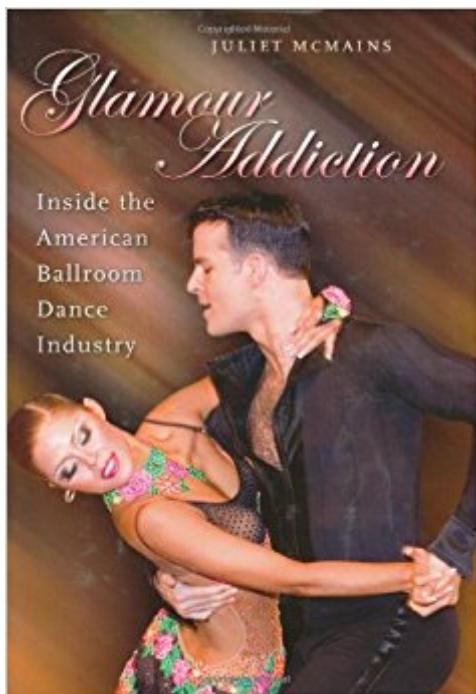


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# Glamour Addiction: Inside The American Ballroom Dance Industry



## Synopsis

In the wake of the blockbuster television success of "Dancing with the Stars," competitive ballroom dance has become a subject of new fascination and renewed scrutiny. Known by its practitioners as DanceSport, ballroom is a significant dance form and a fascinating cultural phenomenon. In this first in-depth study of the sport, dancer and dance historian Juliet McMains explores the "Glamour Machine" that drives the thriving industry, delving into both the pleasures and perils of its seductions. She further explores the broader social issues invoked in American DanceSport: representation of Latin, economics that often foster inequality, and issues of identity, including gender, race, class, and sexuality. Putting ballroom dance in the larger contexts of culture and history, *Glamour Addiction* makes an important contribution to dance studies, while giving new and veteran enthusiasts a unique and unprecedented glimpse behind the scenes.

## Book Information

Hardcover: 245 pages

Publisher: Wesleyan (November 17, 2006)

Language: English

ISBN-10: 0819567744

ISBN-13: 978-0819567741

Product Dimensions: 7.2 x 1 x 10.2 inches

Shipping Weight: 1.6 pounds (View shipping rates and policies)

Average Customer Review: 3.8 out of 5 stars (See all reviews) (19 customer reviews)

Best Sellers Rank: #1,053,451 in Books (See Top 100 in Books) #19 in Books > Arts & Photography > Performing Arts > Dance > Ballroom #53 in Books > Arts & Photography > Performing Arts > Dance > Popular #5476 in Books > Humor & Entertainment > Pop Culture > General

## Customer Reviews

I have been involved in Dancesport as an amateur for DECADES and in my opinion, most of the author's insights to the American (and English) dance industry are spot-on. In each chapter, her writing starts off a bit stiff with master's-thesis-speak ("I will then define...") but it loosens up during the chapter, and her sentence structure is not as contorted as her introductions portend. She only uses a few of them-there new-fangled words, and you'll probably guess their general meaning from the context ("reify", "conflation"). It's not difficult reading, really; if you start to feel bogged down, just

read quickly and then slow down for those passages with information you want to think about. For every sentence that smacks of high-academia, she makes several observations that are so well-put (and need to be said) that I found myself constantly reaching for my pencil to underline or write a note about something I was reading. (Her short dissertation on the "black butt" was particularly entertaining.) Her critiques on race and gender go on too long and I lost interest after a while (and started to skim). Nevertheless, as with her examinations of the dance industry and its clientele, and the differences between social and competitive partner-dancing, I think that her observations are correct, even if I don't agree with all her conclusions (you do not have to be defensive about your social class to suggest that dancers projecting straight lines and well-articulated footwork are more attractive than dancers who hunch over and shuffle). My own interest in this book was initially piqued by her exposition on the history of Dancesport Latin. She has the best summary of how we all came to 'break on 2' that I have read.

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