

Dancing times

September 2013 £3.25

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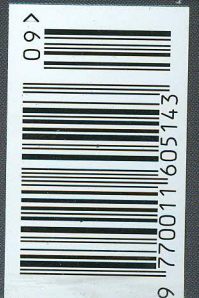
Xander Parish

Female
choreographers

The Bolshoi
in London

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Manchester

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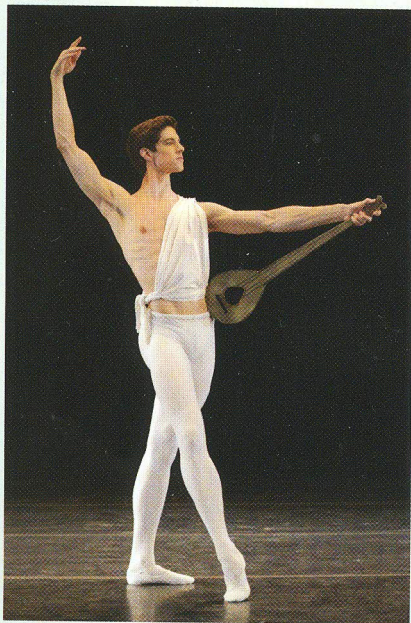
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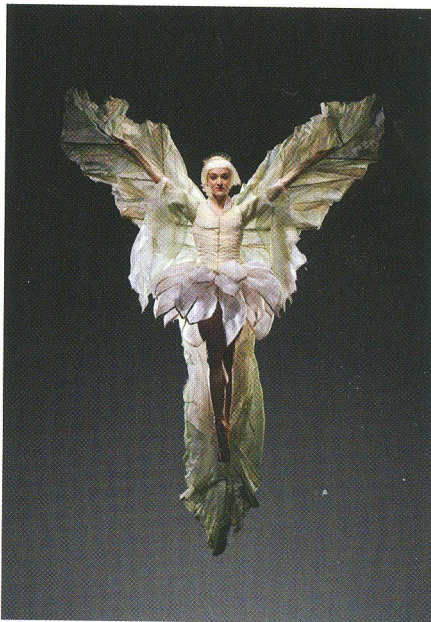
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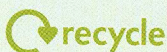
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Fiona Conway, Jonathan Gray, Mark Rhodes

Printed in the UK by
Warners Midlands plc.
www.warners.co.uk

Some origination by APC Graphics,
Blandford Forum, Dorset.
[e] adrian@apcgraphics.co.uk

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

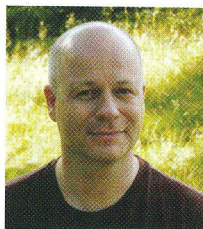


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Airmail worldwide	£47.00	£94.00	£141.00

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Editorial



We look at several issues relating to teaching and training in this latest edition of *Dancingtimes* – from pre-school tots right through to recently-graduated students about to embark on a professional career. On page 39, Kevin Berry finds out about the various ways toddlers are being introduced to dance in the UK, whilst on page 43 Jenny Veldhuis reports on the success of Zurich Ballet's junior company, which offers professional development to young dancers on the brink of a career in ballet. On page 32, Patricia Linton talks to Nancy Kilgour, the acclaimed teacher who has recently been honoured in her native Canada. Also this month, Zoë Anderson meets Xander Parish, the British-born and trained dancer making a name for himself with the Maryinsky Ballet in St Petersburg; Paul Arrowsmith takes us on a tour of Rambert's new home on London's South Bank; and Graham Watts wonders where all the female choreographers have gone? Next month the cover price of *Dancingtimes* rises to £3.50, although subscription rates remain the same until next spring. We shall also be unveiling a fresh new look to the magazine in October, which we hope you are going to like!

JONATHAN GRAY

Contributors

Zoë Anderson was born in Edinburgh, and saw her first dance performances at the Festival there. She is the dance critic of *The Independent*, and has also written for *The Independent on Sunday* and *The Daily Telegraph*. In 2002, she received her doctorate from the University of York for a thesis on "Nationhood and epic romance: Ariosto, Sidney, Spenser". She is the author of *The Royal Ballet: 75 Years*, published in April 2006. Zoë joined *Dancingtimes* as editorial assistant in June 2010.

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 Bakhisarai* 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 Parrabolla, a community theatre production company.

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.

Patricia Linton joined The Royal Ballet in 1964 as a dancer, and went on to become assistant ballet mistress and company teacher. In 1974 she joined The Royal Ballet Lower School at White Lodge as a teacher, remaining there until 2001. She co-authored *The Young Dancer* with Darcey Bussell and in 2003 set up Voices of British Ballet, an oral history archive. She teaches at Central School of Ballet and guest teaches elsewhere.

Graham Watts is a freelance dance writer and critic. He writes for *Dancingtimes*, *Londondance.com*, *Dancetabs.com* and other magazines and websites in Europe, Japan and the US and contributes features to Sadler's Wells, the Edinburgh International Festival and many theatres around the world. He is chairman of the Dance Critics' Circle and of the National Dance Awards in the UK. His book, *Agony and Ecstasy*, written with the Czech ballerina Daria Klimentová, was published in March 2013.