

Dancing times

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THE CANADIAN CONTINGENT

National Ballet of Canada
returns to the UK



KEVIN O'HARE

and his plans for
The Royal Ballet

A DANCER BEHIND THE LENS

Images by Andrej Uspenski

PLUS

balletLORENT

A Chorus Line

A focus on style

Sister to Dance Today



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Elena Lobsanova of National Ballet of Canada, who will be dancing with the company at Sadler's Wells later this month. Photograph: Sian Richards

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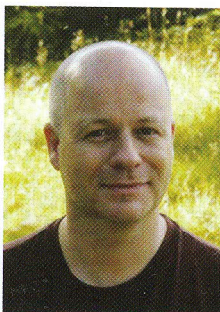


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Editorial



In this month's issue of *Dancingtimes*, we have no fewer than four artistic directors offering their opinions! In Talking Point, Cathy Marston, director of Bern Ballett, explores some of the themes discussed at DanceEast's recent Rural Retreat for dance directors. On page 15, Michael Crabb talks to Karen Kain, artistic director of National Ballet of Canada, in advance of the company's first visit to the UK in over a quarter of a century; Liv Lorent, director of balletLORENT, discusses with Kevin Berry on page 25 the history of her company based at Dance City in Newcastle-upon-Tyne; and on page 22 Kevin O'Hare reveals to Zoë Anderson his plans for The Royal Ballet's 2013-14 season and further ahead. Finally, one of the most heart-warming stories in this month's issue is Igor Stupnikov's Letter from St Petersburg, in which he informs us of British dancer Xander Parish's triumph in his debut as Albrecht in *Giselle* at the Maryinsky Theatre. *Dancingtimes* extends its congratulations to Parish, but reflects sadly on the fact that he is another example of a UK-born and trained dancer who has had to find success abroad. As in the song immortalised by Judy Garland, he is "The Man That Got Away".

JONATHAN GRAY

Contributors

Michael Crabb is Canada's longest-serving dance critic, writing for a range of publications at home and abroad. He currently covers dance for *The Toronto Star*. For many years he was also an arts producer and on-air presenter for CBC Radio. His most recent book is *An Instinct for Success: Arnold Spohr and the Royal Winnipeg Ballet*. He has been contributing to *Dancingtimes* since 1976.

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.

Cathy Marston trained at The Royal Ballet School before dancing with the Zurich, Lucerne and Bern ballet companies. Returning to London as a freelance choreographer/dancer, she created work for The Royal Ballet, Northern Ballet, English National Ballet, the Basel Ballet, Danza Contemporanea de Cuba and others. She was associate artist of the Royal Opera House and subsequently formed her own company, The Cathy Marston Project. In 2007 she became director of Bern Ballett, Switzerland, where she choreographs and also curates the work of others. Bern Ballett will perform her *Witch-hunt* at the Linbury Studio Theatre, London, from May 22 to 25.

Lorna Sanders lectures on Master's courses in Holland and Malta and is professional development manager in education and community at Trinity Laban. She is the author of two books, on Henri Oguike and Akram Khan and co-edited a new edition of *Fifty Contemporary Choreographers*, Routledge, 2011. She received her doctorate in dance education and dance analysis from the University of Surrey in 2007.

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*.