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the results of our survey

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future: Bavarian
State Ballet's
IVAN LISKA

PLUS

National Institute
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International

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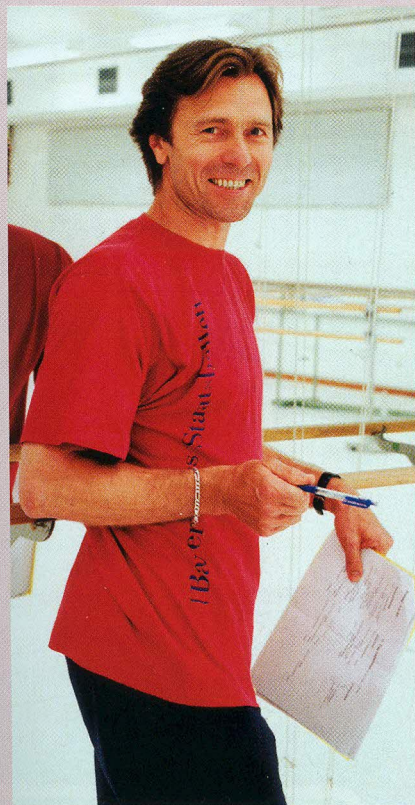
**ASHTON
FOUNDATION**

How will it work?

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Ayana Kanda and John Hull in Northern Ballet's *Madame Butterfly*, which the company will be dancing in Leeds this month. Photograph: Jason Tozer

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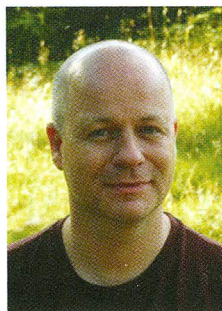
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Editorial



There is a theme of “passing things on” running through the current issue of *Dancingtimes*. In Talking Point, Mindy Aloff wonders why, unlike the UK, so many in the US dance community seem reluctant to recognise the value of dance notation; Zoë Anderson talks to Christopher Nourse about the establishment of The Frederick Ashton Foundation, launched late last year; and Gerald Dowler interviews Ivan Liska, director of the Bavarian State Ballet, about his plans for the company that has just launched a “Very British?!” season in Munich. On page 27, Debbie Malina focuses on how Dance UK is progressing with its important work in establishing a National Institute of Dance Medicine and Science. On page 71 you can find details of the book and DVD sale we will be holding on February 27 and, finally, Paul Arrowsmith sifts through the findings of the dance programming survey we published in our September 2011 issue, and comes up with some interesting statistics. We offer our thanks to everyone who participated in the questionnaire, and reveal the name of the winner of the prize draw on page 35.

JONATHAN GRAY

Contributors

Mindy Aloff is the author of *Hippo in a Tutu: Dancing in Disney Animation* (published by Disney Editions) and the author-editor of *Dance Anecdotes: Stories from the Worlds of Ballet, Broadway, the Ballroom, and Modern Dance*. She teaches dance criticism and history and a course in the personal essay at Barnard College in New York.

Kevin Berry edits *The Stage's* dance supplements. Based in North Yorkshire he reviews both drama and dance, having been encouraged to write about dance by Christopher Gable. Kevin has a deep interest in the education work of dance companies, and is currently researching the origins of tap and clog dancing.

Christina Gallea Roy was born in Sydney, Australia and joined Walter Gore's Australian Theatre Ballet at the age of 16. Coming to London, she studied with Audrey de Vos and Anna Northcote and rejoined Gore at the Frankfurt Opera House. Engagements followed with many other companies. A partnership with the dancer and choreographer, Alexander Roy, led to the formation of the International Ballet Caravan, a peripatetic ballet company based in Paris, which in 1973, with the establishment of a permanent home in north west London, became the London Ballet Theatre. It toured nationally and internationally for the next 25 years. Christina has contributed to a number of magazines in the UK and in Australia, and is working on a book about the ballet company's world-wide adventures.

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 *Grace Under Pressure*.

Graham Watts is a freelance dance writer and critic who writes for various publications and websites in the UK, Europe, Japan and the US. He is chairman of the Dance Section of the Critics' Circle and holds the MA module in dance writing and criticism from the University of Chichester. He was awarded the OBE in 2008.

Leigh Witchel is a Guggenheim Fellow in choreography, and has created more than 50 ballets. He is currently the dance writer for the *New York Post*.