

No Way Home A Cuban Dancers Story

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'The life of the ballet dancer Carlos Acosta has all the hallmarks of a bestseller...in "No Way Home" Acosta's voice is instantly likeable, and you follow his discovery of the trappings of the west and his quest to make his name at the Royal Ballet with a mixture of wonder, respect and, crucially, affection.'

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The rags-to-riches story of one of the world's greatest dancers, from his difficult beginnings living in poverty in the backstreets of Cuba to his astronomical rise to international stardom. In 1980, Carlos Acosta was just another Cuban kid of humble origins, the youngest son in a poor family named

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No Way Home: A Cuban Dancer's Story: Carlos Acosta ...

Carlos Acosta, the Cuban dancer considered to be one of the world's greatest performers, fearlessly depicts his journey from adolescent troublemaker to international superstar in his captivating memoir, No Way Home. Carlos was just another kid from the slums of Havana; the youngest son of a truck driver and a housewife, he ditched school with his friends and dreamed of becoming Cuba's best ...

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No Way Home: A Cuban Dancer's Story By Carlos Acosta ...

No Way Home - A Cuban Dancer's Story Author Carlos Acosta The story of one of the world's greatest dancers, from his childhood spent in the backstreets of Havana to his time as a principal dancer for the most prestigious companies in the world.

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The rags-to-riches story of one of the world's greatest dancers, from his difficult beginnings living in poverty in the backstreets of Cuba to his astronomical rise to international stardom. In 1980, Carlos Acosta was just another Cuban kid of humble origins, the youngest son in a poor family named after the planter who had owned his great-great-grandfather.

No Way Home: A Cuban Dancer's Story - Carlos Acosta ...

Buy No Way Home: A Cuban Dancer's Story by Acosta, Carlos online on Amazon.ae at best prices. Fast and free shipping free returns cash on delivery available on eligible purchase.

In 1980, Carlos Acosta was just another Cuban kid of humble origins, the youngest son in a poor family named after the planter who had owned his great-great-grandfather. With few options and an independent spirit, Carlos spent his days on the streets, dreaming of a career in football.

In this literary "Billy Elliot," international ballet star Acosta relates his journey from the impoverished suburbs of Havana to stardom and fame on ballet stages throughout Cuba, America, and Europe. 8 pages of b&w photos.

Carlos Acosta's beginnings were humble (Acosta was the name of the plantation owner who employed his great grandfather as a slave) but

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his extraordinary talent was evident from a young age. His earliest dreams were of becoming a footballer but as a delinquent Havana schoolboy he found his earliest expression through break dancing, quickly developing into one the hottest contenders in the fiercely competitive street dance-offs, where dance was only a few degrees removed from the violence of the streets. With Carlos constantly playing truant, his father, who saw ballet as his son's only chance of escape, enrolled him into The National Ballet School of Cuba. Unhappy and homesick, Carlos continued to cut class, get caught and receive punishment, in the form of beatings 'to within an inch of his life', brutal reminders of the path he was being forced to choose. With little money, his mother ill and his father unfairly imprisoned, ballet became increasingly Carlos's one chance to escape a life of hardship, uncertainty and struggle. This magical memoir, however, is about more than Carlos's rise to stardom. It is the story of a childhood where food is scarce but love is abundant, where the smells of the Cuban streets and the souls of the people come alive to influence the young dancer's art. It is also about the internal struggles of a man who has to abandon his roots in his beloved Cuba, leaving behind many of the people he loved for a life of extreme self-discipline, constant displacement and brutal physical hardship. Carlos Acosta makes dance look effortless, but the grace, the power and the effortless charm have come a cost - this is the story of the price he has paid.

An international ballet star traces his childhood in the impoverished suburbs of Havana, his adolescent participation in break-dancing and delinquency that prompted his enrollment in ballet school, and his prestigious performances throughout Cuba, the United States, and Europe. Reprint. 15,000 first printing.

Carlos Acosta, the Cuban dancer considered to be one of the world's greatest performers, fearlessly depicts his journey from adolescent troublemaker to international superstar in his captivating memoir, *No Way Home*. Carlos was just another kid from the slums of Havana; the youngest son of a truck driver and a housewife, he ditched school with his friends and dreamed of becoming Cuba's best soccer player. Exasperated by his son's delinquent behavior, Carlos's father enrolled him in ballet school, subjecting him to grueling days that started at five thirty in the morning and ended long after sunset. The path from student to star was not an easy one. Even as he won dance competitions and wowed critics around the world, Carlos was homesick for Cuba, crippled by loneliness and self-doubt. As he traveled the world, Carlos struggled to overcome popular stereotypes and misconceptions; to maintain a relationship with his family; and, most of all, to find a place he could call home. This impassioned memoir is about more than Carlos's rise to stardom. It is about a young man forced to leave his homeland and loved ones for a life of self-discipline, displacement, and physical hardship. It is also about how the heart and soul of a country can touch the heart and soul of one of its citizens. With candor and humor, Carlos vividly depicts daily life in communist Cuba, his feelings about ballet -- an art form he both loves and hates -- and his complex relationship with his father. Carlos Acosta makes dance look effortless, but the grace, strength, and charisma we see onstage have come at a cost. Here, in his own words, is the story of the price he paid.

The Korticos are from a well-endowed pygmy tribe in West Africa; the Mandingas are descended from a tribe of tall Ghanaians. Both families have been brought to Cuba as slaves. Oscar Kortico and Jose Mandinga, inseparable friends, marry a pair of sisters, and in the tiny hamlet of Pig's Foot (Pata de Puerco), five generations of these families will live out their colorful lives through the tumultuous sweep of Cuban history: from slavery through the war of independence, exploitation, dictatorship, and compromised freedom, to the present day when teenager Oscar

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Mandinga goes seeking the fabled village of his ancestors. Carlos Acosta's first novel is a swiftly plotted island folktale with warmth, humor, magic, and a light allegorical touch. It's a history grounded in sights and smells and human foibles. And it's an enchanting and unexpected debut from an author of many talents.

NOW AN AWARD-WINNING FEATURE FILM STARRING CARLOS ACOSTA 'The dazzling Carlos Acosta is the Cuban Billy Elliot, a poor kid who triumphed over prejudice and humble origins ... Frankly, you couldn't make it up.' Daily Mail In 1980, Carlos Acosta was just another Cuban kid of humble origins, the youngest son in a poor family named after the planter who had owned his great-great-grandfather. With few options and an independent spirit, Carlos spent his days on the streets, dreaming of a career in football. But even at a young age, Carlos had extraordinary talent. At nine, he was skipping school to win break-dancing competitions as the youngest member of a street-gang for whom dance contests were only a step away from violence. When Carlos's father enrolled him in ballet school, he hoped not only to nurture his son's talent, but also to curb his wildness. Years of loneliness, conflict and crippling physical effort followed, but today the Havana street-kid is an international star. This magical memoir is about more than Carlos's rise to stardom, however. It is the story of a childhood where food is scarce but love is abundant, where the soul of Cuba comes alive to influence a dancer's art. It is also about a man forced to leave behind his homeland and loved ones for a life of self-discipline, displacement and brutal physical hardship. Carlos Acosta makes dance look effortless, but the grace, strength and charm have come at a cost - here, in his own words, is the story of the price he paid. Previously published as 'No Way Home'.

The first murder seemed senseless. The second death a tragic accident. And the killer...a total mystery to Chief of Police James Morgan. Chief Morgan's job had been, up to now, a cinch—his principal occupation being to sexually service the dissatisfied wives of the town's wealthiest citizens. The troubled town is Bensington, a bedroom suburb of Boston, where respectable natives live in old Victorians, rich newcomers in mock mansions, and the poor in wood-heaped frame houses. Just beneath Bensington's sedate surface are some very off-centered residents whose quirky cravings and guilts tend to be overlooked, or neatly concealed. Then a brutal double murder blows everyone's deep, dark secrets into the open air, and for once rich and poor alike are caught up in the same net of passion and violence. James Morgan, Bensington born and bred, is a lean and handsome widower whose love for his dead wife spurs an unending series of sexual conquests, and whose warm compassion wars with the icy imperatives of his profession. Although he is expected to solve the mysterious murders and put the town back together, local coffee-shop critics question his competence, even as they relish the rumors of his trysts. The women who sleep with Morgan—for reasons ranging from boredom to desperate loneliness—are included in his investigation, as is a rich man on the brink of ruin, and a policeman nursing a hidden hate, and a degenerate family consisting of a brutal father and two very different sons—one retarded, the other frighteningly gifted. And complicating it all is Morgan's newest conquest, the daughter of the victims, who herself may be a target. Filled with insight and irony, this electrifying thriller blends roller-coaster action with the sensitive probing of men and women driven by private demons of love and hate, need and desire. Edgar nominee Andrew Coburn masterfully splices psychological suspense with police procedure as he turns his keen eye on small-town America and the secrets it keeps.

Cuban Studies 39 includes essays on: the recent transformation of the Cuban film animation industry; the influence of the liberal agenda of

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Justo Rufino Barrios on Jose Mart; a profile of the music of the Special Period and its social commentary; an in-depth examination of the contents, important themes, and enormous research potential of the Miscelnea de Expedientes collection at the Cuban National Archive; and a realistic assessment on the political future of Cuba.

“Impressive . . . [Cristina García’s] story is about three generations of Cuban women and their separate responses to the revolution. Her special feat is to tell it in a style as warm and gentle as the ‘sustaining aromas of vanilla and almond,’ as rhythmic as the music of Beny Moré.”—Time Cristina García’s acclaimed book is the haunting, bittersweet story of a family experiencing a country’s revolution and the revelations that follow. The lives of Celia del Pino and her husband, daughters, and grandchildren mirror the magical realism of Cuba itself, a landscape of beauty and poverty, idealism and corruption. Dreaming in Cuban is “a work that possesses both the intimacy of a Chekov story and the hallucinatory magic of a novel by Gabriel García Márquez” (The New York Times). In celebration of the twenty-fifth anniversary of the novel’s original publication, this edition features a new introduction by the author. Praise for Dreaming in Cuban “Remarkable . . . an intricate weaving of dramatic events with the supernatural and the cosmic . . . evocative and lush.”—San Francisco Chronicle “Captures the pain, the distance, the frustrations and the dreams of these family dramas with a vivid, poetic prose.”—The Washington Post “Brilliant . . . With tremendous skill, passion and humor, García just may have written the definitive story of Cuban exiles and some of those they left behind.”—The Denver Post

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