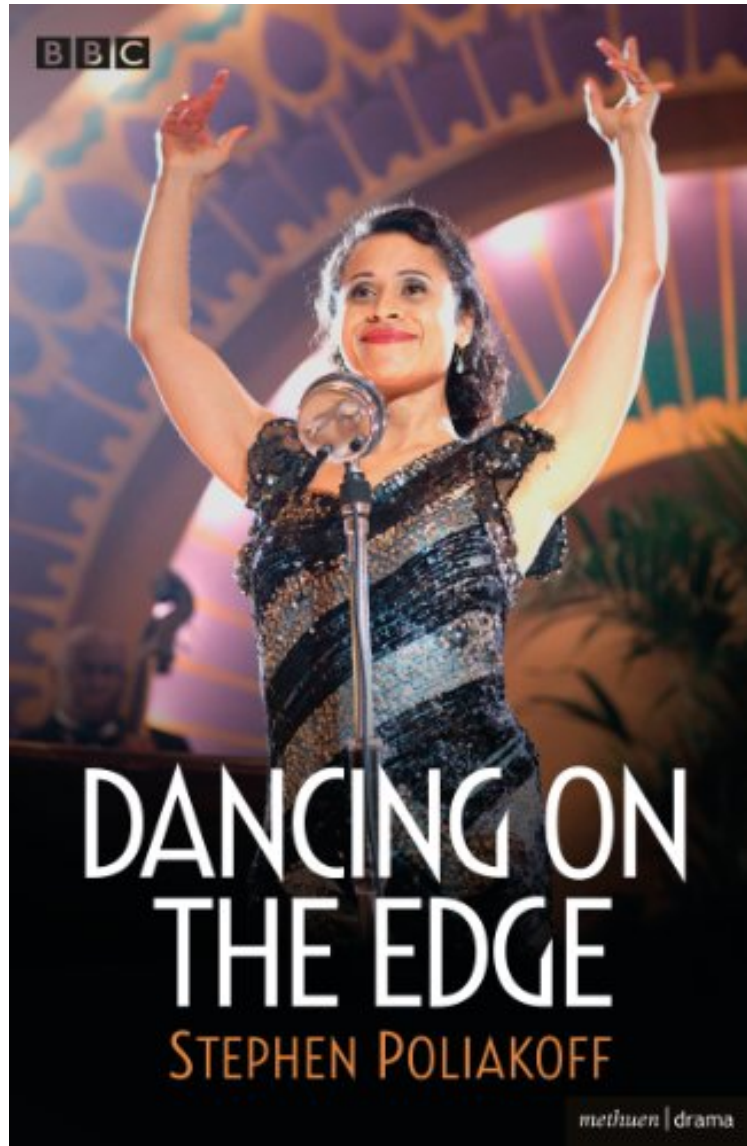


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Dancing on the Edge (Screen and Cinema)

Stephen Poliakoff

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Stephen Poliakoff : Dancing on the Edge (Screen and Cinema) before purchasing it in order to gage whether or not it would be worth my time, and all praised Dancing on the Edge (Screen and Cinema):

0 of 0 people found the following review helpful. The series on PBS is excellent. I had to purchase the writing on my ...By Love4015The series on PBS is excellent. I had to purchase the writing on my Kindle of Mr. Poliakoff because I couldn't wait to find out the ending The acting is great but I do have questions about certain scenes and characters. The Lady? that the camera focuses on in the crowd several times peaks my interest. Maybe the TV series final will have the answers.3 of 4 people found the following review helpful. Vivid Evocation of a Hitherto Undiscovered Aspect of

British History By Dr. Laurence Raw
Based on a hitherto undiscovered aspect of British history, *DANCING ON THE EDGE* tells of the fortunes of an African-Caribbean jazz band in 1930s upper-class British society. Louis Lester serves an apprenticeship in the United States, then takes London by storm with the help of talented singers Jessie and Carla. Initially managed by Wesley, who drives a hard bargain but manages to offend just about everyone, the band is eventually guided by white fixer Stanley, who just so happens to run one of London's leading music papers, a rival to the much better-known "Melody Maker." Poliakoff has a fascinating story to tell of a basically racist society that nonetheless embraces the Louis Lester jazz band, which provides the kind of music than no one has ever heard before. The band are so successful that they even attract the interest of the Prince of Wales (the future King Edward VIII). At the same time polite society has a seamy underbelly; if anyone dares to question the idea of white supremacy, then they are summarily dealt with. This rule applies to white and nonwhite people alike. The television series attracted mixed reviews on its premiere in February and March 2013; after having read Poliakoff's excellent screenplay, I am rather nonplussed as to why *DANCING ON THE EDGE* generated this kind of reaction.

Set in a time of immense change, *Dancing on the Edge* tells the story of a black jazz group, the Louis Lester Band, as they rise to fame, entertaining guests at exclusive high society gatherings in 1930s London. While many recoil at the presence of black musicians in polite society, the capital's more progressive socialites, including younger members of the Royal Family, take the band under their wing. In this explosive five-part series, Stephen Poliakoff returns to television with his most ambitious work to date. *Dancing on the Edge* provides a new angle on an extraordinary time in history, giving us a piercingly original vision of Britain in the 1930s; a time of glamour, hardship, vibrant new music and financial meltdown. Combining the rich characterisation of *Shooting The Past* with the epic sweep of *The Lost Prince* and inspired by true stories of the era, *Dancing on the Edge* was produced by Ruby Film and Television for BBC2. Also included is the innovative epilogue to the whole drama, *Interviewing Louis*, where music journalist Stanley conducts a combative in-depth interview with Louis Lester. This funny and disturbing drama complements the main story perfectly while leading us towards a shocking and unexpected conclusion.

A propulsive whodunnit ... hurtling towards a resolution with panache and surprise ... In *Dancing on the Edge*, Poliakoff has constructed a believable world, spanning turbulent class divides, and has shown how breaking convention (and the march of progress) come at the risk of losing the safety and comfort of the old ways. -- Laura Silverman Arts Desk
Every Poliakoff TV drama is a 24-carat event -- Jon Wilde Guardian
About the Author
Stephen Poliakoff is one of Britain's most prolific and decorated writers. He has won a BAFTA for Best Single Play for *Caught on a Train* in 1980, the Evening Standard's Best British Film Award for *Close My Eyes* in 1992, The Critics' Circle Best Play Award for *Blinded by the Sun* in 1996 and the Prix Italia and the Royal Television Society Best Drama Award for *Shooting the Past* in 1999. *Perfect Strangers* won the Dennis Potter Award at the 2002 BAFTAs and Best Writer and Best Drama at the Royal Television Society Awards, while *The Lost Prince*, won three Emmy Awards in 2005 including Outstanding Mini Series. His work for the BBC includes *Friends and Crocodiles* and *Gideon's Daughter* (both 2006), which won two Golden Globes and a Peabody Award in 2007.