

Britain's leading dance monthly

Dancing Times

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BALLET RUSSES

AT THE V&A



PLUS

Hamburger
Ballett-Tage

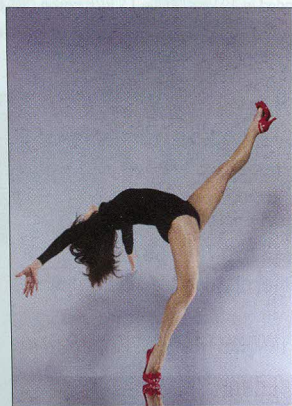
The Bolshoi back
at Covent Garden

Tamara Rojo
on leadership

Sister to Dance Today



september contents

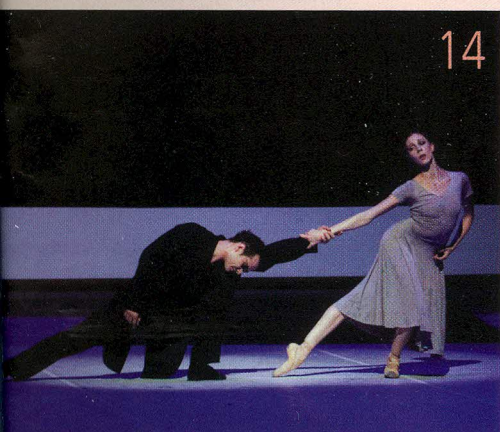


COVER

Shoes, a production written by Richard Thomas and directed by Stephen Mear, runs at Sadler's Wells from September 3–11. Photograph by Manuel Vason.

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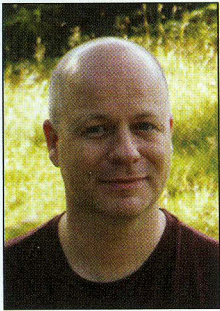
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editorial



There is a Russian theme running throughout this month's **Dancing Times**. Firstly, on page 23, Paul Arrowsmith previews what promises to be a lavish exhibition on the subject of Serge Diaghilev and the Ballets Russes at London's Victoria and Albert Museum, drawing mainly upon the unrivalled collections of the former Theatre Museum (now titled the Victoria and Albert Museum Theatre and Performance Collections). In *DanceScene International*, we cover fully the recent seasons in London by both the Bolshoi and Mikhailovsky Ballet; on page 65, Igor Stupnikov sends us another of his Letters from St Petersburg; and on page 69 we reveal details of an exhibition dedicated to Diaghilev's great ballerina, Tamara Karsavina. It's not all Russian this month, however! On page 14, I report on the latest Hamburger Ballet-Tage; David Mead explores the East Asian dance scene in the UK on page 33; and on page 29 Royal Ballet principal dancer Tamara Rojo reveals her thoughts on how best to run a ballet company. Next month will be our 100th anniversary issue, and to mark this very special event we have taken the opportunity to renew the look of the magazine. All your favourites will remain, but they will be presented in a fresh new style – we hope you like it!

JONATHAN GRAY

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RYM KECHACHA is from London and trained at Central School of Ballet. She has danced with Northern Ballet Theatre for almost two years. She writes a weblog for ballet.co about company life.

PATRICIA LINTON joined The Royal Ballet in 1964 as a dancer, and went on to become assistant ballet mistress and company teacher. In 1974 she joined The Royal Ballet Lower School at White Lodge as a teacher, remaining there until 2001. She co-authored *The Young Dancer* with Darcey Bussell and in 2003 set up Voices of British Ballet, an oral history archive. She teaches at Central School of Ballet and guest teaches elsewhere.

TAMARA ROJO has a Master of Scenic Arts from the University Rey Juan Carlos, Madrid and a Bachelor of Dance and Choreography from the Conservatorio Profesional de Danza "Mariemma" Madrid. She trained at the Victor Ullate Ballet School, then with David Howard and Renato Paroni and currently works with Alexander Agadzhanov and Loipa Araujo. Her awards include The Prince of Asturias Arts Award, Spanish Royal Gold Medal for Fine Arts, Gold Medal and Special Jury Award at the Paris International Dance Competition, Critics' Circle National Dance Award, Barclays Award, the Italian Critics' Award and she recently won a Laurence Olivier Award for her collaboration with Kim Brandstrup on *Goldberg: The Brandstrup Rojo Project*. Her repertory includes principal roles in all the classics, works by MacMillan, Ashton, Mats Ek's and Roland Petit's *Carmen* and ballets by Deane, Cranko, Van Manen, Kylián, Nils Criste, Robbins, Balanchine, Brandstrup and Fokine. She currently appears as a guest artist with La Scala, Tokyo Ballet, Zurich Ballet, Ballet Nacional de Cuba and Ballet Argentino, and has also danced in numerous international galas. In fashion, Rojo has participated in publicity campaigns for Hoss Intropia, Bodegas Chivite, Freixenet and Planeta DeAgostini. She has been part of DanceEast's Rural Retreat for Leadership in Dance and, during November and December of 2009, she shadowed Karen Kain, artistic director of the National Ballet of Canada. She has been named adviser to Spain's Superior Counsel of Artistic Studies, patron of the Ipswich-based DanceEast Academy, and appointed resident guest teacher of The Royal Ballet School.

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