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The king' s world of dance wikipedia

May 4, 2018, 2:48 pm GMT / Source: TODAYTODAY’s Jenna Bush Hager goes behind the scenes of the reality competition World of Dance with host Derek Hough and shares some secrets from the upcoming season - including the fact that it will be the first performance to get a perfect score from any judge! C’est en faisant n’importe quoi qu’on devient n’importe qui. yes, we didn’t know what it meant either. The short sentence, which roughly translates to it is by doing whatever, that one becomes who, recently went global. French prankster Remi Gaillard just released a new video that spans dozens of cities. The cheerful five minutes called Around the World is, well, literal. Tons of people around the world danced around in shirts with the elusive phrase. Gaillard is not a newb on YouTube. In fact, he has nearly 2 million subscribers to his channel with over 1 billion (yes, billion) views. He has posted videos of himself doing shaky things - throwing on animal costumes and mimicking their behavior in public, playing real life Mario Kart, and competing against famous athletes. While Gaillard is no stranger to riling up law enforcement, the dancing T video is much tamer and completely legal (we think). And let’s make something clear: This isn’t Sisterhood of the Travelling Pants - especially since there’s a lot more dancing (and thankfully much less sobbing about teenage boys). We can’t help but love the awkward jigs, and the guy who dances like a kangaroo in Sydney.Plus, every video with Daft Punk’s Around the World is a winner in our book. What did you think of the T-shirt dance seen ‘around the world? Let us know in the comments section below or tweet the author @nicmcdermott. Check out Greatist’s Complete Collection of Weekly Viral Videos! You subtitles (captions) in the video player
GRISELDA MURRAY BROWN: Women have played crucial roles in the history of dance, from the founder of the Royal Ballet, Ninette de Valois, to the pioneering contemporary choreographers Martha Graham, Mary [INAUDIBLE], and Pina Bausch. And after them came the generation that included Siobhan Davies and Anne Teresa De Keersmaeker. But the most prominent choreographers today are men, names like Christopher Wheeldon and Wayne McGregor. Where have all the women gone? It is a difficult, urgent question for the dance world and one that has no easy answers. Some say that female choreographers tend not to make the kind of bold physical work that reads well on major stages and attracts international funding. Train a lot more women than men to become dancers. But the men are encouraged to develop muscular techniques and stand out as soloists. This early teaching arguably translates into more athletic, exuberant work when these dancers become choreographers. It is said that female dancers, on the other hand, are encouraged to fit in than to push the boundaries. The English National Ballet tackles the problem with Said, a triple bill of new pieces by female choreographers that opens in April. ASZURE BARTON: My work for English National Ballet is a large ensemble of work with 18 dancers, which is very exciting. I really look at the individual and the strength of the group. I hope that an audience member with an open mind will come into the theatre and let their imagination fly. I think the beauty of dance is that we’re not necessarily told what we need to feel. But it’s an energetic experience. And it can be very powerful. Can we determine without knowing who the point is if the work is female or male? I don’t think so. I think there are feminine and masculine qualities that we all have access to. But to say that there is a feminine style of work or kind of work, no. I think it’s traditionally led by men in the ballet world. There are fewer opportunities for women. So it’s harder for the work to be seen. Opportunities like this will bring more eyes to work, and it’s critical right now. GRISELDA MURRAY BROWN: One of the most exciting female choreographers working today is Canadian Crystal Pite. She is known for work that is ambitious, imaginative and grand, but also full of detail and allusion. Her work, Betroffenheit, comes here to Sadler’s Wells in London in May. So what is it about Crystal Pite’s work that you find so interesting? ASZURE BARTON: She’s a fantastic choreographer. She’s got the job. She is able to create beautiful images through movement in the abstract sense, but she is also able to tell stories. So she has a wonderful mix of going from some kind of narrative basis to abstraction. Griselda MURRAY BROWN: So How Would You Describe Concerned Heit? ALISTAIR SPALDING: Betroffenheit is crystal’s most recent work. And it’s really based on a collaboration with a guy called Jonathan Young, who’s a writer but also a performer and is in the play. And the play is actually based on a personal incident that happened to him. And I’m kind of a German expression that tells how people react to a very traumatic incident, and the play is about that. It’s very abstract, so he doesn’t go into the details of what the incident was. It just creates a kind of this situation where a man goes through his torment. GRISELDA MURRAY BROWN: So on this issue of female choreographers with less prominence than men, what do you say on this issue? ALISTAIR SPALDING: What we have recently acknowledged, and is actually you can see that in the list of our associated artists, that there is a preponderance of men. Parenting and childcare is definitely one of the problems. I think it’s very difficult for a woman in any era to deal with career and childcare. And I think that’s true in dance and all the creative arts, because there are very intense periods of creation, and you almost have to be there life. One of the other areas we’ve heard from female choreographers is. .Is. the training they have gone through and how even in the beginning, the guys are more assertive in the rehearsal room. Griselda MURRAY BROWN: Do you believe in this idea of some kind of male and female choreography? ALISTAIR SPALDING: People from different backgrounds and different genders create different types of work. What I think is very important here is that the women’s voice is also represented when you come to work in our theatre. And the same thing is that the work of ethnic minorities is also seen in the same way, so that there are different voices, and they are represented on our stage. This time I was invited by the English National Ballet to make a new piece. And the name of the piece is M-Dao. It’s about Medea because I was inspired by Medea’s story. For me, I think Medea is a very important female character. Perhaps we can listen to more voices of female choreographers to see what female choreographers think from different angles. I think what I want to show is not just about woman or man, because I want to show the theme about man. GRISELDA MURRAY BROWN: Female choreographers face similar pressures to other professional women, as well as pressure specific to the dance world. The problem here is not a lack of women, but a lack of exposure. Whether or not there is ingrained sexism, it is clear that programmers need to put more work by women on stage. Fast-food companies eager to retain their increasingly health-conscious customers are steadily making changes to their menus-last week, for example, McDonald’s stated that its McNuggets and other chicken products would no longer contain antibiotics. Now Burger King is taking a page out of the same playbook, announcing today that it will recommend its franchises offer fat-free milk, low-fat chocolate milk, and apple juice as the standard beverage options on its children’s menu, rather than soda. (Note that the company can’t force its franchises to change their menus, but strongly suggest that.) McDonald’s and Wendy’s have already made the change. Burger King last made significant health-oriented tweaks to its children’s menu in 2007, when it replaced fries with apple slices, limits for calories and fat, and promised to reduce child-focused advertising. At the time, some health advocates criticized the chain for serving the apple slices in a pseudo bin container, and cutting them to look like their salty predecessors; Dr. James Sargent, co-director Cancer Control Research Program at Norris Cotton Cancer Center, evaluated Burger King ads with Fresh Apple Fries and concluded that they were misleading to children, according to Time.Juice has its own drawbacks: Per Burger King’s website, the Capri 100% apple juice sold alongside her child-portioned burgers and chicken nuggets has 20 grams of sugar per serving. That’s more sugar than Mountain Dew, according to data published in the journal Nutrition. However, some health health prices the move. Soda and other sugary drinks promote diabetes, tooth decay, obesity, and even heart disease and have no place on menus intended for small children, Margo G. Wootan, nutrition policy director at the Center for Science in the Public Interest, said in a statement. We applaud Burger King for taking this responsible step forward. Customers too. Burger King has been colossal (sorry) McDonald’s in the fast food market lately, with steady increases in same-store sales, as reported by Bloomberg Businessweek. Part of that recent success comes from repackaging existing menu items and marketing them as novelty Businessweek citing the Rodeo Burger, a burger topped with onion rings and slathered in barbecue sauce, as an example. Today’s announcement falls into a similar category, as the chain shuffles items on the menu board. Despite the clever choreography, it’s clear that the company still lets you have it your way - even if it’s bad for your waistline. Waist.

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