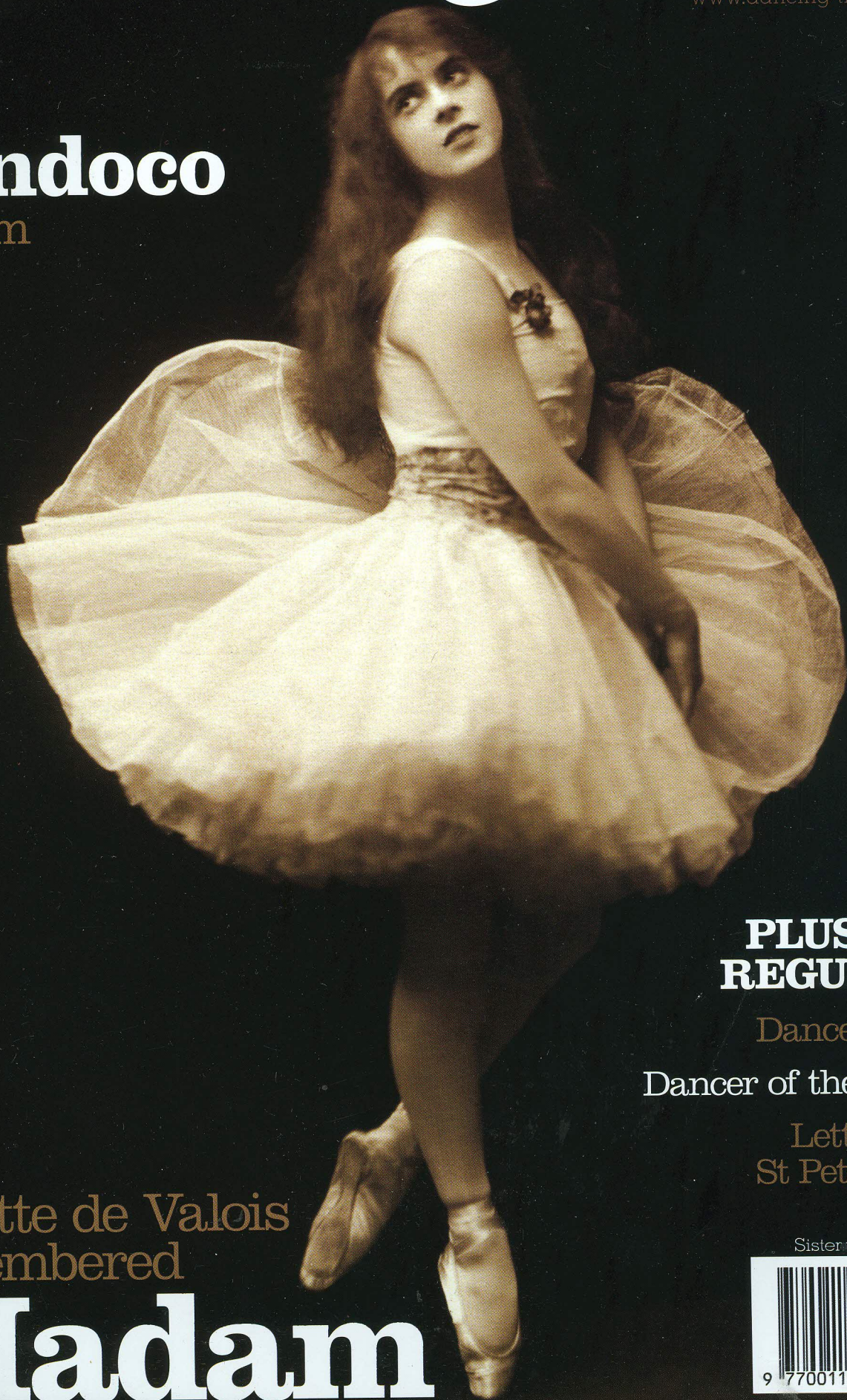


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Ninette de Valois photographed at the time she was dancing at the Lyceum Theatre, London, when she was 16 years old. Photograph courtesy of ROH Collections.

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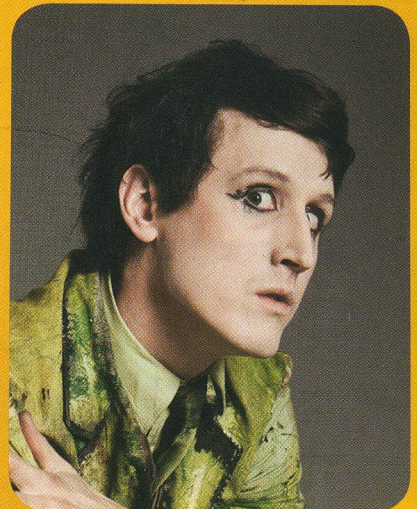
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CONTACT

The Dancing Times Limited
45-47 Clerkenwell Green
London EC1R 0EB
[t] 020 7250 3006
[f] 020 7253 6679
[e] dt@dancing-times.co.uk
www.dancing-times.co.uk

EDITOR

Jonathan Gray
[e] jonathan@dancing-times.co.uk

EDITORIAL ADVISORS

Clement Crisp,
Ivor Guest D Univ MA FRAD
Jann Parry, Rachel Rist

PRODUCTION EDITOR

Simon Oliver
[e] simon@dancing-times.co.uk

EDITORIAL ASSISTANTS

Zoë Anderson
[e] zoe@dancing-times.co.uk
Nicola Rayner
[e] nicola@dance-today.co.uk

ADVERTISING MANAGER

Ann Mottram
[e] ann@dancing-times.co.uk

SUBSCRIPTIONS/SALES MANAGER

Kim Thompson
[e] kim@dancing-times.co.uk

FINANCIAL CONTROLLER

Tracey Geaves
[e] tracey@dancing-times.co.uk

COMPANY DIRECTORS

Mary Clarke, Jonathan Gray, Mark Rhodes

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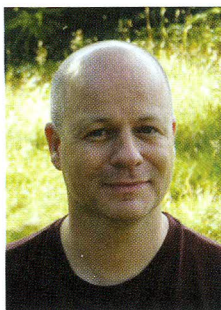


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Editorial



Firstly, we would like to express our thanks to all of you, our friends and loyal readers, for the kind messages and cards we received to mark our 100th anniversary. We were touched by the response, and especially pleased to hear the universal words of praise about the “new look” of the magazine. Readers will be interested to know that we have also just launched our new website, which is now much improved and looking very stylish. For the latest up-to-date news and web-exclusive reviews, pay a visit to dancing-times.co.uk. And if you would like a taster of our sister magazine, *Dance Today*, why not visit dance-today.co.uk? You can also follow us on Twitter, or become a friend of *Dancingtimes* and *Dance Today* on facebook. This month we pay tribute to Dame Ninette de Valois, or “Madam” as she is universally known in the ballet world. On page 15, Jann Parry takes a behind-the-scenes look at an exhibition dedicated to her life and career; and on page 19, dancer and choreographer Matthew Hawkins provides us with some amusing memories of the great lady.

JONATHAN GRAY

Contributors

Paul Arrowsmith is an alumnus of Bolton School and the University of Kent, where he designed productions of works by Ibsen, Sophocles and Shakespeare. The first ballet he saw, *The Fountain of Bakchisarai* performed by the Bolshoi in the Palace of Congresses in the Kremlin, Moscow in 1975, created an indelible impression. A career in international public relations has allowed opportunities to witness dance performances in the US, South Africa, France, Italy and Russia, from where he has contributed reviews for ballet.co. A former development director of Spitalfields Market Opera he is currently a director of Parrabbola, a community theatre production company.

Matthew Hawkins trained at The Royal Ballet School and danced for five years with The Royal Ballet before beginning his freelance career, in which mode he danced for choreographers Ian Spink, Siobhan Davies, Richard Alston and Michael Clark before coming to prominence as a choreographer in his own right. Currently his practice is international and includes performing, teaching, writing and choreographic assignments. He received The Jerwood Choreography Prize in 2002 and subsequently an Arts Council England International Fellowship (for visual arts collaboration in China) and an Arts Council England Dance Artists Fellowship (2005). He is an associate dancer for Compagnie Blanca Li in Paris, and is also preparing a new solo work.

Nadine Meisner is a dance writer who is a regular contributor to newspapers and magazines.

Jann Parry was dance critic of *The Observer* from 1983 to 2005. She started her career as a producer for the BBC World Service, working mainly in current affairs, with a secondment to BBC TV's Music and Arts Department. She has written about dance for *The Listener*, *The Spectator* and specialist dance magazines. She is the author of *Different Drummer: The Life of Sir Kenneth MacMillan*.

Natalie Wheen was going to be a professional musician but got diverted into broadcasting and writing. For many years she presented music programmes on BBC Radio 3 and then Classic FM. She also worked on arts programmes for Radio 4 (“Kaleidoscope”) and the World Service. But her first interest when starting as a radio producer (which she's now back pursuing) was investigating the stories and issues behind the performances.