet in the same way. As American companies toured in the Soviet Union and vice-versa, audiences saw the performances through the lens of their own local aesthetics. Ballet in the Cold War introduces the concept of transliteration to understand this process, showing how much power viewers wielded in the exchange and explaining how the dynamics of the Cold War continue to shape ballet today"--

My Family's Holocaust Secret

The President, the Spymaster, and Watergate

Dancing with the Enemy

American Theater during World War II

The Victory Dance Murder

One Girl's Journey from the Blitz to Sadler's Wells

Slaughterhouse-Five

From the mid-1920s, the dance hall occupied a pivotal place in the culture of working- and lower-middle-class communities in Britain - a place rivalled only by the cinema and eventually to eclipse even that institution in popularity. Going to the Palais examines the history of this vital social and cultural institution, exploring the dances, dancers, and dance venues that were at the heart of one of twentieth-century Britain's most significant leisure activities. From the Charleston to the Twist, Going to the Palais provides a lively and vivid account of dancing and its interaction with race, gender, class, and national identity in Britain from 1918 to 1960. In doing so it plugs a significant gap in our understanding of twentieth-century British social and cultural history.

The American theater was not ignorant of the developments brought on by World War II, and actively addressed and debated timely, controversial topics for the duration of the war, including neutrality and isolationism, racism and genocide, and heroism and battle fatigue. Productions such as *Watch on the Rhine* (1941), *The Moon is Down* (1942), *Tomorrow the World* (1943), and *A Bell for Adano* (1944) encouraged public discussion of the war's impact on daily life and raised critical questions about the conflict well before other forms of popular media. American drama of the 1940s is frequently overlooked, but the plays performed during this eventful decade provide a picture of the rich and complex experience of living in the United States during the war years. McLaughlin and Parry's work fills a significant gap in the history of theater and popular culture, showing that American society was more divided and less idealistic than the received histories of the WWII home front and the entertainment industry recognize.

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 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 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.

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 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.

A Diary of Love, Literature, and Growing Up in Wartime America

Soviet Airwomen in World War II

Dangerous Economies

Dancing with Colonels

Wartime Lies

Social Dance in Australia's World War Two Dancehalls

Dancing in the English Style

For their heroism and success against the enemy, two of the women's regiments were honored by designation as "Guard" regiments. At least thirty women were decorated with the gold star of Hero of the Soviet Union, their nation's highest award.

In a mystery set during World War II, Kate Fallon is doing everything she can to help the war effort on the homefront, but her preparations for a local Victory Rally are forced to take a backseat when a friend is found murdered in lover's lane. Original.

From the mid-1920s, the dance hall occupied a pivotal place in the culture of working- and lower-middle-class communities in Britain - a place rivalled only by the cinema and eventually to eclipse even that institution in popularity. *Going to the Palais* examines the history of this vital social and cultural institution, exploring the dances, dancers, and dance venues that were at the heart of one of twentieth-century Britain's most significant leisure activities. *Going to the Palais* has several key focuses. First, it explores the expansion of the dance hall industry and the development of a 'mass audience' for dancing between 1918 and 1960. Second, the impact of these changes on individuals and communities is examined, with a particular concentration on working and lower-middle-class communities, and on young men and women. Third, the cultural impact of dancing and dance halls is explored. A key aspect of this debate is an examination of how Britain's dance culture held up against various standardizing processes (commercialization, Americanization, etc.) over the period, and whether we can see the emergence of a 'national' dance culture. Finally, the volume offers an assessment of wider reactions to dance halls and dancing in the period. *Going to the Palais* is concerned with the complex relationship between discourses of class, culture, gender, and national identity and how they overlap - how cultural change, itself a response to broader political, social, and economic developments, was helping to change notions of class, gender, and national identity.

Dance on its Own Terms: Histories and Methodologies anthologizes a wide range of subjects examined from dance-centered methodologies: modes of research that are emergent, based in relevant systems of movement analysis, use primary sources, and rely on critical, informed observation of movement. The anthology fills a gap in current scholarship by emphasizing dance history and core disciplinary knowledge rather than theories imported from disciplines outside dance. Individual chapters serve as case studies that are further organized into three categories of significant dance activity: performance and reconstruction, pedagogy and choreographic process, and notational and other written forms that analyze and document dance. The breadth of the content reflects the richness and vibrancy of the dance field; each deeply informed examination serves as a window opening onto the larger world of dance. Conceptually, each chapter also raises concerns and questions that point to broadly inclusive methodological applications. Engaging and insightful, *Dance on its Own Terms* represents a major contribution to research on dance.

The Tiny Star

British Ballet During the Second World War

Dancing in the English style

Broadway Goes to War

Histories and Methodologies

A Social And Cultural History of Dancing and Dance Halls in Britain, 1918-1960

Falling for a Dancer

For the 50th anniversary of the Watergate break-in: The untold story of President Richard Nixon, CIA Director Richard Helms, and their volatile shared secrets that ended a presidency. *Scorpions' Dance* by intelligence expert and investigative journalist Jefferson Morley reveals the Watergate scandal in a completely new light: as the culmination of a concealed, deadly power struggle between President Richard Nixon and CIA Director Richard Helms. Nixon and Helms went back decades; both were 1950s Cold Warriors, and both knew secrets about the disastrous Bay of Pigs invasion of Cuba as well as off-the-books American government and CIA plots to remove Fidel Castro and other leaders in Latin America. Both had enough information on each other to ruin their careers. After the Watergate burglary on June 17, 1972, Nixon was desperate to shut down the FBI's investigation. He sought Helms' support and asked that the CIA intervene—knowing that most of the Watergate burglars were retired CIA agents, contractors, or long-term assets with deep knowledge of the Agency's most sensitive secrets. The two now circled each other like scorpions, defending themselves with the threat of lethal attack. The loser would resign his office in disgrace; the winner, however, would face consequences for the secrets he had kept. Rigorously researched and dramatically told, *Scorpions' Dance* uses long-neglected evidence to reveal a new perspective on one of America's most notorious presidential scandals.

Who Says Elephants Can't Dance? sums up Lou Gerstner's historic business achievement, bringing IBM back from the brink of insolvency to lead the computer business once again. Offering a unique case study drawn from decades of experience at some of America's top companies -- McKinsey, American

Express, RJR Nabisco -- Gerstner's insights into management and leadership are applicable to any business, at any level. Ranging from strategy to public relations, from finance to organization, Gerstner reveals the lessons of a lifetime running highly successful companies.

Dancing in the English style explores the development, experience, and cultural representation of popular dance in Britain from the end of the First World War to the early 1950s. It describes the rise of modern ballroom dancing as Britain's predominant popular style, as well as the opening of hundreds of affordable dancing schools and purpose-built dance halls. It focuses in particular on the relationship between the dance profession and dance hall industry and the consumers who formed the dancing public. Together these groups negotiated the creation of a 'national' dancing style, which constructed, circulated, and commodified ideas about national identity. At the same time, the book emphasizes the global, exploring the impact of international cultural products on national identity construction, the complexities of Americanisation, and Britain's place in a transnational system of production and consumption that forged the dances of the Jazz Age.

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. 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 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.

Berlin Soldier

The Social Geography of Memory at the Hollywood Canteen

Home Front Girl

Status and Commerce in Imperial New York

The Explosive Memoir of a 12 Year-old German Boy Called Up to Fight in the Last Weeks of the Second World War

Going to the Palais

Earth in Flower

You're never too small to be a part of God's big plan! Starlet is the smallest star in the sky, much too small to ever be seen by anyone on earth. Though she wants to twinkle and sparkle like the other stars around her, it doesn't seem like it will ever be possible, even though the wise, old moon assures her it will be so. One night, Starlet begins to fall to earth . . . and there she finds that even the smallest stars can play a big role. This inspiring story alongside bright illustrations, will touch both parents and children alike. The Tiny Star teaches your child that even the most unassuming people, like a little baby born in a manger, can go on to play the biggest roles imaginable.

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.

*The start of World War 2 changed women's lives and their place in Australian society forever. Thousands of women ventured where few had gone before – into the services and workplaces previously considered the sole preserve of men. In preparation for her book *Between the Dances*, Jacqueline Dinan, interviewed over three hundred women around Australia to collect the last first hand stories from World War 2. Revealing poignant and personal conversations, photographs and letters, *Between the Dances* is a testament to real life during World War 2. From Malta to Australia, New Zealand to the UK, the challenges and adventures faced by these women were unprecedented. Their passion, courage, resilience and commitment during wartime were all a*

precursor to the astonishing changes brought about by this incredible generation. For the first time, women were doing their bit as nurses in war zones, members of the services, farmhands, factory workers or volunteers in community service. The last tradition left was the weekly dance, which ceremoniously brought these courageous women and men together for a quickstep, fox trot and brief respite from the rigours of wartime. The accounts are enhanced by poignant, amusing and insightful anecdotes along with scores of previously unpublished and unique photographs from personal albums. Jacqueline's former experience was in corporate and art communications and events, before she embarked on her own public relations and events business. Now a regular speaker with the Country Women's Association, Australian Rotary Clubs, Legacy, Red Cross and Memorial groups, Jacqueline has become a well-known figure amongst The Returned & Services League of Australia.

A haunting, unforgettable novel about an orphaned boy and his gallant aunt, and how, assuming false identities, they survive the horrors of war. Louis Begley's extraordinary novel is a work of wisdom and lyric power about the complex, terrifying process of growing up when the adult world has become insane.

Audrey Hepburn and World War II

The touching true story of a young girl's journey from the Blitz to the Bright Lights

A Novel

Ballet in the Cold War

Dance of the Furies

Dutch Girl

Why Men Refuse to Move

For thirteen-year-old Judy Strand, summers in Bay Ridge, Brooklyn, bustle with games of stickball played in the street, fun-filled outings to neighboring Coney Island, and her family's yearly trip to the Catskill Mountains. But in July 1944, Judy's carefree days and her innocence are shaken by a discovery: The man she's always called Pa isn't her real father. Even more shocking, Judy learns that the father she doesn't remember was an alcoholic who abandoned his family. That's why Judy's mother emigrated to America from Norway. Now Judy feels jumbled inside: She's angry at her mother for keeping the truth from her-and she's suddenly awkward around Pa. Nothing her parents say soothes the hurt. At first, even the attentions of Jacob Jacobsen don't make her feel any better. Judy likes Jacob; it's just that his dad's drinking binges hit too close to home. Ashamed, Judy doesn't want anyone to find out her secret. But as misfortune befalls Jacob, Judy's close friends, and her own family, Judy rallies to their side, and in the process recognizes that growing up encompasses forgiveness-of others and of herself.

Few historical events have resonated as much in modern British culture as the Second World War. It has left a rich legacy in a range of media that continue to attract a wide audience: film, TV and radio, photography and the visual arts, journalism and propaganda, architecture, museums, music and literature. The enduring presence of the war in the public world is echoed in its ongoing centrality in many personal and family memories, with stories of the Second World War being recounted through the generations. This collection brings together recent historical work on the cultural memory of the war, examining its presence in family stories, in popular and material culture and in acts of commemoration in Britain between 1945 and the present.

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

A Seer Shares Prophetic Insights on How to Claim Warfare Victory God is raising up a company of believers who can wage victorious spiritual warfare through communion with Holy Spirit and connectedness to the heavenly realm. Will you join the ranks? Prepare to receive supernatural battle plans from a seasoned prophet and seer. The insights Ana Werner has gained in her prophetic encounters have given her a supernatural advantage over the enemy. In The Warriors Dance, she imparts these warfare strategies to you. The good news: you don't have to be a prophet or seer to use these tactics! Discover how to Partner with the Holy Spirit to demolish strongholds. Recognize telltale signs of demonic operation. Move in the 9 different dances of warfare victory. When you can clearly discern demonic activity, you can partner with God for deliverance and breakthrough. The Warriors Dance offers an impartation of spiritual sight so that you can detect and destroy the enemys schemes!

A History of Ballet

A Social and Cultural History of Dancing and Dance Halls in Britain, 1918-1960

British Cultural Memory and the Second World War

Dance Floor Democracy

A Dance With Death

Dancing in the Streets of Brooklyn

Who Says Elephants Can't Dance?

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.

Consumption, Americanisation and National Identity in Britain, 1918-50