

Dancingtimes

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**LIFE ON
TOUR**

**BASSANO AT
THE BALLET**

PLUS

Flashdance
reviewed

Ashton on
YouTube

Our 100th
birthday party

**AMBRA
VALLO**

dancing with
Birmingham
Royal Ballet

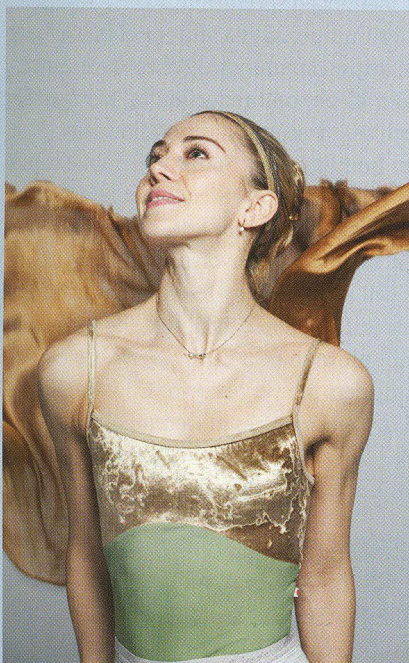
Sister to *DanceToday*



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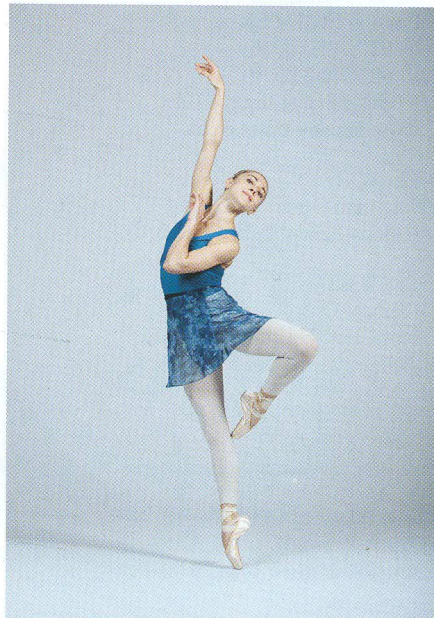
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Printed in the UK by
The Magazine Printing Company.
www.magprint.co.uk

Some origination by APC Graphics,
Wimbome, Dorset.
www.apcgraphics.co.uk

Distributed by Warners Group
Publications plc,
The Maltings, West Street, Bourne, LINCS



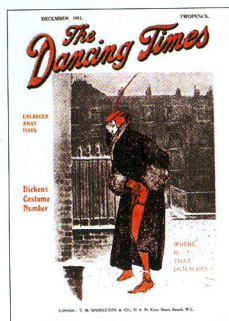
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Editorial



As 2011 approaches, we face a year of tremendous change for professional dance in the UK. The new coalition government, elected last May, has implemented sweeping cuts to many publicly-funded organisations in response to the current economic crisis. Although dance is not mentioned specifically, a press release from the Department for Culture, Media and Sport on October 20 announced that the arts community would not be exempt, as it was implementing a 15 per cent reduction to “key sporting and cultural assets” such as “museums and frontline arts organisations”, whilst “focusing resources on the frontline services that the public value” by cutting back on administration and waste. It was hoped, however, that a reformation of the National Lottery would bring “an extra £50 million each to arts, sport and heritage”. As we go to press, many in the arts, including those involved in dance, are in the process of discovering exactly how the cuts will affect the day-to-day running of their organisations, and there are bound to be casualties. Let’s hope, then, that the forthcoming Christmas festivities will be merry, as it might not prove to be a happy New Year for some involved in dance. Finally, to wish all our readers the very best for Christmas 2010, we reproduce above the lovely cover published by *Dancingtimes* in December 1911.

JONATHAN GRAY

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Meryl Cates is an arts writer and dance critic in New York. She is a member of the Dance Critics Association and was a recent fellow of the National Endowment for the Arts Institute in Dance Criticism.

Robin Francis is an art librarian and collections manager. Head of Archive and Library at the National Portrait Gallery for the last 12 years, he is responsible for its research collections, including prints and drawings, and has curated a number of displays, mainly of photographs, for its Early 20th Century Gallery.

Stephanie Jordan is research professor in dance at Roehampton University, London where she directs the Centre for Dance Research and is responsible for the doctoral programme. She has had professional and academic training in both music and dance and holds degrees from University of Birmingham, University of California Los Angeles and Goldsmiths College, London University. Examples of her publications are her books *Striding Out: Aspects of Contemporary and New Dance in Britain* (1992), *Moving Music: Dialogues with Music in Twentieth-Century Ballet* (2000), and *Stravinsky Dances: Re-Visions across a Century* (2007), all published by Dance Books.

Barbara Newman is dance critic for *Country Life*, a frequent contributor to numerous periodicals and reference works, and the author of six books about ballet, which include a volume of interviews, *Striking a Balance*, a children’s book, *The Illustrated Book of Ballet Stories*, and the recently published *Grace Under Pressure*.

Margaret Willis is London correspondent for *Dance Magazine* and also contributes to British and international publications. She studied Russian ballet and folk dancing during a five-year stay in the former Soviet Union and has worked as translator in the UK for various Russian dancers and companies, including the Bolshoi.