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ballerina

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Contents

June 2011 Volume 101 Issue 1210

Features



Beryl Grey in John Cranko's *The Lady and the Fool*.
Photograph: Mike Davis.

15 The dreaming ballerina

Dame Beryl Grey interviewed by Zoë Anderson

23 Baltic steps

Ian Palmer journeys to Gdansk in Poland to see Baltic Dance Theatre

27 British style RIP?

By Gerald Dowler

30 Giselle's Seattle revival

Doug Fullington and Marian Smith take a behind-the-scenes look at Pacific Northwest Ballet's new *Giselle*. Photographs by Angela Sterling

34 The sound of Manon

Natalie When reveals the story behind Martin Yates' new orchestration for Kenneth MacMillan's *Manon*. Photographs by Frederika Davis

On the cover



Amanda Clark of Pacific Northwest Ballet in *Giselle*.
Photograph: Angela Sterling.

Regulars

6 Dance Matters

Wayne McGregor and *BLINK*, Auditions, ENB tickets competition

10 Letters

12 Talking Point

This month, Rym Kechacha writes about the value of dance criticism

21 Variety Lights

Barbara Newman on *Catch Me If You Can*

38 Dance Health

Debbie Malina continues our health directory for dancers

43 Dance Scene

Reviews this month include: The Kremlin Ballet, Les Ballets Trockadero de Monte

Carlo, The Royal Ballet, Scottish Ballet, and the Royal Danish Ballet

63 Letter from St Petersburg

Igor Stupnikov is in festival mood

65 Dance Media

News of our book and DVD stock sale

67 Dance People

Alban Lendorf, St Petersburg Awards

68 Obituaries

Rachel Cameron, Francis Francis, Eleanor Hudson

71 Dance Education

Verve, Mukhamedov at Hammond, SLP

75 Classifieds

76 Where to Learn

78 Calendar

IntoDance

85 Dancer of the Month

English National Ballet's Shiori Kase (pictured) interviewed by Margaret Willis

88 Fascinating Rhythm

Gershwin and dance by Zoë Anderson

90 Your Page



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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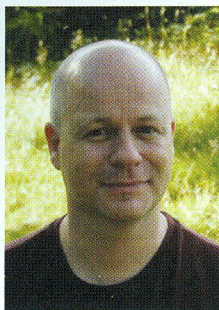
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Editorial



In this month's issue of *Dancingtimes*, we take a look at some of the problems staging historic works of the 19th and 20th century repertoire. On page 30, Doug Fullington and Marian Smith reveal the extensive background work they undertook as part of their contribution to Peter Boal's new staging of *Giselle* for Pacific Northwest Ballet, which opens in Seattle later this month. Their laudable effort is contrasted with dance notator Ann Hutchinson Guest's Open Letter to Andris Liepa on page 10, prompted by the recent appearance of The Kremlin Ballet in Nijinsky's *L'Après-midi d'un faune* at the London Coliseum – an unhappy season meant to celebrate Serge Diaghilev and the Ballets Russes. You can read my thoughts about the performances on page 45. Also in this issue, Natalie When writes about Martin Yates' new orchestration for *Manon* on page 34; Ian Palmer sees Baltic Dance Theatre in Gdansk on page 23, and on page 27 Gerald Dowler asks, "British style RIP?"

JONATHAN GRAY

Contributors

Doug Fullington is assistant to artistic director Peter Boal and education programmes manager of Pacific Northwest Ballet in Seattle. He is also on the consulting staff of Pacific Northwest Ballet School as dance historian. Mr Fullington is a fluent reader of Stepanov notation. In 2000, he contributed reconstructed dances to the Bolshoi Ballet's revival of Marius Petipa's *Pharaoh's Daughter*, and in 2004, he reconstructed Petipa's "Le jardin animé" for Pacific Northwest Ballet School. His writings on the Stepanov notations have been published in *Ballet Alert!*, *Ballet Review*, *Dance View* and *Dancingtimes*. In 2000, he was named a principal researcher for The George Balanchine Foundation's "Popular Balanchine" project. Mr Fullington is also a professional musician. In 1993, he founded the Tudor Choir, a professional vocal ensemble based in Seattle, which he continues to direct.

David Jays writes about books, film and performance. He is the editor of *Dance Gazette*, the magazine of the Royal Academy of Dance, and also keeps a blog at artsjournal.com/performancemonkey.

Rym Kechacha is from London and trained at Central School of Ballet. She has danced with Northern Ballet for a number of years, and writes a weblog for ballet.co about company life.

Marian Smith is a musicologist and dance historian. Her book, *Ballet and Opera in the Age of Giselle*, won the de la Torre Bueno prize, and she is currently editing a volume on *La Sylphide*. In her youth, she studied ballet with Nora White, and she is also a pianist. After earning a PhD at Yale in 1988, she joined the faculty of the University of Oregon School of Music and Dance. She has presented her research findings at conferences in Italy, Denmark, Germany, the UK, and France, and her essays on ballet appear in the programmes of the Paris Opéra, Covent Garden, and La Scala.

Natalie When 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.