

Dancing times

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BRITS ABROAD

Alexander Jones
and William Moore

WHO'S THE BOSS?

Managing a
dance company

PLUS

Arthur Mitchell

Phoenix Dance
Theatre

Designs by
Richard Hudson

San Francisco Ballet
**BACK IN
LONDON**

Sister to *Dance Today*



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Contents

September 2012 Volume 102 Issue 1225

Features



© Richard Hudson

14 Two Englishmen abroad

Gerald Dowler journeys to Stuttgart to meet principal dancers Alexander Jones and William Moore

19 Inspired by the Olympics

Sharon Watson asks why elite dancers aren't held in the same esteem as elite athletes?

27 A chat with Arthur Mitchell

Margaret Willis meets the founder of Dance Theatre of Harlem

30 Bold, never cold

Theatre designer Richard Hudson profiled by Paul Arrowsmith

35 Who's the boss?

Graham Watts investigates the balance of power between the artistic director of a dance company and its Board

38 The icon of dance

Capezio, the dancewear manufacturer, celebrates its 125th anniversary

43 Emphasising the new

Zoë Anderson talks to San Francisco Ballet's artistic director Helgi Tomasson

On the cover



Sarah Van Patten of San Francisco Ballet in Ashley Page's *Guide To Strange Places*. Photograph by Erik Tomasson

Regulars

6 Dance Matters

Natalia Osipova, The Place Prize, Bourne's *Swan Lake* DVD competition

10 Letters

12 Talking Point

Kevin Berry thinks dance needs its own Glyndebourne

23 Dance Health

Debbie Malina on the importance of warming up and cooling down

47 Dance Scene

Reviews this month include: *Play Without Words*, The Royal Ballet, English National Ballet, American Ballet Theatre, and Sidi Larbi Cherkaoui

65 Letter from St Petersburg

Igor Stupnikov on the Vaganova Academy

67 Dance Media

New books and DVDs

71 Dance People

Darcey Bussell, Brenda Last

72 Obituaries

Nigel Charnock, Nikita Dolgushin, Truman Finney, Kerry Woodward

74 Dance Education

The Royal Ballet School, London Contemporary Dance School

79 Classifieds

80 Where to Learn

82 Calendar

Into Dance

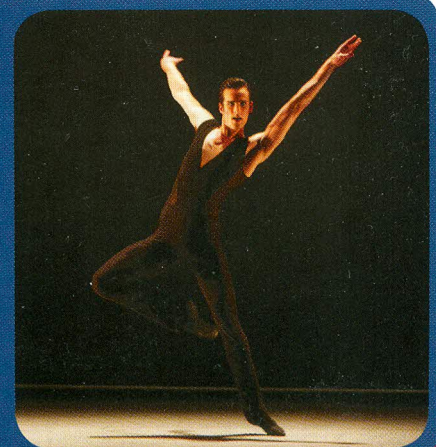
93 Dancer of the Month

Scottish Ballet's Owen Thorne (right) interviewed by Margaret Willis

96 Stage Picture

Swan Lake by Zoë Anderson

98 Your Page



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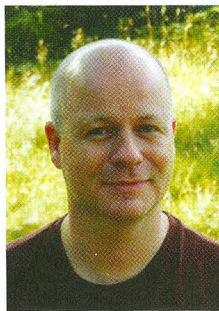


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Editorial



September marks the beginning of the 2012–13 season, and in this month's magazine we take a look at the various roles artistic directors of dance companies play in the UK and abroad. On page 35, Graham Watts investigates the balance of power between an artistic director of a company and its Board, Margaret Willis travels to St Petersburg to meet Arthur Mitchell, founder of Dance Theatre of Harlem on page 27, Zoë Anderson talks to San Francisco Ballet's Helgi Tomasson on page 43 in advance of the company's season at Sadler's Wells later this month, and Sharon Watson of Phoenix Dance Theatre asks why elite dancers aren't held in the same esteem as elite athletes on page 19. In addition, Gerald Dowler journeys to Stuttgart to meet British principal dancers Alexander Jones and William Moore on page 14, and Paul Arrowsmith profiles the distinguished theatre designer Richard Hudson on page 30. Next month, the cover price of *Dancingtimes* increases by ten pence to £3.25, our first rise in 18 months. However, subscription rates remain the same until next year, so if you don't already, why not take advantage of our generous subscription offer, where you receive 12 issues for the price of 11? See page 63 for further details, or visit us online.

JONATHAN GRAY

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Jack Anderson has contributed to *Dancingtimes* since 1971. He also writes for the *New York Times*, is a dance critic for the *New York Theatre Wire* (newyorktheatre-wire.com), and is the author of nine books of poetry. Until 2008, together with George Dorris, he edited *Dance Chronicle*, the dance-history journal they founded in 1977.

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. He is currently researching the origins of tap and clog dancing.

Debbie Malina is a freelance journalist who has written for, and edited, a variety of journals. Writing for health, fitness and exercise magazines since 1985, she first contributed to *Dancingtimes* in 1987. She has a particular interest in looking at exercise techniques and issues relating to dance medicine.

David Mead is a freelance dance practitioner with a particular interest in East Asian dance. He lectures, teaches and choreographs in Taiwan as well as the UK, and writes for several international publications and websites. He holds an MA in Ballet Studies from Roehampton University and a PhD in Dance Studies from the University of Surrey where he researched creativity in dance education, focusing on the Cloud Gate Dance School in Taiwan.

Igor Stupnikov is a professor at St Petersburg University, Doctor of Arts, ballet historian and critic for the Kirov/Maryinsky Opera and Ballet House. He is author of several books on the Kirov, notably *Leningrad Ballet: 1917–1987* (1988) and *St Petersburg Ballet: 1903–2003* (2003). He has contributed scores of articles to *Ballet Encyclopedia* (Moscow, 1981), *International Dictionary of Ballet* (London, 1993), and the *Dictionary of Russian Ballet* (Moscow, 1997).

Margaret Willis lived in the Soviet Union from 1976 to 1981 where she studied ballet and Russian folk dancing. She writes for several publications and websites and in 2010, her book, entitled *Carlos Acosta, the Reluctant Dancer*, was published by Arcadia Books as part of their Black Amber scholastic series.