

Dancing times

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ROBERTA MARQUEZ

the ballerina
from Brazil

ALEXEI RATMANSKY

making steps with
The Royal Ballet

ALADDIN

David Bintley's ballet
arrives in Birmingham

PLUS

Northern Ballet
Academy

MOVE IT 2013

What if... there
were no Petipa?

Sister to Dance Today



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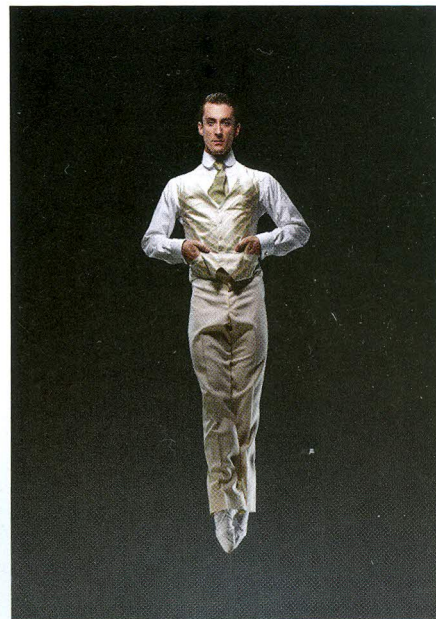
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Editorial



In this month's *Dancingtimes*, we talk to two international choreographers about the new works they are about to present with UK ballet companies – David Bintley and Alexei Ratmansky. Bintley discusses the ideas behind his full-length *Aladdin* for Birmingham Royal Ballet with David Mead on page 14; whilst Ratmansky talks candidly to Zoë Anderson on page 33 about his one-act work for The Royal Ballet, as well as his career in Russia, Denmark and the US. Kevin Berry takes a behind-the-scenes look at Northern Ballet Academy on page 38, and on page 25 we introduce a new column, What If., in which Gerald Dowler wonders what if there were no Marius Petipa? In addition, we have the usual array of news, reviews and opinions, and on page 7 you can find out how you can win tickets to see *Aladdin* at the London Coliseum in March. Happy reading!

JONATHAN GRAY

Contributors

Anne Middelboe Christensen is a Danish dance writer. She is a dance critic at the daily *Information* in Copenhagen and author of the book *Sylfiden findes (La Sylphide Exists)* published in Denmark in 2008.

Liz Cunliffe is director of the Benesh Institute. Born in South Africa, she started her career as a dancer with The Royal Ballet Touring Company. She has worked as company notator for The Royal Ballet, Sadler's Wells Royal Ballet and Rambert Dance Company, taught in vocational schools, universities and at the Benesh Institute, and mounted dance works in Europe, North and South America and the Far East. Since becoming director of the Benesh Institute in 2000, based at the Royal Academy of Dance, much of her energy has focused on the development of the Benesh Notation Editor computer software and on writing the *Encyclopaedia of Benesh Movement Notation*, which is due to be published online later in 2013.

Gerald Dowler writes for the *Financial Times* and several dance publications and websites. He has interviewed and reviewed extensively for *Dancingtimes*, and teaches at the City of London School.

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.

Ian Palmer trained as a concert pianist and chamber musician at Chetham's School of Music before reading English Literature at Cambridge University, focusing particularly on the relationship between words and music in the operas of Richard Strauss and Benjamin Britten. He lives in Manchester, from where he has written for *Dancingtimes*, Sky Arts, The Arts Desk and ballet.co.uk, for whom he interviewed Yuri Fateyev and the late Ekaterina Maximova.

Margaret Willis lived in the Soviet Union from 1976 until 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.