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## **Editorial** ©



s autumn approaches, this issue of *Dancing Times* takes a look at what has been happening in the

dance world during

the summer months. As well as Jack Anderson's regular Notes from New York column, Iris Fanger and Barbara Newman went in search of further dance on New York's Broadway and other venues – you can read about what they found there on page 18. In Dance Scene, David Mead travelled to Stuttgart to attend the biennial *Colours Festival*, and Kathy Elgin reports on the start of the *Edinburgh International Festival* with Scottish Ballet's new two-act version of *The Crucible*. As well as those, in FRANCE/dance, Laura Cappelle saw what was on offer at the *Avignon Festival*.

In addition, we mark Northern Ballet's 50th anniversary season, find out about the FEDORA awards, ask if ballroom and Latin American dancing are dying at grass-roots level in the UK, talk to street dancers Lil Buck and Jon Boogz, discover the wealth of dance material found in the UK's museums, libraries and archives, and take a look at the National Ballet of Cuba.

Finally, I'm delighted to announce that – in addition to our regular online outlets – digital copies of *Dancing Times* are also now available to download from Exact Editions, an integrated content management platform for magazine and book publishers. To find out more on what they have to offer, why not visit exacteditions.com? **JONATHAN GRAY** 

**Contributors** 

### Kathy Elgin was

assistant editor of *Dance and Dancers* for several years, and is now a freelance writer and editor. As well as writing for *Dancing Times*, she also contributes to *Dance Gazette*.

### Iris Fanger is a

dance and theatre historian and critic based in Boston. She was director of the Harvard Summer Dance Center, 1977 to 1995, and served as co-curator of the Harvard Theatre Collection's Balanchine exhibition in 2004.

## Moira Goff is a

dance historian specialising in ballroom and theatre dance between 1660 and 1760, although her research occasionally extends as far as 1830. She has published many articles and papers. Her book *The Incomparable Hester Santlow: A Dancer-Actress on the Georgian Stage* was published in 2007. In addition to research and writing, Moira reconstructs and performs the notated dances of the 18th century.

## Lee Knights is a

qualified journalist and IDTA dance instructor. Passionate about Latin dance and music, she is co-author of *Find the Rhythm! the Dancers' Guide to Feeling Salsa Music* with the salsa bandleader and pianist Alex Wilson.

## Nicola Rayner

was editor of *Dancing Times'* sister magazine, *Dance Today*, from 2010 to 2015. She has written for *The Guardian*, *The Independent* and *Time Out Buenos Aires*, where she cut her teeth as a dance journalist working on the tango section. Her first novel, *The Girl Before You*, was published in paperback by Avon last month.

## Joseph Toonga

originates from Cameroon

and was raised in east London. His contemporary/ hip hop dance vocabulary incorporates storytelling and narrative to explore and make physical issues relevant to today's society. He co-founded the collective Just Us Dance Theatre in 2007, and the company runs two mentoring programmes, Let's Shine and New&Notable, offering support, tools and opportunities for young emerging hip hop dance theatre artists. He is also co-founder of Artists4Artists.

For subscriptions and back issues ring 01778 392039



Richard Alston Dance Company's Elly Braund in *Red Run*. See Calendar for tour dates.

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

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

*The Dancing Time*s Founded in 1910 by Philip J S Richardson OBE FRAD Mary Clarke *R*, FRSA Editor Emeritus

#### Current Subscription Rates

United Kingdom 1 year - £39.50 2 years - £75.05 3 years - £110.60 Overseas worldwide

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## **ONews**

## Keeping you up to date with the world of dance

## **Dancing for a Dream**



Summerscales-Heard, nephew of ballerina Laurretta Summerscales, will take place at the New Victoria Theatre in Woking on November 10. A former principal at English National Ballet, Summerscales is now a principal with the Bavarian State Ballet in Munich. Dexter has quadriplegic cerebral palsy, epilepsy and other disabilities. The gala will feature international artists all willing to dance in aid of his cause.

Dancers include Begoña Cao; Aitor Arrieta, Katja Khaniukova, Alison McWhinney, Junor Souza from English National Ballet; Reece Clarke, Cesar Corrales and Fumi Kaneko from The Royal Ballet; Mathais Dingman, Brandon Lawrence, Delia Mathews and Yaoqiun Shang from Birmingham Royal Ballet; Javier Torres of Northern Ballet; Yonah Acosta, Osiel Gouneo and Summerscales from the Bavarian State Ballet and María González from Company Wayne McGregor. They will perform a wide variety of repertoire, including works by George Balanchine, John Cranko, Kenneth MacMillan, Marius Petipa,

Liam Scarlett, Christopher Wheeldon and more.

All proceeds from the event will be used to pay for a special therapy for Dexter, who's been in and out of hospital his whole life. Recently, he has been told it's no longer safe for him to eat, as food is passing into his lungs; doctors have warned he could even drown in his own saliva. The therapy, VitalStim, promises

Lauretta Summerscales.

to restore his swallow reflex and allow him to take food orally again. VitalStim is only available in the US at a specialist centre for neuro-disability in the Napa Valley, California.

"This is why the gala has been created," says Summerscales, "so money can be raised for him to travel there with his parents and undergo the necessary treatment. Please help support Dexter's cause by buying tickets to watch a fantastic evening of entertainment, so he can realise his dream of being able to eat again, and have a good quality of life."

To book tickets for *Dancing* for a Dream, go to atgtickets. com or call 0844 871 7645. (Please note: fees apply and calls cost up to 7p per minute, plus your phone company's access charge.)

## **Painting Dance**

A NEW EXHIBITION, PAINTING DANCE, opens this month at Ffin y Parc Gallery in Llanrwst, Conwy, running from September 15 to October 9, before moving to Wales Millennium Centre in Cardiff Bay, from November 30 to January 5, 2020.

Painter Carl Chapple has been working with Ballet Cymru since 2016 and his exhibition presents pictures made since December 2018. Observing rehearsals, often from the early stages of new productions, the artist has been able to develop insights into some of the disciplines and creative processes of Ballet Cymru dancers and choreographers, and to consider new approaches to figure painting.

His work included collaborations with dancers, drawing on their ideas, experience and training to develop compositions through discussion and improvisation, whether spontaneous or using moments or sequences from company productions



A work by Carl Chapple in his *Painting Dance* exhibition on display in Wales this month.

as starting points. For example, the *Montagues* series was created with dancers Miguel Fernandes, Maria Brunello and Andrea Battaggia, exploring ideas developed from their roles as Mercutio, Benvolio and Romeo in the company's 2019 production *Romeo and Juliet*.

Other company productions inspiring pictures presented in the exhibition include *Divided We Stand*, choreographed by Patricia Vallis, and *Celtic Concerto* by Darius James and Amy Doughty.

#### WIN! Cinema tickets to see Northern Ballet's Dracula



NORTHERN BALLET'S PRODUCTION OF *Dracula* will run on the night of Halloween for one fang-tastic night only. However, audiences all over the UK and Ireland will be able to catch the live broadcast at 7.15pm from Leeds Playhouse – and we have five pairs of tickets to give away to readers of *Dancing Times*.

Created and choreographed by Northern Ballet's artistic director, David Nixon, who has also designed the Victorian-style costumes, *Dracula* tells the chilling story of Bram Stoker's seductively sinister vampire, set to an eclectic score featuring music by Alfred Schnittke, Sergei Rachmaninov, Arvo Pärt and Michael Daugherty.

David Nixon says: "The fact that my production of *Dracula* is going to be Northern Ballet's first live cinema broadcast, and on Halloween as well, is very exciting... It's an incredible opportunity to be able to reach thousands more people with our productions than reached on our live tour, and important to enable as many people as possible to engage with and develop a passion for our art form."

Cinema audiences will be treated to Northern Ballet's blend of sensuous dancing and gripping theatre enhanced by Ali Allen's gothic set design and Tim Mitchell's lighting design. To enter our competition, simply send your name and postal address to our usual address on page 4, or email competitions@dancing-times.co.uk by **September 30, 2019**. The tickets can be used at any participating venue. For a list of cinemas and booking links, go to draculalivecinema.com.

## British Dance Council at 90

THE BRITISH DANCE COUNCIL (BDC) will mark its 90th anniversary this month with a VIP celebration on September 5 at the Victory Services Club at Marble Arch, London.

The BDC was formed in 1929 as the Official Board of Ballroom Dancing (OBBD). The name was subsequently changed in 1985 to the British Council of Ballroom Dancing and, again in 1996, to the British Dance Council. *Dancing Times* was instrumental in the organisation's origins with then editor P J S Richardson convening the meeting that resulted in the birth of the Official Board.

The aim of the founders of the council was to establish a co-ordinating organisation to enable teachers to work together on uniform lines and today the BDC is accepted as the governing body for matters pertaining to all forms of ballroom, Latin American and disco freestyle dancing throughout England, Scotland, Wales, Northern Ireland and the Channel Islands.

One of the main functions of the Council is to formulate and administer the rules for competition dancing, which it does in the UK today. The council also grants championship status to many dance events each year. For more information on the BDC, go to bdconline.org.

### News in brief

★ Northern Ballet is the winner of this year's Business Archives Council (BAC) Cataloguing Grant for Business Archives. In a statement, the BAC said: "The Northern Ballet Archive is a rare example with a wide range of record types. The organisation's growth and development over 50 years is documented, from inception as a regional company to becoming an arts business of national significance."/The company is celebrating its 50th anniversary – see page 14 for more.

★ On the run-up to the return of *Strictly Come Dancing*, professional dancers **Neil and Katya Jones** announced their separation after six years of marriage. In a joint statement on social media the pair said: "After 11 years, we have made the mutual decision to separate... We wish one another every happiness and we will remain the best of friends."

 $\star$  It wasn't until the age of 40 that Darla Davies, winner of the US Pro Am American Smooth Championship, discovered her passion for dance. When a hip injury threatened to cut her dancing days short, she was determined not only to keep dancing but to continue winning. She tells the story of her return in a new book, Who Said I'd Never Dance Again? A Journey from Hip Replacement Surgery to Athletic Victory.

The return of

IN THE RUN-UP TO the return of Strictly Come Dancing, the BBC show has welcomed not one but two new dancers for series 17. Motsi Mabuse, sister of professional dancer Oti Mabuse, will replace Darcey Bussell on the judging panel.

Originally from South Africa, Motsi is a former South African champion and German Latin champion and a judge on the German version of Strictly Come Dancing. Mabuse, 38, said:

"I am absolutely thrilled and overjoyed to be joining the Strictly judging panel. I have so much respect and admiration for the other three judges and hope to add my own bit of sparkle to the show. I can't wait to get started!"

Charlotte Moore, director of BBC Content, said Motsi Mabuse would be "a brilliant addition to the show" when it returns this autumn.

"She is a wonderful dancer in her own right and already has years

of experience as a judge under her belt," she said. "We're all looking forward to welcoming her to the Strictly family."

It was also announced that Latin dancer Nancy Xu has joined the professional dancer line-up for the new series. The 28-year-old will become the show's first Chinese dancer when she replaces the outgoing Pasha Kovalev in September.

Xu was a finalist on So You Think You Can Dance in her home country and is also a dancer on the stage show, Burn The Floor. She said: "I cannot wait to start this new journey with all these amazing people and share the magic together."

## LEAP festival

IN ITS 26TH YEAR, Liverpool-based festival LEAP takes over the city with work staged along Hope Street and in major venues, including Invisible Wind Factory, Unity Theatre and the Bluecoat.

Launching on October 3, LEAP brings dance to Hinterlands, the bustling music venue and Baltic Triangle favourite. For the opening night, the venue will play host to global touring production company Motionhouse, known for its large-scale performances including the opening ceremony of the London 2012 Olympic Games.

Integrating dynamic choreography, acrobatic movement and handto-hand partnering, the newly premiered WILD will be staged on industrial scaffolding in Constellations' outdoor space.

Over the following ten days, LEAP will offer a platform to aspiring local dance artists, as well as internationally renowned performers. Seke Chimutengwende and Alexandrina Hemsley's Black Holes, Rosie Kay Dance Company's Fantasia and Neon Dance's Puzzle Creature are among the artists and companies confirmed to perform this autumn.

> Director of Merseyside Dance Initiative (MDI), Martina Murphy, says: "Liverpool has long been a city associated with music; from Merseybeat to today's variety of festivals for every genre imaginable. Dance isn't possible without music, and I want LEAP to make that connection this year

Above: Rosie Kay Dance Company's Fantasia. Below left: Community Showcase.

- bringing dance to the venues where music never stops, to a city that so clearly wants to dance."

Further dance, comedy and other acts confirmed for this year's festival include New Art Club's Cupids Revenge and local visual artist Frances Disley, who will be collaborating with music producer M T Hall as well as three dance artists from the north west.

There will be additional performances from MDI's Liverpoolbased companies Merseyside Youth Dance Company, and 50 Moves. More performances, workshops and events, as well as booking information, can be found on mdi.org.uk/leap-2019.







New Strictly Come Dancing

judge Motsi Mabuse.

Isabella Boylston, Principal, American Ballet Theatre

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## **Letters**

## Star Letter 🗖

Dear Editor — I was so warmed when I read Nicola Rayner's piece on voguing culture and the significance of balls and the history that surrounds them (*Dancing Times*, July 2019). It's so encouraging to see commonly lesser known factions of the dance world being incorporated into a largely mainstream publication. The article will doubtlessly broaden young people's perceptions of the various avenues within dance available to them, whilst raising awareness to perhaps a whole demographic of experienced dancers encountering this world for the first time. Voguing, for many of the people involved, is living and breathing and I just think it's wonderful that many readers will now be aware of such a rich culture. I'm very pleased *Dancing Times* is advocating and supporting such a performance art. — Yours sincerely,

Isis Clunie Cambridge



Each month the author of our Star Letter will win a year's print subscription or an extension to a current subscription

#### **Cecchetti Diploma** Dear Editor — Your July article "Method of the Maestro" announcing *The*

*Enrico Cecchetti Diploma* DVD, followed by deliveries in the mail of the elegant dual release, reached the

US with great anticipation and praise from our teacher members. The Diploma has never been filmed in its entirety as a heritage, educational project, and the professional dancers of Birmingham Royal Ballet and The Royal Ballet perform Cecchetti's work beautifully. What an inspiration. We express our gratitude to Diane van Schoor whose excellent discussion, teaching, and coaching of the exceptional dancers provides us with a legacy beyond measure. Thank you for heralding this extraordinary documentary. --- Yours sincerely,

Gail Choate-Pettit Cecchetti Council of America

#### Yorkshire Ballet Seminars

Dear Editor — Whilst in no way decrying the wonderful Ilkley (now Yorkshire) Ballet Seminars, I must take issue with the assertion in the July edition of *Dancing Times* that it was the first residential Summer School. When I was 11 or 12 (around 1960) I attended the Cecchetti Summer School for several years, held in an amazing convent school in Upper Beeding near Brighton.

We lived in dormitories and were looked after by the nuns who were, I suspect, rather scandalised by the clothes we wore - it was summer, after all! We danced all day for two weeks and showed off our own choreographic creations at the end of the fortnight. Classes were held not only in the great tradition of the maestro but also in Greek dance, which is a fantastically useful discipline for strengthening feet and ankles ready for pointe work.

I still keep in touch with a fellow pupil from Upper Beeding and we remember, very fondly, the dedication and inspiration of the teachers and pianists who helped us. We have encouraged several pupils to attend the Yorkshire Ballet Seminars and some have gone on to professional careers around the world, but it was not the first residential summer school! — Yours sincerely,

> Henrietta Branwell Co-principal, Harlow Ballet School

### **David Bintley**

Dear Editor — Paul Arrowsmith's interview with David Bintley in the July issue of *Dancing Times* was intelligent, sympathetic and wide-ranging. I was fascinated by Bintley's honest assessment of his performance in the title role in *Petrushka*. How I wish there was some film footage available of that wonderful and totally unforgettable performance. — Yours sincerely,

Richard Glasstone London

Post correspondence to The Editor, Dancing Times, 36 Battersea Square, London, SW11 3RA, or email letters@ dancing-times.co.uk

Letters must be accompanied by a full name and address although this may be withheld on request. Letters may be edited. Anonymous letters can never be considered.



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## Taking Point Views on the world of dance

moved to east London in the late 1990s when I was eight. It's my home base as an artist and it's where in 2007, with Ricardo Da Silva and Rudeen February, I set up Just Us Dance Theatre. A central part of our mission is to inspire, support and nurture younger artists. We work in schools across the borough of Newham and run mentorship programmes including Let's Shine, which provides young dance artists with the tools and opportunities to develop themselves as hip hop dance theatre practitioners and performers.

East London has changed massively over the past 20 years, driven in a major way by the 2012 London Olympics. Huge gentrification has impacted on living costs and the demographic, especially in Newham. Of course that has positives, but there are also downsides and there has been an undeniable loss of community for the working classes. Almost all the youth centres have gone, many of them knocked down to make way for flats that local people can't afford to live in.

Just like Westfield is a sign of change, so is the

Choreographer, performer and teacher Joseph Toonga looks at how an incoming organisation can best become part of an existing community

influx of arts organisations arriving into the area. I see so many tweets from companies talking about how coming east will benefit them, but not talking about how they will engage with local communities and the artists who are already here. If we don't want to see local artists pushed out of the area the same way local people have been, this has to be a number one priority for those companies.

Incoming organisations and this applies nationwide, not just to east London need to do their research, to go into an area and to get to know its ecology. They need to find out which artists are already practising there, scoping all the different levels and genres, so they can begin to understand what is needed - and how they can work together with the community to deliver it. Of course, organisations quite rightly have their own artistic agendas but they can't be pursued at the expense of existing artists and community.

"Over the next five years, I'd like to see a range of associateships, residencies and mentoring set up for east London artists. It is these people who should be helping make decisions about what happens in their community" In our world of social media, all it takes is a Facebook post or a tweet to reach out to people already working in an area and find out what they need. So many artists in east London struggle to find affordable studio space, they need artistic support and administrative advice and often have to go outside of the area to find it.

Anyone coming into an area should want to integrate with the people who are already there. If incoming organisations are serious about engaging, it needs to be in the style that dominates that area. There's a huge South East Asian and black community in east London. New organisations need to ask how they can help feed and access their styles? How can they enrich something rather than risk wiping it out by failing to acknowledge it?

There are great people working in east London. I can't list them all, but names like Rain Crew in Redbridge, Boy Blue at Spotlight, Tony Adigun, Studio 3 Arts, Sharlene Carter and, of course, East London Dance who have been here since day dot.

A good example of things working as they should is Company Wayne McGregor at Here East in the Olympic Park. It is a big company with its own ethos and agenda, but it is open for communication, and has set up programmes that make its incredible spaces accessible to artists who can't afford them. It has identified a need and responded to it.

Thinking big picture, over the next five years, I'd like to see a range of associateships, residencies and mentoring set up for east London artists. It is these people who should be helping make decisions about what happens in their community. Youth leaders need support and funding so that dance can be used as a tool for positive change in the community. Ethnic minority women in the arts need support so we can create role models in making, producing, decision-making and leadership roles. The people working in the offices of these dance organisations need to reflect the community the organisations are based in. In ten years, I'd like to look around and see the new organisations being proud to be here because they shared responsibility, utilised the community, strengthened it and now are part of it.

#### HAVE YOUR SAY: We

should very much like to hear your views on the subjects discussed here, on any of our other articles or reviews, or indeed on anything else dance-related that you feel strongly about. Please email letters@dancing-times.co.uk or post your letters to the address on page 4. Please note: the opinions expressed in this column are the author's own and are not necessarily shared by Dancing Times.

## NORTHERN POWERHOUSE

Fifty years since Northern Ballet's creation **Paul Arrowsmith** considers its past, present and future

orthern Ballet's programming for its 50th anniversary year looks forward more than back: "A statement of where we are going," says artistic director David Nixon. The season includes big premieres – *Geisha* by Kenneth Tindall and *Merlin* by West End and Broadway choreographer Drew McOnie – and, for a handful of performances only, two mixed programmes.

"A title is very important. We don't see much crossover with our audiences and other dance companies, perhaps most with New Adventures," says Mark Skipper, chief executive of Northern Ballet. Head of communications, Lauren Godfrey, adds: "We also cross over with touring West End shows, both musical theatre and drama such as *Dirty* Dancing, Kinky Boots, Les Misérables and War Horse." Skipper notes too: "At home, in Leeds, audiences are loyal to venues. At the Grand Theatre we tend to see once-a-year attendees who enjoy a family show. At the Playhouse we are able to programme shows with more edge." Nixon's Dracula will be broadcast from there to cinemas worldwide on October 31 (see page 7).

That is part of a digital strategy to reach new audiences that has drawn

nearly two million views on CBeebies for the company's Children's Ballets, designed to hook in the ballet goers of tomorrow. The latest, *Little Red Riding Hood*, choreographed by Mariana Rodrigues, opens next month. Skipper adds: "Down the line, I hope we can create a digitally produced ballet, something not constrained by being made for a theatre audience."

That is a very different theatrical landscape to the one when Northern Dance Theatre - Northern Ballet's original name - was established in Manchester in November 1969. Headed by Laverne Meyer, a company of ten typically performed two-night stands in such towns as Crewe, Bolton and Southport that had theatres - and in more makeshift venues in Droylsden, Wigan and Oswaldtwistle. The repertoire was a mix of inherited modern classics by Kurt Jooss, Andrée Howard and Walter Gore, programmed alongside new works. Company dancers were encouraged to choreograph.

"Jonathan Thorpe was the big blueeyed boy then," remembers Ursula Hageli. Now a rehabilitation coach at The Royal Ballet, she joined Northern as a 20-year-old principal, making her debut in Meyer's Cinderella. "It was pared down for miniscule stages and poor facilities. Touring was tough but we survived. I'd not been to Manchester before. The Zion Institute [in Hulme, the company's base] was surrounded by rubble. Coming from Stuttgart Ballet as I did, that was culture shock. I was used to coast-to-coast tours in the US, Japan, international travel, but I was young and impatient. I left Stuttgart to be part of something new, something that was getting going. Here was a company that wasn't just another touring classical ballet company. Under Laverne, Northern was full of hope, a company going places with a fantastic repertoire that appealed to anybody creative."

The company was first noticed in these pages in August 1970 after its London debut at The Place. "Bright and willing," noted Clement Crisp. "It is now up to holders of purse strings, local as well as governmental to be generous." Such an assessment still has some validity: "We are on our fifth year of standstill funding [from Arts Council England] and have two more rounds of funding reviews based on standstill level. That's not good," says Skipper.



"We cut our cloth. We have kept the size of the company – 45 dancers – and the size of the orchestra, at affordable levels. Productions with strong family appeal are budgeted on 75 per cent capacity, more challenging works perhaps 55 per cent. In the most recent financial year we achieved 73 per cent overall capacity for large scale productions and around 85 per cent for our Children's Ballets.

"We don't have to do *The Nutcracker* and *Swan Lake* to subsidise everything else we do, though we do some of that with our productions," continues Skipper. This season Tindall's *Geisha*  will be subsidised by the return of Nixon's *Cinderella* who says: "We don't have enough ballets to always show audiences something new. We play largely to the same audiences, unlike in London where there's always a different crowd. We couldn't sell *Casanova* [made by Tindall two years ago] if we revived it now. *Casanova* will come back, but only after time."

orthern Ballet is synonymous with narrative ballets. "Audiences want to be convinced that ballet can tell stories," Skipper says. Nixon sees it differently: "Critics need to be convinced that ballet can tell stories. It depends what you are looking for. If it's an exact telling of the original story then no, but for a dancer, portraying a character and emotions as they embody a story, that is much more powerful than just performing choreography." Nixon admits his low point was being "beaten up" by critics who did not rate him as a choreographer.

"A story gives an emotional journey for the artists on stage," continues Nixon. What about audiences? "They look for a comfort level in what they

#### Northern powerhouse

Left: Northern Ballet's 50th Anniversary image. Below right: Javier Torres, Antoinette Brooks-Daw and Riku Ito in Kenneth MacMillan's *Gloria*. Below left: Dancers of Northern Ballet in *Gloria*.

see. With abstract choreography, audiences tend to think they have missed something and that's a problem for them." Which said, Nixon adds: "Watching dance is like looking at a painting. You see what you see." He believes, too, that ballet enables audiences to understand stories in different ways to the original. "In *The Great Gatsby*, with the character of Myrtle and her relationship with Tom, I put something into the ballet from my own reading of the story that I thought must have existed but isn't explicit in the book."

Explaining the number of his own ballets in the repertoire, Nixon says: "In the early 2000s there weren't a lot of choreographers interested in making full-length narrative works." In what he describes as "this second step with the company", he continues: "People constantly want to work here. There are so many choreographers now who are displaying a level of craft. I look for





something strongly individual. With Jonathan Watkins, I saw an inspiring, engaging energy and a passion to tell a story. When he created *Kes* for the Sheffield Crucible he used lots of movement. When I commissioned him to do 1984 I knew he could construct a story even if I didn't necessarily know what vocabulary he would use.

"Cathy Marston has a different form of storytelling, one that gives dancers the chance to develop as actors," Nixon says. Skipper observes: "Cathy's *Jane Eyre* [which Joffrey Ballet ►



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REGISTRATION DEADLINE SEPTEMBER 29™ 2019 PRIXDELAUSANNE.ORG in Chicago will dance next month] didn't do as well as it did here when it was performed by American Ballet Theatre but, as with her recent *Victoria* [a co-production with National Ballet of Canada], that has been positive for the reputation of the company."

In former leading dancers, Tindall and Daniel de Andrade, who now heads the company's Children's Ballets, Nixon sees something of the future: "They understand our legacy, where we've been and where they might take it. As with Drew [McOnie], they all want to tell stories and that's still our main focus." What gives Nixon particular satisfaction: "With Geisha and Merlin, neither is drawn from an existing, specific story. Rather they were inspired by stories, stories that were there. In making them into ballets they become our stories, not something adapted. Alongside Casanova and Victoria, soon we will have four of this sort of narrative ballet."

et both Skipper and Nixon consider seeing their company perform Kenneth MacMillan's *Gloria* at the Royal Opera House in 2017 a career highlight. "Dancing *Gloria* well on that stage gave us validity with the critics," Nixon says. "[As a Canadian] I didn't think the 'Northern' in our name should be a problem but I didn't understand the north/south divide in this country. That was really brought home to me when one critic said you couldn't expect a northern company to perform difficult choreography.

"I would like to do more British masterworks. I've considered [MacMillan's] *Solitaire* but I wonder: are the things we saw as an 18-yearold really as good as we remember them?" Besides works by William





Above: Artists of Northern Ballet in David Nixon's *The Great Gatsby*. Below from left: Artistic director David Nixon and chief executive Mark Skipper.

Forsythe that Nixon would have liked to have acquired, another ballet on his wish list was Frederick Ashton's *A Month in the Country.* "That would have given Martha Leebolt [a former principal] a great role but it was felt the ballet wouldn't suit the company, that it shouldn't be done outside The Royal Ballet. So I think it's better to give opportunities to younger choreographers.

"Mlindi Kulashe [a leading soloist] is from South Africa. He created his first work for the company last year, about imprisonment and escape. That was something different. We keep looking for new talent and ways to develop it." As part of a mixed programme, with works by Morgann Runacre-Temple and Tindall, Kulashe's *Mamela* comes to the Royal Opera House's Linbury Theatre in November. Nixon says: "Mixed programmes help fulfil our ambitions for diversity and developing younger choreographers. It's one area where we can take risks."

Personally, Nixon adds: "I'm not creating anymore. I decided that a few years ago. I still have a few titles in me but I've had my time. Recently I was asked to do a new full-length work abroad, something I'd wanted to do for years. I thought for a whole month before saying no. I won't stay forever. I have a small amount of time left here but it won't be years. We have wonderful talent and I hope I have something to offer them in how that is developed." Hanging heavy is Arts Council England's recent consultation ahead of the next allocation of grants that has telescoped the debate about what should be funded to relevance ahead of quality [see Gavin McCaig's Talking Point in the July issue of *Dancing Times*]. Skipper says: "There will be more opportunities for more diverse forms of dance, a move to ensure 'other' forms of dance are supported. Established companies have got to justify their existence and deliver a quality of work that justifies support."

Nixon asks: "What does relevance mean? Is it what happens to be the latest topic in the news?" Based on Hans Christian Andersen's story, Nixon choreographed *The Little Mermaid* as a Children's Ballet: "In it there's understanding aliens, unrequited love, disability, how we look at different cultures. It doesn't scream at you but you can take all those things away from it. We need to be aware why we create. You can be artistic in how we respond to an imposed remit, but creation comes from inside. It is the result of a desperation to say something."

Fifty years ago the company was established on a grant of £9,000. What would benefit its future? Unsurprisingly, Nixon answers: "More money, not that much. Perhaps £500,000 more would make a big difference. We stretch a pound very far, but we are grateful for all our funding. How that is set up means a lot of time goes on [meeting] policy [requirements] rather than creation and performance, or how well dancers are doing their work."

See Calendar for upcoming performances by Northern Ballet.

## SUMMER IN THE CITY

During the summer, both **Barbara Newman** and **Iris Fanger** sampled the choreography on offer on Broadway and elsewhere in New York

here's a first time for everything, and sometimes the first times occur at the same time. By chance I made five discoveries in four nights during a visit to New York in May, all of them intriguing signposts to the city's current dance scene.

For the first time, I saw one of Alexei Ratmansky's historic reconstructions, American Ballet Theatre's Harlequinade, to which the company devoted the first week of eight at the Metropolitan Opera House. Also known as Les Millions d'Arlequin, Marius Petipa's penultimate ballet whirls a pair of young lovers into a commedia dell'arte pantomime bubbling with mime and romance. Without appearing quaint, Ratmansky's staging relies on the carefully researched period style - low extensions, pirouettes in cou-de-pied - to convey the simple narrative and its lighthearted atmosphere. More important, it provides a treasury of information for historians, a leisurely chance for adults to examine the traditional gestures, and an opportunity for children - I counted 32 in one number – to sample the pleasure and responsibility of performing as professionals.

Ratmansky is probably the most respected ballet choreographer alive, so you have to wonder why he has only made one piece here in the UK. San Francisco Ballet proudly opened its recent season at Sadler's Wells with his enthralling *Shostakovich Trilogy*, but ordinarily you have to go a long way to view his remarkable talent, which is flourishing everywhere else.

At New York City Ballet (NYCB), for the first time I saw a dance by Pam Tanowitz, who has quickly achieved considerable notoriety after tackling J S Bach's *Goldberg Variations* in 2017 and creating pieces for the Martha Graham and Paul Taylor companies earlier this year. The Royal Ballet has scheduled a new work for the coming season, and NYCB introduced one commission at the spring gala and requested another for next year.

Highly anticipated in the wake of her various successes, *Bartók Ballet* baffled me completely. Responding to Bela Bartók's String Quartet No 5, performed



Photographs: Left ERIN BAIANO. Middle LITTLE FANG PHOTO. Right JOAN MARCUS. Background image JONATHAN GRAY.

### Summer in the City

live, Tanowitz acknowledges the score's flavour by scattering standard folkloric gestures – flexed feet, hands on cocked hips – through a loose weave of the ballet and contemporary vocabularies. Wrapped in glittering gold mesh and moving ceaselessly for 40 minutes, the ensemble left me hunting for the anchor that connected them to the score and each other. For a brief, beautiful moment, two lines of three women intersected like black and white piano keys repeatedly exchanging places, but no other sequence held its shape long enough for me to grasp it.

The choreographer lost me again later in May when the Barbican Centre introduced her to London with her *Four Quartets*, set for 90 minutes to music for strings and harp by Kaija Saariaho and inspired by the rhythms, locations and cerebral philosophy T S Eliot combined in his *Four Quartets*. Read aloud, his poetic cycle so thoroughly dominated the ten dancers that their comings and goings proved incidental to his words.

As Brice Marden's gauzy scrims flew away one by one, the stage space increased invitingly and the dance phrases thinned and expanded to cover it, like a dangerously stretched elastic sheet. The artist Frank Bowling once explained, as a friend of his reported, "that a painting has a format or a layout for a reason. It's what you see first and it's what causes the work to have, or not have, visual strength." That's exactly what Tamowitz's dances seem to lack, but perhaps further exposure to them will help me understand her intentions and her booming international reputation.

Meanwhile, NYCB is dense with choreographic coherence, because it never allows the work of George Balanchine and Jerome Robbins to leave the repertoire. In their ballets, I could discern for the first time how well the troupe has survived the past year of upheaval, during which accusations of impropriety produced resignations, dismissals and uncertainty.

The appointment of Jonathan Stafford and Wendy Whelan as the new artistic director and associate artistic director has apparently hit the organisation like an injection of confidence and determination. Though the company habitually performs Balanchine's masterpieces with the polished attack they demand and deserve – both *Diamonds* and *Stravinsky Violin Concerto* graced the second week of the six-week season – even his *Western Symphony* 



shone with fresh energy. A crowdpleaser since 1954, it can easily look dated, especially when the corps de ballet can't muster much enthusiasm for its Wild West shenanigans. Now the dancers apparently enjoy it as much as the public, and they delivered it with greater spirit and, defiantly, faster in the last movement than I'd ever seen before.

Robbins' *Dances at a Gathering* has become more meditative since I last saw it, or maybe the four debuts in the ten-strong cast that night lent it a gentler character. In those debuts, particularly from the principals Joseph Left: New York City Ballet's Unity Phelan and Joseph Gordon in *Dances at a Gathering*. Bottom: *Oklahomal* on Broadway. Right: The cast of *High Button Shoes*.

Gordon and Anthony Huxley and the soloist Unity Phelan, I saw for the first time the enormous promise in NYCB's younger artists. Gordon, for example, who attained principal status last year, treats each encounter as an intelligent conversation, discreetly folding his personality into his buoyant technique. Having never noticed him, I won't forget him now.

Memory is valued at NYCB, where continuity is diligently preserved. *Dances* maintains its choreographic impact after 50 years because it hasn't been allowed to languish for long, and Kay Mazzo, who appeared in the original cast, is now chairman of Faculty at the School of American Ballet, which trains most of the company's artists.

ll of Robbins' choreography, however, has not been so lucky. When he assembled some of his musical comedy numbers for a 1989 show titled Jerome Robbins' Broadway, he only managed to include the "Bathing Beauty Ballet" from the 1947 musical High Button Shoes because a dutiful stage manager had written it down and, more than 40 years later, could produce his meticulous notes. The show surrounding it is largely forgotten, a footnote to Robbins' career compared to Gypsy, West Side Story and Fiddler on the Roof. Yet as part of his much celebrated centennial and the 75th anniversary season at City Center, the annual Encores! series, which briefly revives forgotten musicals, gave me, and probably most of the audience, the chance to assess the entire show for the first time.

Set in the carefree days before World War I, it's an airy comedy about a smalltime conman who can sell anything – paste jewels, patent medicines, swampland – to anyone. Swindling upright gullible citizens out of their money and romancing their womenfolk, the fast-talking Harrison Floy is always on the 1am, leaving a trail of charm and broken promises behind as he tries to stay one step ahead of the law.

Written for the popular comedian Phil Silvers, with music by Jule Style and lyrics by Sammy Cahn, the

### **Choreography in New York**

show contains only one song you might recognise, "Papa, Won't You Dance with Me?" and the *Encores*! production played the whole thing straight, as a period piece – it was considered old-fashioned in 1947 – only updating it with a multiracial cast: the small-town matriarch, who is the show's leading lady, was white, her sister and husband were black.

Modernity is irrelevant. What matters is the choreography. Sarah O'Gleby's newly created material featured a teasing tango for the family's brash Irish maid and timid bachelor uncle; a hymn of appreciation to the Model T Ford, in which the chorus girls polished a standing cutout while the town rolled by upstage; a gang of Texan cowboys riding hobbyhorses as the girls, in polka-dot shorts, mooed demurely; and a sweet waltz, full of Agnes de Mille-style swooping backbends, that decorated a day in the country.

Only three years after *On the Town*, his Broadway debut, Robbins could already create more sophisticated simplicity than that. Restaged for this revival, the soft-shoe duet "I Still Get Jealous" for husband and wife brims with affection; their familiar conversation of shrugs, nods and pauses punctuates the softly slapped thighs and snapped fingers. Better yet, the hilarious "Bathing Beauties Ballet" justifies the revival by itself. With the exaggerated stealth of a Mack Sennett silent film, a squad of Keystone Kops, two sets of courting twins, three thieves, Floy, his accomplice and a gorilla prowl a string of beach cabanas on tiptoe, chasing a bag of scammed swag. The confusion mounts as the pursuers scramble into ridiculously unpredictable combinations and then mounts further; disguised as cossacks, the cops plunge gleefully into squat kicks, and the three crooks suddenly acquire tambourines to smack against their hips.

Described originally by *Time* magazine as "a masterpiece of controlled pandemonium," the number still tops anything you can find in a musical today, and the show won Robbins his first Tony. As I said, there's a first time for everything.

#### **BARBARA NEWMAN**

he 2018-19 Broadway season finds much to dance about in a rich variety of themes that



mirror the concerns of the US in the 21st century. Graced by terrific talent, three shows were packin' them in over two hot and hectic nights and a day. *Ain't Too Proud* (which has 12 Tony Award nominations), *The Prom* (seven nods from the Tony committee) and a revival of *Oklahoma!* (eight nominations), offered a nod to the past and one jolt to the prevailing cheery tone on the stages.

The Prom, an original work that returns the notion of "comedy" to the musical stage (book by Bob Martin and Chad Beguelin, music by Matthew Sklar, lyrics by Beguelin based on a concept by Jack Viertel), is a reminder of all those musicals about teenagers dancing centre stage - West Side Story, Bye, Bye, Birdie and Hairspray come to mind – but *The Prom* is up-dated for a new world. Emma, a lesbian, wants to take her high school lover, Angie, to the prom. Problem is Angie has not come out to her homophobic mother, the president of the school PTA, who has used her power to cancel the prom rather than make it gender-inclusive.

The plot thickens with gags galore when a quartet of down-on-their-luck actors, looking for a good deed to win back their public, latches on to helping Emma and breeze into Edgewood, Indiana. Complications ensue, allowing for pokes at the follies of narcissistic actors who are clueless on Main Street in the heartlands rather than swanning on Broadway, but all goes well by the end. Especially winning are scenerychewing performances by Brooks Ashmanskas as the light-footed ham, Barry Glickman, and Beth Leavel as the spotlight-seeking star, Dee Dee Allen, plus an ensemble delivering the



riotous numbers staged by directorchoreographer Casey Nicholaw, that combine contemporary club dancing with Lindy hop and acrobatics. Although we've seen the likes of this antic jiving before, the 12 multi-ethnic dancers perform the sequences with sharp footwork and a particular verve. Gabi Campo, in a stunning Broadway debut, has taken over the role of Emma.

For those of us who cannot leave behind memories of our high school years when we lived or died waiting for an invitation to the prom (at least in the era before kids gave up pairing off to attend in groups), the show recalls the angst of adolescence, albeit with a difference. At press time, *The Prom* had posted a mid-August closing in New York, but was announced for a 2021 US national tour and a Netflix film version starring Meryl Streep, James Corden and Nicole Kidman.

Oklahoma! at Circle in the Square has been refashioned by director Daniel Fish as a non-illusionist revival of the Richard Rodgers-Oscar Hammerstein II musical, exchanging violence and a gritty darkness for the pageantry and patriotism of the show's World War IItime premiere and subsequent stagings. In case you don't get it, the walls of the theatre are hung with racks of guns.

A cast of 12 stands in for the community of settlers in the Oklahoma territory on the cusp of statehood, around 1906, but the actors wear contemporary Western-style clothes:



chaps for the men, jeans and cowboy boots on nearly everyone else. They sit on stage for the entire performance at long tables that hold the makings of the communal intermission picnic – corn bread, stacks of corn, and chilli brewing in slow cookers. The actors watch one another, as well as the viewers surrounding them on three sides of the stage. The members of the audience can see the reactions on stage and off, because the house lights are often left on full.

Gone is the thrilling vocalising of previous productions, in favour of more laid-back acting. Absent is a large pit orchestra playing the glorious score, replaced by an eight-piece folk band, plunked down in the centre of the action. In addition, Agnes de Mille's detailed choreography that brought many of the scenes to life has been replaced by minimalist dances staged by John Heginbotham, with an occasional gesture or a pose that nods to De Mille's legacy. Rather than the famous dream ballet by the characters as Laurey imagines them, a single soloist, Demetia Hopkins-Greene, a former Alvin Ailey company member, emerges from the billowing smoke in a short, sequinned tunic, embossed with the words, "Dream, Baby, Dream." She covers the space in gallops and modern dance class leaping, but never evokes the dance as a metaphor of Laurey's fears, in the manner of De Mille. The only full-cast sequence is the Act II square-dance, set to "The Farmer and The Cowhand," a clever inter-weaving of patterns and changing partners. No less than the others, Ali Stroker in a wheelchair, as Ado Annie uses choreographed moves to propel her from one end of the stage to the other in a performance brimming with an exuberant life force.

Fish's concept is intellectually intriguing, but in practice serves to diminish the grandeur of the original work; this fearsome reality might be closer to the truth, but it is less than theatrically compelling. However, one must admire the sizzling sexuality between Curly (the guitar-strumming Damon Daunno) and the stand-offish Laurey (Rebecca Naomi Jones), the pragmaticism of Aunt Eller (Mary Testa) and, especially, the dangerous depression of Jud Fry (Patrick Vaill), a pathetic loner rather than a creature of evil. This Oklahoma! revival continues at Circle in the Square, with a US national tour planned for 2020.

*in't Too Proud*, the musical that covers the life and times of The Temptations, follows the success of Jersey Boys. The same creative team - director Des McAnuff and choreographer Sergio Trujillo duplicates the formula of a bio-show, propelled by a non-stop parade of the singing group's hits. Despite a less than cohesive book (by Dominique Morisseau, based on the memoir by Otis Williams), the main attraction is the roll-call of songs from "The Legendary Motown Catalog" which the group personified for years, along with performers portraying Diana Ross and the Supremes, who make several appearances in the show.

### **Summer in the City**

#### Left: The Broadway cast of Ain't Too Proud.

If the entire production veers perilously close to the fuzzy line dividing theatre and the concert circuit, no matter. The evening is electrified by the vivid all-star cast, enlivened by Trujillo's mesmerising inventions that recreate the unison gestures and steps of the singers as they perfect their craft. (Trujillo won the 2019 Tony Award for choreography).

The shape of the choreography in the propulsive build of the sequences never repeats itself as The Temptations grow in popularity and prosper with the generations of younger singers who replaced the original members led by Curtis Wiley as Otis Williams, the founder and last to remain. Wiley, the voice of reason and negotiator for the group with the Motown top brass, narrates the stories of the men's lives from their early days together to the developing problems of alcoholism, chronic absence, and illnesses of aging from the stresses of constant touring.

With such a strong cast, it's hard to single out individual performers but Jawan M Jackson, Ephraim Sykes, James Harkness and Jeremy Pope as several of the early Temptations, and Candice Marie Woods as Diana Ross make memorable impressions. McAnuff keeps the long evening moving at a fast pace, supported by the filmlike fades from one year to the next through Trujillo's choreography. The design team of Paul Tazewell (snappy, ever-changing costumes with miles of sequins for the gowns of the Supremes), Howell Binkley (bright flashing lights) and Robert Brill (scenery) enhance the feel of concert tour dynamics set down on a Broadway stage. The audience loved every minute of it.

Broadway continues to be the mecca for musical theatre in the US, but shows often begin elsewhere and make their way to New York - The Prom originated at the Alliance Theater in Atlanta; Oklahoma! was developed by Fish at Bard College in 2015. The Prom is focused on issues of gender choice and acceptance; Oklahoma! on violence that reflects current national tensions. Ain't Too Proud brings a reminder of the black contribution to the songs that are still being sung. No doubt some or all of the above will be making their way to London's West End in the future. **IRIS FANGER**  CREATED BY ROSS McKIM MA, PHD, NBS (IDP)



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## Is ballroom dying?

Twelve million people watch *Strictly Come Dancing*, so why are ballrooms and dance studios closing? **Nicola Rayner** investigates

t began with a call from a *Dancing Times* reader. Denis Hart has been running the Billericay Dancing Club in Essex since 1972, but in the past 47 years the club's membership has dwindled from 80 to just eight. "For the last few weeks I've had no one turn up at all," he says.

"I've been carrying on, I keep on paying the rent and I'm going to continue giving it a try until next year, but it's worrying me and it's concerning members of my family that I'm spending my money and getting nothing back for it. I can't understand it because we used to have such happy times. Don't people dance any more?"

Do other people in the ballroom world agree with Denis' assessment? "The number of ballroom events is the same but the decline of participants is generally quite astounding," says Gerald Schwanzer, managing director of dancewear company DSI London.

"It's particularly astounding at the core competitions. Numbers are dramatically down. It's been happening over 20 years on a sliding scale and with increasing speed. It's happening for two reasons. One, it's not affordable any more – it costs too much money. You have to spend at least  $\pounds$ 20,000 to  $\pounds$ 25,000 to keep a couple in the race. However, the key point for me is that the format is completely outdated. It's not exciting to be a participant or indeed to watch."

The Billericay Dancing Club is a social dancing club, but Denis reports similar patterns: "There are another three clubs in this area that have closed down in the past five weeks and over the last 18 months I've heard of up to ten closures in Essex. The Arlington Ballroom in Leigh is the



latest." (In fact, at the time of writing, the Arlington is still going despite plans under way to demolish it and build a block of flats in its place.)

H owever, not all dance organisations in Essex report the same patterns of attendance as the Billericay Dancing Club. Phil Meacham at the Chelmsford Dance Centre reports: "Our numbers are holding very firm at the moment, though obviously with the usual seasonal peaks and troughs." Similarly, Bryan Allen, president of the British Dance Council, as well as the owner of his own dance school in Leicester, reports: "From my own studio the figures are quite steady over the last ten years or more."

Peak time, Phil says, is not in autumn, during *Strictly Come Dancing*, as you might suspect, but in January. "That's when the public no longer have their 'seven-day fix' of dancing on the television, and so look for dance schools," he explains. Does he think *Strictly* has been good for dancing? "It attracts 12 million viewers. How could it not be?" he laughs. "The only downside is there are now more schools as a result, and so the increase in traffic is more diluted, but the country has become more dancebased, which has to be a good thing."

Denis isn't so sure. "When I ask, dancers I know say *Strictly* isn't dancing," he tells me. "This isn't me saying it; it's them. My dancers like dancing as it used to be with Frank and Peggy Spencer: all this throwing about on the floor and jumping up in the air isn't for them and that's why they're not going dancing any more. I tell them we don't do that – we just do the standard ballroom and sequence. If people came into our club doing that style of dancing, we'd have to throw them out."

Opinions about the BBC juggernaut are clearly divided. Gerald thinks it's complicated. "Ballroom dancing has become sexier because of *Strictly* and of course everyone knows what it is now," he says. "DSI London works on *Strictly* behind the scenes, doing the dresses and I'm ever so proud to be involved."

He notes, however, that the world of competitive ballroom dancing and the showbiz world of *Strictly Come Dancing* do not cross over as much as you might think. "Ten thousand people watch "My dancers like dancing as it used to be with Frank and Peggy Spencer: all this throwing about on the floor and jumping up in the air isn't for them and that's why they're not going dancing any more"

Denis Hart

Blackpool Dance Festival and 12 million people watch Strictly Come Dancing," Gerald observes. "It's a complete failure of the dancing industry to use Strictly for their own advantage in a united and harmonious approach; instead the competitive world says, 'We are different.' How silly is that?"

Of course, it's true that, in some ways, the two worlds are very different, but Bryan believes viewers understand that. "The tricks and showbiz presentation [on *Strictly*] are great entertainment but have little relevance with the general public," he says.

Phil agrees: "Most people are realists, and they understand the difference. As long as the delivery is right, from the teachers, people are fine and continue developing from a beginner level."

Another key difference is the presentation of the dancing. In the early rounds of a major competition you'll see the floor packed with competitors, whereas on *Strictly Come Dancing* viewers can focus on just one couple at a time. "Do you know what the most viewed dances are on DSI TV?" asks Gerald. "The presentation dances. It means people are interested in one couple on the floor at one time so they can enjoy the performances.

"A clip of Stefano Di Filippo and Dasha [a top Latin couple] has been watched by more than 1.2 million on YouTube, so don't tell me there's no market for it, but the problem is ballroom competitions have become too elitist, too remote. The lack of change of format – with no audience participation – and the insistence on tradition without looking forwards have become a major problem.

"The general public don't know who the ballroom and Latin world champions are any more. Think of the time when Prince Charles used to give out prizes at the Carl Alan Awards – we have moved a lot down the line from being in the limelight of entertainment."

A solution, Gerald suggests, is to rethink the format of competitions by offering new, inventive concepts such as his own Battle of the Ballroom, which pits couples headto-head in a dance floor "battle".

"In my opinion we have to make a split between two things," says Gerald. "We have to absolutely embrace the authentic competitions such as *Blackpool Dance Festival*, the International Championships and the UK Open to keep the old traditions going. That's where we came from and we should never forget our origins.

"However, like cricket, which has started to have a new life with oneday cricket, we need to reinvent dancing in a different format. My concept, the Battle of the Ballroom, would be one such opportunity – I'm not saying it's the only format to go for, but it's one. If we do not create a more interactive, unpredictable and exciting format, ballroom in its current competitive format will die."

O pinions differ as the different ways ballroom can adapt and survive. Bryan Allen speaks in praise of Pro-Am competitions, in which a professional pairs up with an amateur. "As president of the British Dance Council, I have encouraged the growth of Pro-Am and student-teacher events, where there have been massive growth," he says.

Meanwhile, Phil Meacham argues dance studios need to take into account modern ways of advertising – Chelmsford Dance Centre relies on web and social media advertising only.

He advises: "Look after the dance schools, and the competitive side will develop from that. It's a numbers game. If there are no beginners now, there will be no competitors in five years. This was proved with the 'competitor panic' in our industry about 12 years ago.

"The message is so obvious, clear and proven in history: look after the grassroots teachers. They create the future... Competitive coaches look down their noses at the grassroots teachers at their peril. By doing so, they will forge their own demise."

Gerald believes the decline of the industry is already under way. "Which

category of Amateurs is biggest in Europe?" he asks. "Senior II and Senior III. Those were the people who danced in the 1980s and 1990s who have stopped and had children and started again. This category is much bigger than the new, upcoming ones – but there is no new blood coming. Therefore we are doomed to extinction. It's going to die."

Denis agrees: "Our dancers used to be from 18 and older, but that was in the 1970s. Most of the people from back then have died now, unfortunately, but I can't understand how other people in the same age group now are not interested."

Bryan and Phil report a younger demographic at their studios with the average age of dancers at around 35 and 40 respectively, but, for DSI London, business has had to change. "We go wherever the money flows, wherever there's a marketing opportunity," says Gerald. "If we have to do West End shows, if we have to do cruise liners, I have to adjust and go where the market is."

As a former competitor, does he find it sad? "Totally sad. I think the predictability of the events is killing the excitement. We've been brainwashed into thinking the world champions can never be beaten and that they basically have to retire for everyone to move up a place. There's no change in the ranking and the predictability makes it so boring, but in a popular sport like football a team like Brentwood can beat Chelsea by hitting the ball in the net."

The people I've spoken to – and I approached many more who didn't respond – have different interpretations of how the ballroom world is faring, as well as different solutions to the problem. With a lack of accessible records, it's difficult to get an overall view on the state of ballroom today; most evidence is anecdotal. From what I've seen myself, competitions seem less well attended than ten years ago, but clearly numbers of attendees vary wildly from studio to studio.

As for Denis Hart, he's giving the Billericay Dancing Club until April 2020 when his license runs out to see what happens. "I love running the club and seeing people dancing, because my mother and father used to teach," he says sadly. "I've always supplied the music. It's a social night and we've had such happy times.

"The bandleader Edmundo Ros and I formed the club in 1972 and his wife, his widow now, is our patron. I feel terrible about it because he was such a ballroom enthusiast. I feel like we're letting him down."

Now 92, Denis says he couldn't run the club without the help of his son and grandson "because the equipment gets heavier", he laughs. "It's still at Buttsbury Primary School in Billericay every Wednesday, from 8pm to 10pm. Membership is just £1 a year – Edmundo said we should keep it low and it hasn't gone up – and we charge £5 on the door, including refreshments. It's all done up like a ballroom – I've even presented the school with a glitterball."

So, what is the future of ballroom? "People have danced since the beginnings of civilisation and they will continue to do so in some form or other," says Bryan.

"Dancing as such will never die, because it's part of living," agrees Gerald, up to a point. "However, the competitive high level will die if we do not change the format. I think we are maybe on the cusp of no return. If you can make snooker interesting and bowling and darts, how stupid are we that we can't make ballroom and Latin dancing more exciting to watch and take part in? I think we need a massive wake-up call." ■

HAVE YOUR SAY: We would very much like to hear what readers have to say about the subjects discussed here, either for our Letters page or to contribute to a future article. Please contact us via email at letters@ dancing-times.co.uk, or by post to our usual address on page 4.





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As the start of the new academic year begins, **Moira Goff** offers a guide to the UK's dance collections and resources. Illustrations by **Simon Oliver** 

hat traces of dance survive in the historical record? Is there dancing in the archives? The UK has no centre devoted to records of the history of dancing, but there is a wealth of material scattered throughout the country, in the great national libraries, museums and galleries as well as a wide variety of regional, institutional and special collections.

You might think that the dance of the most recent past – the 20th and 21st centuries – has been fully recorded on film, video and in photographs. These media have preserved much that is of great value, but far more was never recorded and would be entirely lost without other resources. Dance is the most elusive, as well as the most ephemeral of the arts, and we must look to many types of evidence if we are to recapture it. Manuscripts, printed books and ephemera, prints and drawings, paintings, ceramics and sculptures are all materials which record – at different times and in different places – aspects of dance's history. Between them, they give us the evidence we need if we are to try to understand who danced, as well as how, what, where and why they danced in the past.

The UK has exceptionally rich national collections, all of which hold internationally significant materials for the history of dancing. There are a great number of smaller organisations with collections that are just as important. Most of these libraries and museums have websites that list and describe their archive collections. Many have comprehensive online catalogues that are freely accessible for searching and allow access to digital copies of some of the materials they hold. Below, I note the website addresses for the various organisations that I mention. So much of the history of dance is still to be explored and it has never been easier to research it.

#### **BFI NATIONAL ARCHIVE**

The **BFI** (British Film Institute) **National Archive** has one of the largest collections of moving images in the world, ranging from the earliest films to the latest television programmes. Go to bfi.org.uk and try searching its catalogue; even the single word "dance" brings up several thousand items. I quickly found a 1922 film titled *Dancing Grace – Studies of Madame Lopokova*, showing the Russian ballerina Lydia Lopokova. I also came across *Dancers*, a film from 1978 ➤



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### THE BRITISH LIBRARY

The British Library is the national library of the UK, with collections that range from the papyri of classical antiquity to websites created this year. There aren't just books and magazines (yes, Dancing Times is there), but manuscripts, music scores, sound recordings and much else including online digital facsimiles. The collections are not only from the UK but encompass materials from around the world. Visit bl.uk and try searching the catalogues for dance items. With a collection as vast as the British Library's, you will need to know what you are looking for. The 1803 libretto of Jean Dauberval's La Fille mal gardée, used by Frederick Ashton for his version of the ballet, is easy to find. However, on the main catalogue exploring even a term like "waltz" brings up more than 26,000 items (including more than 600 books). You will have to dig a bit if you want to find the library's copy of Thomas Wilson's A Description of the Correct Method of Waltzing, published in 1816. If you are looking for Vaslav Nijinsky's choreographic score for his ballet L'Après-midi d'un Faune you'll need to search the separate Archives and Manuscripts catalogue.

Don't forget the UK's other national libraries, the **National Library of Scotland** (nls.uk) and the **National Library of Wales** (library.wales), which each have special collections devoted to their countries as well as a great deal of more generally national material.

#### THE NATIONAL ARCHIVES

The National Archives, which describes itself as "the official archive and publisher for the UK government" seems an unlikely resource for dance history, but its catalogue Discovery includes records for material held in more than 2,500 other archives around the UK. Go to nationalarchives. gov.uk and try a search or two on a topic you find interesting – you will be surprised by what you'll find. I searched on "ballet" and turned up many 19th-century photographs showing dancers and ballets from the Copyright Office files.

Local and university archives are rich sources of information about social

## "The UK has exceptionally rich national collections, all of which hold internationally significant materials for the history of dancing"

and theatrical dancing in their areas, and Discovery is a good place to start. Among the materials I came across were Lydia Lopokova's papers, held at King's College, Cambridge University, and the archives of Northern Dance Theatre, held by Bolton Archives and Local Studies Service.

### NATIONAL PORTRAIT GALLERY

The National Portrait Gallery (npg. org.uk) is exactly what its title suggests. I tried putting in "dancer" as a profession on the advanced search page and found 366 sitters, from Fred Astaire (with two portraits) to Alessandro Zuchelli (a late 18thcentury dancer, also with two portraits). "Choreographer" turned up 47 sitters, from Frederick Ashton (with 30 portraits) to Peter Wright (with one). Not all the sitters are from the UK, although all will have performed in this country. Many of these portraits are by leading artists and photographers.

#### VICTORIA AND ALBERT MUSEUM

Much more obvious as a resource are the Theatre and Performance Collections of the Victoria and Albert Museum, but don't forget the National Art Library (also in the South Kensington building) which has a wide-ranging collection including a great variety of dance materials. There is much to be found, too, in the V and A's Prints and Drawings Study Room. I tried Search the Collections on its website, vam.ac.uk, that covers all the departments and quickly discovered numerous items relating to Anna Pavlova, including one of her shoes and a copy of the caricature of her by Serge and Nicolai Legat (this is in the Print Collection). Try "Search the Archives" (accessible from the Search the Collections page) as well. This is the route to a listing of the individual archives held in the V and A departments. The Theatre and Performance Collections have

the Akram Khan Company Archive, the Anthony Crickmay Collection, the Contemporary Dance Trust Archive and the London Archives of the Dance, as well as very many other important dance collections, including extensive material covering Serge Diaghilev's Ballets Russes.

any of the institutions offering courses in dance studies, practical as well as academic, have important collections. The Royal Academy of Dance (RAD) houses the Philip Richardson Library, named after the founding editor of the Dancing Times as well as the RAD, who was a keen ballroom dancer and a collector of dance books. The library holds a wealth of materials on dancing past and present, including the archives of the Danish-born ballerina Adeline Genée, first president of the RAD. Go to royalacademyofdance.org and take a look. The Trinity Laban Conservatoire of Music and Dance has the Laban Library and Archive which describes itself as the "largest and most varied open-access specialist research collection on dance and related subjects in the UK". Visit trinitylaban.ac.uk to find the Bonnie Bird Collection (she taught Merce Cunningham, among others) and the Peter Brinson Collection (he was director of Ballet for All, 1964-1972, and a pioneer of dance education) alongside many other dance archives.

The National Resource Centre for Dance (NRCD) is kept within Archives and Special Collections at the University of Surrey. Its collections include the archives of Rudolf Laban, alongside others as varied as the Dalcroze Society and the Natural Movement Archive. Search for more at surrey.ac.uk. The NRCD was also involved in the British Black Dance Archives Project, which ran from 2013 to 2016. The web page (easiest to find with an internet search) provides links to collections held at the >>



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University of Leeds and Birmingham Library as well as the NRCD.

The English Folk Dance and Song Society (EFDSS) is devoted to yet another genre of dance. The Vaughan Williams Memorial Library describes itself as "England's national folk music and dance archive". Among the topics you can explore on the website (efdss.org) is "Historic Dance and Tune Books", which offers digital images of country dance collections ranging from Thomas Bray's of 1699 to Thomas Wilson's of 1809. They also have an extensive collection of the successive editions of *Playford's* The Dancing Master, alongside many books on English traditional dancing.

mong the dance companies in the UK, past and present, it is not always easy to find those with archives. **The Royal Ballet**'s are housed within the **Royal Opera House (ROH) Collections** in Covent Garden (roh.org.uk). It has a great deal of material on choreographers such as Frederick Ashton and Kenneth MacMillan (it is worth noting that papers relating to Ninette de Valois are scattered in various places, including the ROH Collections). Its new Performance Database aims to catalogue every performance at the Covent Garden theatre from the opening of its first building in 1732. This already provides much information about the Sadler's Wells Ballet/Royal Ballet from 1946 onwards.

Other, smaller companies maintain their own archives, for example Rambert (rambert.org.uk). Its collections go back to the origins of the company in 1926, with material on the Camargo Society and Ballet Club formed in 1930 as well as its founder Marie Rambert. This charts the company's changes over the years, including its move from ballet to contemporary dance. English National Ballet (ballet.org.uk) also has an archive recording its history from 1950 (when it was called Festival Ballet) to the present day. The archive of Scottish Ballet is held by the University of Glasgow, among its Special Collections (see gla. ac.uk/myglasgow/specialcollections).

A number of the archives I have referred to can be found on **Archives Hub** at archiveshub.jisc.ac.uk. This resource brings together records for material held in more than 300 institutions across the UK and both complements and supplements the National Archives Discovery catalogue. The entries also provide links back to descriptions on the websites of the individual organisations where the archives are held.

Dance's history is concerned not just with dancing, but also with dance works, dancers, choreographers, performances (with everything needed to create them) and even dance spaces from ballrooms to theatres. It is preserved within a myriad of materials - programmes, playbills, libretti, letters, notations, music scores, photographs, prints, designs, scenery, costumes, shoes, props and much else. Even for modern works, recorded on film or still in the repertoire, we need to turn to other resources to fill in details. For those works beyond recall, every scrap of evidence is vital if we are to recover the dance of the past. The UK has innumerable rare and precious resources that pay eloquent testimony to the wealth of our dance heritage. Go and take a look for yourself.

## A SECOND DANCE Fátima Nollén takes a look at Havana's Ballet Nacional de Cuba REVOLUTION

he island of Cuba, in the Caribbean Sea, has been radiating dance ever since the legendary Alicia Alonso, now nearly 100 years of age, decided to become a professional dancer. So much so that her name and the word ballet run parallel in the consciousness of the Cuban people.

Despite her age, sight problems since 1940 and subsequent blindness, Alicia – just her first name is enough in Cuba – the prima ballerina assoluta, is still general director of Ballet Nacional de Cuba (BNC), the company she founded together with husband Fernando and his brother Alberto Alonso in 1948 as Ballet Alicia Alonso.

The Cuban Revolution, led by Fidel Castro in 1959, gave them financial support promising "art for everyone", thus facilitating also the development of the National Ballet School (run today by Ramona de Sáa), a free school that found talent in every corner of the island. BNC became part of the country's identity, a paradigm of education and culture.

"Dance in Cuba is very popular, not elitist," says BNC dancer Grettel Morejón. "People know about ballet, know their favourite dancers. It's a way for Cubans to escape their problems too," adds Javier Torres, a premier dancer with Northern Ballet who also danced with BNC. "From the beginning, Alicia developed this special relationship between the company and the people, taking ballet to remote places," Torres explains.

Fast-forward to January 2019, when BNC announced Viengsay Valdés, its "primera bailarina" (premier dancer, ranked above principal), would become deputy artistic director. It was perhaps the most revolutionary decision by the Cuban Ministry of Culture this century, and came straight after the company had celebrated its 70th anniversary during the 26th *Havana International Ballet Festival*.



Another reason for the decision was presumably the need to update an internationally acclaimed company. BNC is vibrant and different, with dancers of strong technique and artistry who gain ovations from audiences after every performance. The famous "four jewels" of Cuban ballet – Loipa Araujo, Josefina Méndez, Aurora Bosch and Mirta Plá – were inspirational both inside and outside of Cuba.

The glory and brilliance, however, gradually faded, with the company becoming victim of the country's political and economic situation, embargoes and isolation. Artistically, BNC stagnated; stuck in the past, the company lacked access to new choreographic trends and, naturally, a new generation of dancers who wanted to explore new paths left, either legally or by taking political asylum. As Gonzalo Galguera, artistic director of Ballet Magdeburg and a former member of the now defunct Joven Guardia Ballet, put it, BNC "suffered an artistic recession".

It's important to know the past in order to understand the present, and BNC appears to face an interesting future, with the 42-year-old Valdés making all the artistic decisions. She has a close bond with Alicia Alonso, and was acclaimed by Fidel Castro as "the best *Swan Lake* dancer in the world". In other words, Valdés is a person who, despite her international career, has remained loyal to her country and its political system.

"She [Valdés] is someone with an open mind and at the head of an historic opportunity within Cuban culture to power the creative work of the



Above: Ballet Nacional de Cuba in Act I of Giselle. Top: Alicia Alonso with Viengsay Valdés, Anette Delgado, Sadaise Arencibia and Grettel Morejon.

company," says Galguera, "otherwise BNC risks becoming a museum." Following a competition in Peru, he left Cuba for Berlin in 1989 (without knowing it was a divided city, not generally known in Cuba at the time), without Alonso's permission. The fact he unknowingly chose the Soviet side of Berlin might have been the reason for him being forgiven by Alonso - he jokes - when she asked him to create works for the company in 1995 and 2006. "She had followed my career, and we have kept in touch until now." He also mentions that there is a feeling of "protectionism over the dancers formed in Cuba", almost as if they belonged to them forever.

How did BNC develop? The Alonso trio (Alicia, Alberto and Fernando) studied at the Pro-Arte Society's school founded in 1931. In 1935, the visit to Cuba by the Ballet Russe de Monte Carlo reaffirmed Alicia Alonso's desire to travel to New York to progress her studies. She attended Alexandra Fedorova's classes, studied at the School of American Ballet, and in 1938 made her debut in a Broadway musical, after which she danced with American Ballet Caravan, the precursor to New York City Ballet.

In 1940, Alonso joined the newly formed American Ballet Theatre (ABT), where she famously replaced Alicia Markova in Giselle not long after undergoing operations on her eyes that had kept her away from the stage for a year. That performance catapulted her career, and she became the first Latin-American dancer of international standing. She worked with Bronislava Nijinska, Antony Tudor, Mikhail Fokine, Léonide Massine, Jerome Robbins and George Balanchine, dancing in the premiere of his Theme and Variations. She also danced with the Paris Opéra Ballet and the Ballet Russe de Monte Carlo, and maintained her troupe back in Cuba until the communist revolution. The Alonso trio then returned home to commence the most ambitious cultural and educational project of the small Caribbean island.

Dancers like Carlos Acosta, José Manuel Carreño and Osiel Gouneo, to name just a few, were formed in this tradition and are part of a diaspora that jetéd out of Cuba to land in the highest places in the world's leading ballet companies. As Alicia Alonso once said: "Cuban dancers are like trees, with roots in their country

### A second dance revolution

and branches all over the world."

Proud of his Cuban education, Torres describes his own departure from Cuba as an accident. "The condition, when I asked permission from Alicia to leave Cuba, was that I had to come back for the Havana Festivals [a promise he fulfilled]. She really understood my situation and always had her door open for me," he says. "I needed a change after being at the top of the company from 2004 to 2009. I wanted to grow professionally and personally, and David Nixon offered me a year's trial with Northern Ballet." Torres adds that Alicia remembered him from years before when he complained to her (something unthinkable) about the difficulties of getting transport into work. After their meeting, she arranged a system of buses to collect the dancers. "The great thing about Alicia is that she always listened, even if she took time to answer. She heard everything, but couldn't see the many problems derived from living in a box, in a bubble. That's why I think she defended it," reflects Torres, who considers that BNC gave him everything to be the professional he is now.

What does Torres think of Viengsay Valdés' appointment? "It's really positive she has been given this chance as a reward. Maybe she should stop dancing to focus entirely on the company and find a good team. It isn't only the ballet that has to change, but Cuba's government which manipulates everything. Still, I'm sure she will do a remarkable job despite some expected resistance, particularly regarding discipline - that is so different compared to working abroad, especially if they want to work with foreign choreographers," he replies honestly.

I'm curious to know if Torres has seen the company recently? "Yes, I spent a week with them in Barcelona when they toured Spain, and saw two performances. One, I loved, the other not so much," he answers.

ith dancers leaving, a new openness began a few years ago, with the Cuban government giving permission for BNC dancers to perform abroad. This is the case with premier dancer Grettel Morejón, who has a contract as principal with both Ballet Nacional del Peru and Ballet Magdeburg in Germany. She thinks: "Valdés is very talented and has had an interesting



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### A second dance revolution

career. She is an intelligent woman who can draw up strategies that avoid obstacles. I trust her in her vision for the future of Cuban ballet, and in her capacity for persuasion. All the company dancers will support her because it is our home," replies the dancer whose first experience of ballet was on television.

Answering my questions from Spain, a traditional stamping ground for BNC, Valdés describes the company as a "young group with plenty of potential to continue growing technically and artistically", adding that she tackles her new job, "convinced that everything has to respect the historical legacy of what the Cuban school contributed to the dance world, something that makes us proud. However, I also think we can no longer live on former glories. We need to create new pieces, from current artistic perspectives, to project ourselves into the future and maintain our international standing. This will be a challenge because the company does not have the budget to hire choreographers, pay the rights for all those works dancers dream of dancing, nor the money to stage ambitious new productions. We need to be creative, find new ways, make friends, act intelligently. There is a lot to do," she continues. In a recent newspaper interview, Valdés referred to the possibility of "finding choreographers that could gift their work" to BNC.

One source comments it is the mentality of BNC itself that needs to change. "The government told generations of Cubans that art was free, when in the rest of the world art has a monetary value. Valdés will have to persuade the old guard, and that could make it difficult for her, as they have spent years living in a micro-world."

Valdés considers herself an artist who responds to her times. "I recognise the



great classics are our jewels, but BNC has to show different styles. The dancers need to discover other ways of dancing and moving their bodies, acquire new sensations, tackle works with different aesthetics, meet choreographers; all of it will be stimulating. I will promote a merit system through a new way of working that, ultimately, will benefit the company," she promises.

One big win for Valdés, who plans to "continue to dance while my heart and body allow me", is bringing Alexei Ratmansky's *Concerto DSCH* to BNC, which will open in November. Ratmanksy, ABT's resident choreographer and former director of the Bolshoi Ballet, will start working with the company this month while it also performs Alonso's famous *Giselle* on tour in Mexico.

Valdés has also invited Julio Bocca to help with rehearsals of *The Nutcracker* and act as ballet master with the company during December. "I want to help motivate them and reciprocate the love they gave me for years," says the former director of Ballet Sodre-Uruguay.

hen I ask Valdés how things are working out with Alicia Alonso, whose 100th birthday in December 2020 will be an important international event, she considers any advice offered to her to be "treasure". A





Above left: Viengsay Valdés in *Giselle*. Above right: Alicia Alonso with Viengsay Valdés. Below: Ballet Nacional de Cuba in Act II of *Giselle*.

trip to New York last May saw Valdés meeting with Kevin Mackenzie, artistic director of ABT, as well as Jonathan Stafford and Wendy Whelan, his peers at the neighbouring New York City Ballet, and also their respective executive directors. This indicates both companies will be celebrating Alonso's 100th birthday in 2020 with a gala, details to be confirmed. Choreographer Justin Peck was another port of call towards a repertoire renewal. Valdés also had conversations with the Joyce Theater to explore other opportunities.

Although BNC has a huge repertoire, "some are old-fashioned but others are really good, and I would like to rescue those too", Valdés continues. Recently, choreographers such as Cathy Marston, Annabelle Lopez Ochoa and Peter Quanz have created new ballets on the company, hinting at what is to come.

López-Ochoa's *Celeste* will be part of the programme in November, together with *Love Fear Loss* by Brazilian Ricardo Amarante and *El Poema de Fuego* by the legendary Cuban choreographer Alberto Méndez, which will alternate with Alonso's staging of *Les Sylphides*. Over Christmas and the New Year, Alonso's classic version of *The Nutcracker* returns to the stage.

The 100-strong company has gone through some tough times recently, with dancers making even basic necessities, such as ballet shoes, last forever. In addition, there have been shorter seasons of performances, and no dancing at all for those not on tour. Valdés is finding ways for all the dancers to dance, reviving old traditions such as the company visiting the regions.

Photographs: Top left GABRIEL DAVALOS. Top right NANCY REYES. Bottom CARLOS QUEZADA.

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# A new way of sponsoring art

Jeannette Andersen finds out about the FEDORA awards



n June 28, 2019, the fifth FEDORA award ceremony took place at Venice's Teatro La Fenice. What distinguishes this award for ballet and opera from most others, however, is that the recipients are given the prize money before the production is finished. It aims to create synergies between different art forms, and win new audiences, combining public money from the European Union (EU) with private sponsorship from companies and individuals. It also offers a platform for crowdfunding and a public vote prize.

The award consists of four prizes: one for a ballet production, sponsored

Above: Rambert in *Invisible Cities*.

by Van Cleef and Arpels to the tune of €100,000, which this year went to Rambert for Sidi Larbi Cherkaoui's *Invisible Cities*. One for an opera production is sponsored by Generali (€150,000), and another is for an educational ballet or opera project (€50,000). The final prize is decided upon by a public vote on FEDORA's website and includes a crowdfunding campaign. This year, the winner was the French company La Fabrique de la Dance for *Touche le Ciel – Dance and New Technologies,* an arts education programme based in Paris.

I talked to Edilia Gänz, director of FEDORA, about the awards, which were initiated by Jérome-François Zieseniss in 2014, as well as its aims, structure and the organisation's vision of the future.

#### JA: What is the goal of FEDORA?

EG: We want to help new creations reach the stage and encourage artistic collaborations between ballet companies, opera houses and artists; to stimulate co-

#### The FEDORA Awards



productions and touring, so that a work can reach a wider audience.

The unique thing about the prize is that it's given to a work during the creation process, before it reaches the stage and has proven its success. We do this to help get a project off the ground and encourage other sponsors or donors to invest in it.

### JA: What are your criteria for selecting an unfinished work?

EG: The application should be in written form and include the artistic concept and a business plan. It has to be a co-production, either between different theatres or organisations, or between artists from different areas. What the jury looks for is artistic quality; innovation – is the work offering a new approach or interpretation to the world of dance?; internationality – will it be possible to bring the work to the international stage?; scale – can the work be performed by other companies or brought to other countries?; visibility – are the venues involved providing a platform for the artists?; and emerging artists – we place great importance on giving these artists the chance to work alongside established artists. Emerging is not only defined in terms of generations; it could also mean artists coming from different fields. What's important is the intercultural exchange and dialogue, and an interdisciplinary approach.

#### JA: Who can apply?

EG: An individual artist cannot apply on their own. It has to be a legal entity. We work together with Opera Europe, which has 80 members: ballet companies, opera houses and festivals in 20 countries. These members can apply. Our next deadline is between September and December 2019.

#### JA: Who makes up the jury panel?

EG: It's composed of experts from different nationalities and backgrounds in the field of ballet, and it changes each year. This year we had seven jury members: Ted Branson, director of Dutch National Ballet; Laurent Hilaire, director of the Stanislavsky Ballet; Nicolas Le Riche, artistic director of the Royal Swedish Ballet; Judith Mackrell, the *Guardian*'s former dance critic; Kevin O'Hare, director of The Royal Ballet; Johannes Ohman, director of the Berlin State Ballet, and Nicolas Payne, head of Opera Europe.

#### JA: The jury seems to favour productions from the UK. This year two British productions and one French were nominated and last year the Sadler's Wells production of William Forsythe's *A Quiet Evening of Dance* won. Could this be because of Brexit?

**EG:** No. It was just that the UKbased productions were very strong in the last two editions. Besides, the jury was different last year.

#### JA: FEDORA is sponsored by the EU with €2 million over four years. If the UK leaves the EU, will British productions still be eligible?

**EG:** Yes. We see our organisation as a European organisation. We want to encourage collaborations between different countries and institutions, and we want to strengthen connections beyond politics. In the

Above from left: Rambert in *Invisible Cities*; American Ballet Theatre in scenes from Alexei Ratmansky's production of *The Sleeping Beauty*, with Isabella Boylston as Princess Aurora and Joseph Gorak as Prince Desiré.



past we have also had winners from outside of Europe, for example, Alexei Ratmansky's *The Sleeping Beauty*, which he created for American Ballet Theatre, and Sharon Eyal, who is based in Israel, has also won. We don't exclude anyone because of nationality.

### JA: What will happen when the four years are over?

**EG:** The money from the EU comes from Creative Europe and the time frame has just been extended for another four years until 2027. Apart from the money from Van Cleef and Arpels, we also receive money from private sponsors.

#### JA: Which are used for?

EG: In part, the education prize which we initiated last year. €50,000 is given to a project with a social impact, such as bringing dance or opera to children who are not necessarily exposed to those artforms.

### JA: On your platform, the public can vote. Why is this important?

**EG:** Here we showcase all the shortlisted projects to the general public and give them the chance to

vote for their favourite project. The projects that get the most votes in each category receive funding from us for a crowdfunding campaign. It's important because it makes projects visible to audiences all over the world. This year 23,000 people voted from 96 countries.

### JA: What are FEDORA's plans for the future?

EG: Next year we will add a prize to encourage digital innovation that will give artists new ways of expression and storytelling. We are also launching a transnational giving system, which enables donors from abroad to make a donation to a project in a different country and receive a tax receipt. The idea is to make cross-border giving and philanthropy in Europe easier.

EDORA sees itself as a complementary model to public funding. Its aim is to create a community around the various projects and an awareness among audiences of what it takes to bring a performance to the stage, which – it hopes – will ultimately lead to a bonding between artists and audience. Part of the funding from Creative Europe invested in communication and digital marketing is aimed at pushing content towards people who might not otherwise be interested in ballet and opera. Last year, it reached one million people digitally, which, as Gänz stresses, is not the number of likes on social media, but the number of people who interacted with the website.

Embedded in Opera Europe, FEDORA is focusing on productions that can be brought to the stages of the organisation's membership. Although it boasts innovation, so far the recipients are among mainstream choreographers – Sidi Larbi Cherkaoui in 2019, William Forsythe in 2018, Sharon Eyal and Gai Behar in 2017, Christian Rizzo in 2016 and Alexei Ratmansky in 2015.

Nevertheless, a FEDORA award is an important prize, offering a muchneeded supplement to dwindling public funding, both for performances and educational work. With its many activities and, within its framework, it opens up the possibilites for new co-productions and co-operations, and reaching new audiences.

### For more information, visit fedora-platform.com.

# PACKING A PUNCH

## **Graham Watts** meets street dancers Lil Buck and Jon Boogz

on Boogz and Lil Buck are two of the biggest names in street dance: Boogz is the popper cited as a big influence by Max Revell, BBC Young Dancer of 2019; and Buck (real name, Charles Riley) is the star of Memphis jookin. The extensive list of their independent collaborations includes work for Versace, Gloria Estefan and Madonna, but, since 2015, they generally come as a pair, having co-founded Movement Art Is (MAI), an organisation that aims to elevate the educational and social impact of dance.

"We want to stretch people's perception of what street dance can do," Buck explained when I met the pair during the Despertares Impulse *Festival* in Guadalajara, following an open-air workshop in which they galvanised hundreds of young Mexicans into a huge pop-up street battle. Popping grew out of the social funk dance scene in California in the late 1960s, quickly gaining a nationwide audience through the popular television show, Soul Train. Dancers isolate and contract muscle movements to pulsate rhythmically in sudden spurts (or "pops"). Memphis jookin came later, transitioning from gangsta walking in the 1980s, exclusively developed in the hinterland of Elvis

Presley's home city; it's a freestyle street dance typified by rhythmic bounce, sliding, toe spins and stalls, sometimes referred to as urban ballet. Michael Jackson's trademark moonwalk is a popping move called the backslide.

As children, Boogz and Buck were heavily influenced by both Jackson and *Soul Train*. "I started off being obsessed with Michael," explained Boogz, who regularly wears hats in honour of his hero (he co-owns a distinctive fashion line, Yoggx). "My uncle did a style of dance called locking and he had stacks of *Soul Train* tapes, which showcased the same popping, locking and boogaloo moves that inspired Michael."

Buck was born in Chicago; Boogz in Philadelphia, although he "bounced around a lot" as a child, eventually landing in Miami. Both youngsters were also heavily influenced by a popping artist, Mr Wiggles (Steffan Clemente), a member of Rock Steady Crew and the Electric Boogaloos. "When I was living in Baltimore, aged around 11," remembers Boogz, "one of my first mentors, Corey Ruff, brought a Mr Wiggles tape home and it blew my mind. I'd never seen anyone have that control over their body."



Both men honed their craft on the streets, or more specifically in parking lots and empty skating rinks. "Battles were the heart and soul of jookin," explained Buck. "We would record ourselves battling and those tapes would be distributed from the back of the truck." He cites his influences as Daniel Price, Mariko Flake (aka Dr Rico), Caviar Taylor and Jah Quincey. "They just passed this torch onto us and we now have the resources to actually make a living from jookin; if it weren't for them, we wouldn't be here."

Boogz's dance career had similar beginnings. "Miami has a huge b-boy

scene and they used to hold popping showcases at the b-boy battles. We were the undercard, not the main event." His early mentors were those competitors. "I was inspired by my rivals," he explained. "I was competing against great guys like Aqua Boogie. You saw what they did well and knew what you had to practise so you could beat them. We were all feeding off each other. The first thing was to be the best in the neighbourhood. That was your goal and then you realised the world's a lot bigger than Miami."

he pair discovered there was not enough opportunity in Memphis

and Miami to achieve their dreams, so moved to Los Angeles within a year of each other, performing on Venice Beach and in Santa Monica, collecting money in buckets. They met in 2010 at the Debbie Reynolds Dance Studio founded by the very same star of Singin' in the Rain - and immediately admired each other's styles, discovering a shared passion to use their movement artistry to highlight important issues. Buck invited Boogz to perform with his group, but Buck's career trajectory was soon to take him on tour with Madonna and perform in the US and China with Yo-Yo Ma, with whom he created a



celebrated performance of *The Dying Swan* (also performed as a jookin/ballet duet with Nina Ananiashvili).

The mutual affection for Michael Jackson led to back-to-back contracts working for Cirque du Soleil in Las Vegas. Buck was in the original cast of Michael Jackson ONE for nine months and, in 2013, was succeeded by Boogz who stayed for three years. The men are driven to use their movement skills to pack a punch in powerful, sociopolitical messages and this brings the discussion back to Jackson. "He's been at the root of our journey since the beginning," explained Boogz. "He was our first inspiration, and we reconnected through the ONE show. Michael had songs that touched on powerful issues such as climate change. We want to focus on the issues that impact on our communities,

like police brutality against African Americans and the mass incarceration of minorities. This is stuff we grew up with, and we can now use our platform to flash a light onto things we witnessed in our neighbourhoods."

Buck picked up the theme. "At heart we are freestyle improv dancers and do what we feel." MAI is keen to reposition the dance artist, using film as the medium for the message. "We have been influenced by people like Gene Kelly and Fred Astaire," added Buck. "These guys combined dance, film and story-telling. Dance is a tool for educating people, with powerful narratives that mean something and have value behind them. That makes our movement and the appreciation for it, more impactful."

Their first foray into dance on film was *Color of Reality* (2016), written,

directed and choreographed by Boogz, and performed by the pair within an extraordinary set painted by Alexa Meade, creating visual storytelling that is a powerful protest against the gun violence that haunts the US. Boogz also co-directed and choreographed Am I a Man?, a 2017 film that focuses on the prison population in the US that has quadrupled in the past 40 years, with more prisons than schools and 75 per cent of all inmates in Federal penitentiaries being Black or Hispanic. Boogz is keen to grasp this opportunity. "We're lucky to be able to branch out into the art world, creating content that is new to street dance culture. We're in it for the message, for the passion and the power."

**S** treet dance is barely 50 years old, but it already has a history of

legendary performers. Both Boogz and Buck are conscious of their place in this narrative and keen to be at the forefront of change. They are concerned about a move to codify street dance, bringing discipline to forms that are essentially freestyle. "Street is always evolving," Boogz explained. "We will dance to a classical song because we like it, but people tell me that's not popping, you gotta keep it real. When Boogaloo Sam or Mr Wiggles were creating moves, no one was telling them not to do that; they were the pioneers. As the forms have become structured then people tend to put strict rules on them, creating boundaries, but the music is different; the fashion is different; the expression is different. Sometimes, I'll hit rounds in honour of the old guys; I'm purposefully going to pop like I'm in the 1980s because I

remember being a kid, watching VHS tapes of those dancers and wanting to move exactly like them. Other times I'm, like, forget your rules! Buck might mix in a b-boy move and people will say that's not authentic jookin. He's evolving it, he's expanding it and he's gonna stretch the style out so that 15 years from now, jookin is going to be 20 times more amazing than it is today."

Buck has always been open to different styles, incorporating breakdancing and gymnastics into his movement vocabulary and utilising ideas from Twyla Tharp and Martha Graham. "I took ballet for four years to empower what I have with jookin. All these diverse experiences have helped me grow as a dancer. I was also inspired by Bruce Lee as a kid. He made jeet kune do out of a bunch of different combat styles. I want to be the same with dance and I know I can't do that with just one style."

: Lil Buck (left) and Jon Boog

right). Above: Jon Boogz and Lil Buck in the film *Color of Reality*.

Boogz and Buck are aware of their roles as mentors for the next generation. "It's scary," says Buck. "I'm still in awe of the guys that inspired me, but when I go back to Memphis it's humbling to see all these young kids on their toes, doing my moves. It's like being a parent, only with a whole city of kids that are influenced by you. It's a great feeling but also a huge responsibility that we're both willing to take on because we're so passionate."

"We're not ready to pass the baton yet," added Boogz, "we're still in the race, but it's more than passing on knowledge as others did to us. We connect through stretching out the boundaries and the impact of our dance forms."



### 2019/20 SEASON

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SUMMER 2020 DON QUIXOTE (Acosta)

Momoko Hirata as Giselle © Bella Kotak

# 2019/20 2019/20

## Dance Scene Performances reviewed from around the world



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# **United Kingdom**

#### MADHEAD

National Youth Dance Company, Sadler's Wells, London – July 19, 2019

#### THE FINAL PERFORMANCE IN

the summer tour of National Youth Dance Company (NYDC), choreographed by 2018-19 guest artistic director Botis Seva, took place at Sadler's Wells on July 19. Presented with no small challenge, Seva's task was to create a work on the 28 young dancers from across England, all between the ages of 15 and 24, as well as ten returning dancers from previous editions.

Offering his young performers a taste of things in a real life company, Seva was assisted by four members of his own Dagenham-based collective Far From the Norm. A programme note explains that training included demanding fitness work, including a "mini-boot camp" of high-intensity exercises, running laps and sprinting, while a pre-show documentary revealed both the challenges faced by the dancers and the enthusiasm with which they met them.

With a choreographic style fusing contemporary dance, hip hop and physical theatre, Seva, who follows in the footsteps at the NYDC of guest artists such as Akram Khan, Sidi Larbi Cherkaoui and Jasmin Vardimon, came across as likeable and down-to-earth in the film. At just 27, the London-born choreographer is not so very much older than his young dancers. "When they're treated like kids, we get kids," he says. "Treat them like human beings - like adults - and let them speak their truth."

Inspired by an earlier work, *Woman of Sun*, with which Seva was not entirely satisfied, *MADHEAD* is divided into three parts. The opening is very dark and very loud, and it takes a while to identify a group of immobile dancers clustered together on the left of the stage. With the drone of Torben Lars Sylvest's score summoning a sense of dread, "Warhead", the opening segment, has a militaristic feel with the dancers in Ryan Dawson-Laight's khaki costumes and their "leader" in navy.

The movement is warlike too - grounded, guarded and impressively synchronised. The dancers scuttle on the floor like insects or crawl along as if fighting trench warfare. Their leader holds power over them but the setting is uncertain - sometimes their world feels like a factory, at others a spaceship; at different points, it made me think of Hofesh Shechter's Political Mother and Charlie Brooker's Black Mirror futuristic and dreadful.

Things get lighter. A later segment, "Oldhead", explores aging with 17-yearold Ethan Hurip, a tall dancer, hunched over a walking stick rolling his head with impressive

Below: National Youth Dance Company in Botis Seva's MADHEAD. isolations – the movement somehow both funny and sinister. At times, the walking sticks double up as rifles, and at one point a dancer rises in the air as if shot, a seeming reference to street violence. At another, the dancers adopt the stooped galloping motion of the flying monkeys in *The Wizard of Oz* – another sinister touch – and repeat the refrain of "shh", fingers to their lips.

In truth, I rather began to lose the thread. There's a costume change around the final third - the last segment is simply "Madhead", Seva's nickname when he was young - with dancers in street clothes such as leather jackets and trainers. The vibrancy of these costumes contrasted with the dullness of the soldiers' uniforms, which could be interpreted as the exuberance of youth versus the drab uniformity of age. Plastered-on grins, dancers repeatedly giving the audience the "thumbs-up" and a cheerful moonwalk reinforced the idea of this ebullience versus oppression, but the forced jollity had a malevolent edge, too.

What I took from MADHEAD, more than anything, was the ominous atmosphere of the piece, and the impressive synchronicity of the large ensemble, as well as delicate moments of individuality in the solo spots. It would have been nice to see even more of the latter. While there wasn't a huge amount of hip hop in the work overall, I enjoyed the athleticism and power of the krumpinspired moves towards the work's close and it was rewarding to see the young dancers let loose in a well-deserved celebration of all their hard work.

NICOLA RAYNER





Navadal 2019

Akademi, Purcell Room, Southbank Centre, London – July 20, 2019

#### The Shape of Stillness

Vena Ramphal, October Gallery, London – July 24, 2019

#### THE STORY OF SOUTH ASIAN

DANCE is not confined to South Asia alone; and its diversity may well be even more pronounced elsewhere. I watched two very different programmes of Indian dance in London this July: they might have come from different planets.

Lasting no more than an hour, the performance presented by Akademi at the Purcell Room on July 20 demonstrated the abundance and good health of several Indian genres in the UK: Kathak in particular. Four days later, Vena Ramphal's solo recital, *The Shape of Stillness*, prompted enthusiasm and admiration from her audience at the October Gallery; I'm sorry I was a dissenter.

Akademi, the Londonbased organisation of South Asian dance, is celebrating its 40th anniversary: it's evidently flourishing. This event was the culmination of Navadal 2019, Akademi's national South Asian youth dance competition. (Navadal is Hindi for "rising shoots".) Everything looked professional, sophisticated, brimful of pride in South Asian cultural heritage. New to the work of Akademi, I felt I was plunged straight into a whole British Asian world; I hope to experience more in months and years to come. Three winners performed (two in Kathak style, one in Bharata Natyam). They shared the programme with four other talented young dancers in Indian styles from across the UK. Each dance was between six and eight minutes in length.

Two of the winners represented the 13 to 18 age range: one being a group, Kriti Kala Mandir, the other a soloist, Aishani Ghosh. Kriti Kala Mandir, consisting of five young women, danced

*Trivat,* choreographed by the group's teacher Ashwini Kalskar in Kathak style. Kathak is the dance genre traditionally associated with the courts of central and northwest India. "Tri" means "three" in Sanskrit; "trivat" expresses the trinity of music, percussion and nritya (dance). The choreography showed how patterns and rhythms can intersect; the five performers were marvellously adept in Kathak's intricate metres and its contrasts between speed and sculptural stillness.

Next, Aishani Ghosh danced the solo Pradosha in Bharata Natyam style. Bharata Natyam is the genre deriving from the south-eastern state of Tamil Nadu: its footwork and upper-body gestures often show an exceptionally three-dimensional address into space, as the dancer powerfully addresses right, left, front, and behind. "Pradosha" is the name of the 13th day of every fortnight in the Indian lunar calendar; the dance depicted Lord Shiva

#### Above: Jaina Modasia

during a pradosha. Ghosh – one of the five finalists of the BBC's 2019 Young Dancer competition in the South Asian category – is skilful, lissome, fresh: her dramatisation of Shiva, the god whose dance combines creation and destruction, was intriguingly multifaceted.

The third and last Navadal winner, this time from the age range 19 to 25, was another Kathak exponent, Saloni Saraf, dancing a fast-paced taraana (melody) choreographed by Maulik Shah and her teacher Sujata Banerjee. Saraf is already a marvellous exponent of Kathak's complex skill in turns. She delivers turns that travel around the space, turns that keep going on the spot, and turns that revolve one way and then the other - always with the ability to stop still with decisive control. The co-existence of stillness and movement is fundamental to all South Asian dance; I continue to learn about this. Saraf is

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#### **United Kingdom**

also a mistress of sending energy rippling through her back and arms; and when she stands immobile in a gestural position, she radiates power.

Two of the programme's four other young dancers were Kathak soloists too, one female, Jaina Modasia, and one male, Shyam Dattani, both BBC Young Dancer contestants, Modasia from 2015, Dattani from 2017. Modasia presented Chaap Tilak (choreographed jointly by herself and her teacher Sujata Banerjee); Dattani's was Udaan. The purist in me needs to point out that, even more than other Indian genres, Kathak benefits from live music: the jazz-like interplay between dancer and musician can be phenomenal. I grant that this occasion made live music impossible; and these two, like Kriti Kala Mandir and Saraf, were mature

Below: Right Shyam Dattani. Left Young dancers perform in Navadal 2019. enough artists to show many of Kathak's qualities even to taped music.

The whole programme began with a solo in Bharata Natyam style, danced by the 20-year-old Shree Savani, a finalist in BBC Young Dancer 2019. This, Hari Tum Haro, depicted aspects of the complex mythological story of Draupadi (wife to five husbands, a central figure in epic conflicts). In the "abhinaya" (expressional) sections of the dance, Savani switched between multiple characters: one of the most enthralling features of Indian dance, here already, arrestingly shown. Just the programme details alone say so much about the layers of cultural history these dances can involve. Savani's guru, Bhagya Lakshmi Thyagarajan, had choreographed Hari Tum Haro and composed its music, to a bhajan by the 16th-century female mystic Meera Baj. Amid these Kathak

and Bharata Natyam

dances, it was good to see a Mohiniattam solo. Mohiniattam is a genre for women from the southeastern state of Kerala. Like Odissi (from the eastern state of Odisha or Orissa), it was largely extinct by the end of the British Raj; like Odissi, it's been reconstructed - to some degree, reimagined. It has an immediately recognisable style all of its own: as soon as you see those circular swayings of the body (the pelvis as well as the spine keep the body in motion, like a boat and its sail on the sea), you know which kind of Indian dance this is. In this case, the solo, Navarasaanjali, choreographed by Sreedevi Rajan, was danced by Pallavi Anand: apart from the fullness of texture with which she delivered those swayings, she also makes plenty from the abhinaya passages (the title "Navarasaanjali" means the nine permanent

emotions of Sanskrit), with eyes and brows suddenly making the face potent.

#### ANY ONE OF THESE

Akademi dances had more substance and contras than the recital by Vena Ramphal, though that lasted as long as them all put together. When Ramphal spoke about it afterwards, she made The Shape of Stillness seem a powerful meeting of mindfulness and physicality, an entry into a pre-lingual condition. While I was watching her perform it, however, it seemed an essay in stylistic dilution, fragmenting and softening elements of Bharata Natyam so that everything became wispy and monochrome. Where good Bharata Natyam gives you style, this offered mere stylishness, with the dancer drawing our attention to how prettily she executed details because there was nothing else to show.

ALASTAIR MACAULAY





The Crucible Scottish Ballet, Playhouse Theatre, Edinburgh – August 3, 2019

#### THE CHOREOGRAPHER

HELEN PICKETT has given Scottish Ballet a glorious birthday present for its 50th year in her new, elegant and turbo-charged production of *The Crucible*. Arthur Miller's 1953 classic play famously used the 17thcentury witchcraft trials in Salem, Massachusetts, as a metaphor for the witch-hunt of communist sympathisers led by Senator McCarthy.

You don't really need to know this, however, any more than you need to know the play in detail - in fact, it's best to leave all this at the door. Pickett has filleted the play for its emotional and dramatic heart, and in doing so reveals it to be startlingly of the moment. Themes of false accusation, the community's fear of the other, and the shocking ease with which human beings turn on one another are even more urgent today than in the 17th century or in 1953. In addition, Pickett really ratchets up the tension.

Abigail (a lively and impetuous Constance

Deverney) is that dangerous thing, a girl on the verge of womanhood. Besotted with her employer John Proctor, and convinced her love is reciprocated, she seduces him into an affair. Initially resistant to Abigail's come-hither solo, Nicholas Shoesmith's upright Proctor risks a single kiss, which propels them both into a passionate and daring pas de deux. He swings her around with abandon: she clings to him, legs scissoring round his body in moments of glorious possession. Inevitably, however, wife Elizabeth (Araminta Wraith) discovers the affair and dismisses Abigail, setting in train a Greek tragedy of revenge, violence and hypocrisy.

Where the seduction pas de deux was all attack and high lifts, that between husband and wife as John tries to make amends is slow, sinuous and tender: although some moves echo the earlier encounter, it's in a different choreographic key. Regret winds through Shoesmith's every move, while Wraith's subtle reading of Elizabeth is remarkable, throwing off fragility and growing through anger and humiliation to wary

Above: Dancers of Scottish Ballet in *The Crucible*.

acceptance. A faultline, however, has opened up in their relationship.

At the meeting hall, a corps de ballet of women in neat white caps and sombrely clad men worship, pray and give thanks under the stern direction of the **Rev Samuel Parris (Thomas** Edwards) in a uniform, ritualistic style that, while it has elements of folk dance (as does the score), is oddly threatening. This is clearly not a place for anyone, literally, to get out of line. Ironically, it's Parris' servant Tituba (the excellent Cira Robinson, a guest artist from Ballet Black) who unintentionally sparks off the tragedy by leading the village girls into the forest, where scary storytelling shadow puppets projected on the backcloth (well done, lighting designers David Finn and Scott Bolman) – ends with the girls dancing themselves into a naked frenzy.

When accusations of witchcraft prompt the summoning of witch-finder Hale (Bruno Micchiardi), the meeting house erupts in mayhem as fear and spite drive the girls to hurl accusations. In a whirl of convulsive movement girls are running, screaming and pointing: Tituba is manhandled, others are lifted, carried...

It's almost a relief to move in Act II to the courtroom. where Christopher Harrison dominates proceedings as an awe-inspiring Governor Danforth. Abigail's plotting has incriminated Elizabeth and the Proctors' private shame is exposed, leading them inexorably to the terrible personal dilemma at the heart of the play. It is at this point I raise my only minor quibble: without the benefit of dialogue, the complexity of motivation is perhaps not entirely clear. What is clear is the sweet sadness of the Proctors' final pas de deux, as the action shrinks from the public melodrama to the personal.

Pickett's choreography throughout is never less than thrilling: dancers are often on pointe and classically poised, but there are quirks too, and passion runs through every move. Peter Salem's extraordinary score – by turns urgently percussive, eerily screechy and sweetly romantic in the strings, with cello undertones throughout – matches the choreography moment for moment.

Apparently Miller disliked the inaugural production of his play because it was "too stylised": what would he have made of Emma Kingsbury's pared-down bare stage with just a few benches and chairs carried on and off to indicate locations? Champion of freedom as he was, I hope he'd have realised that Scottish Ballet has taken his play by the scruff of the neck and shaken a modern classic out of it.

#### **United Kingdom**

#### The Bright Stream

Bolshoi Ballet, Royal Opera House, Covent Garden, London – August 7, 2019

IN THE LYRICS OF their 1979 punk hit, Ian Drury and the Blockheads cited the Bolshoi Ballet as one of their "Reasons to Be Cheerful". I was reminded of the song when watching the Bolshoi on the opening night of Alexei Ratmansky's comic The Bright Stream on August 7 during the company's season at the Royal Opera House, Covent Garden. It's a delightful work: light, happy, tongue-in-cheek, cheerful and life-affirming, and it was a pleasure to reacquaint myself with the ballet again after more than ten years.

Danced to a gorgeous, tuneful score by Dmitri Shostakovich (wonderfully played by the Bolshoi's own orchestra, conducted by Pavel Sorokin), the ballet is set in the 1920s on the Bright Stream collective farm during harvest festival. Zina, the collective's morale officer, and her husband, Pyotr, an agricultural student, welcome a Ballerina and a Classical Dancer to the neighbourhood who have arrived to entertain the local people. It turns out that Zina and the Ballerina are old friends from ballet school, and they happily resume their friendship with some sweetly touching dances. Pyotr, his head turned, becomes overly friendly with the Ballerina, but she and Zina join together in sisterhood and the rest of the story is made up of lover's tiffs, disguises, cross-dressing, night-time assignations and mistaken identities, very similar, in fact, to some of Shakespeare's comedies or Mozart's Marriage of Figaro.

Ratmansky has created sparkling dances for the

work, his choreography drawing as much on the elegant movements of the Bournonville repertoire as it does on old Soviet ballet styles, and the Bolshoi of today bring to the work lightness and energy, the dancing spry, refined and effervescent. This was especially true of the reedslim Daria Khokhlova, radiantly elegant as Zina, her limbs as elastic as saplings, and also of Igor Tsvirko as a handsome, cocky Pyotr, his big jumps and smooth pirouettes immaculately placed and finished with a cheesy grin. Ekaterina Krysanova was dazzling as the Ballerina, her swift fouettés and turns covering the stage in a flurry of movement, whilst Ruslan Skvortsov as the Classical Dancer not only brought bravura to his difficult solos, but proved something of a star turn as a drag ballerina in the second act.

Both Khokhlova and Tsvirko are in the new-style mould of Bolshoi dancer that has emerged over the past

Below: Daria Khokhlova as Zina and Igor Tsvirko as Pyotr in Alexei Ratmansky's *The Bright Stream*.

decade; they are quick, lean, dexterous and fleet-footed. In The Bright Stream, dancing of this quality brought a smile to one's face, but it seemed less persuasive in the Bolshoi's older blockbusters also performed at Covent Garden, but to which Dancing Times was not invited to review. I felt Yuri Grigorovich's Spartacus and Alexei Fadeyechev's production of Don Quixote were underpowered this time, the dancers - with some notable exceptions lacking the exciting Bolshoi physicality of old. JONATHAN GRAY



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#### **United Kingdom**

#### **Romeo and Juliet**

New Adventures, Sadler's Wells, London – August 9, 2019

#### WHILST IT MERELY HINTS

at Shakespeare's play (no star-crossed lovers, feuding families, forced marriage), Matthew Bourne's *Romeo and Juliet* is astonishing and compelling. His usual, masterful storytelling is at its very best here, climaxing in unexpected ways and prompting such acute emotions that tears coursed down my face at the end.

Set in the Verona Institute, a building where young offenders and the mentally ill are confined, the action gets under way at a pace with Sergei Prokofiev's "Dance of the Knights", part of a re-orchestrated and re-arranged score by Terry Davies for just 15 multi-skilled musicians. Initially sceptical about how this might work, the strength of the sound emanating from the pit was as surprising as the drama on stage, and any doubts were quickly dispelled.

Lez Brotherston's clinical, two-tier, shiny white sets frame the action brilliantly and enable the ever-present tension to smoulder throughout. Superb lighting design by Paule Constable captures the volatility of each scene with subtlety.

Juliet (Cordelia Braithwaite) is already an "inmate" alongside Mercutio, Balthasar, Mercutio's boyfriend (Jackson Fisch), and Benvolio (Harrison Dowzell). Romeo (Paris Fitzpatrick) is dumped unceremoniously there by his politician parents who clearly view him as a problem. The youths are guarded by Tybalt (Dan Wright), a brute of a man who appears as troubled as his charges. In an

unfortunate accident on press night, Reece Causton, who had been originally cast as Mercutio, injured himself in the early stages of the performance. Bourne took to the stage to report that his replacement would be there after a short pause, and sure enough, Ben Brown leapt to the challenge and the show went on seamlessly.

From the outset, the atmosphere is intoxicating. The action is intense and concise, with Bourne's straightforward vocabulary emphasising the powerful score with rhythmic marching and stark shapes. As the inmates' medication is robotically distributed, Juliet is singled out by Tybalt and, we are led to believe, raped by him off stage.

There is little time to digest this properly before the Rev Bernadette Laurence (Daisy May Kemp) has organised the institution disco. This creates the opportunity for Romeo and Juliet to meet and fall in love. What is famously the "balcony" pas de deux, here is an emotionally fulfilling duet that simmers with young love. The couple fall over each other with eagerness and sweeping, graceful movements, delivering the world's longest kiss, whilst rippling over each other's bodies and negotiating the set with feverish ardour.

There's plenty of humour too, but it all starts to go badly wrong when Tybalt, fuelled by alcohol, finds that Juliet has fallen for Romeo. In an uncharacteristic show of weakness, he falls to his knees, only to be openly mocked by the inmates. Tybal's anger is unleashed in a terrifying tour de force from Wright, his blistering fury towering above the cast. The ensuing murders are brutally shocking.

Romeo is left to take the blame. It seemed as if he was about to be sent home for bad behaviour, but his ensuing manic episode ensures he remains. There's a nod to Kenneth MacMillan's *Romeo*, when Juliet sits on her bed in stillness contemplating her next move, then begging the compassionate Rev Bernadette to engineer a meeting between the two young lovers. What follows is some of the best theatre I have seen in years. Juliet is triggered by the memory of her trauma with Tybalt and "sees" him chasing her around the building. I will not reveal the heartbreaking ending here, but, of course Romeo and Juliet die, as we know they will. Take heed, though, the impact lasts long after curtain down.

The cast is young, making the story appear ferociously real. However, it was Braithwaite and Fitzpatrick who sucked the oxygen from my lungs. Profoundly moving, they offered palpable, harrowing performances that at times were agonising to watch. This production cannot fail to touch the senses and, after all, isn't that why we go to the theatre, to be completely transported? Bourne, his team and his committed company have yet another success on their hands.

**DEBORAH WEISS** 

Below: Cordelia Braithwaite as Juliet and Paris Fitzpatrick as Romeo in Matthew Bourne's new production of *Romeo and Juliet*.



#### **Dance Scene**

# International

#### Colours International Dance Festival

Various venues, Stuttgart – June 27 to July 14, 2019

#### BACK FOR ITS THIRD

EDITION, Stuttgart's *Colours International Dance Festival* again featured a marvellously eclectic programme at the Theaterhaus, plus participatory and sitespecific events across the city including a joyous afternoon in the gardens of the Villa Reitzenstein, the residence of Baden-Württemberg's prime minister that are rarely open to the public.

It was the premiere of Akram Khan's Outwitting the Devil that everyone was waiting for, however, and it does not disappoint. Inspired by a fragment of the Sumerian Epic of Gilgamesh found recently in Iraq, it's a trip into darkness. The story of what happened when Gilgamesh cut down a cedar forest, slaughtering its guardian, and then building a monument to himself is a tale of the powerlessness of even a king against the gods, but Khan's work is as much an eco-parable for today, a gloomy warning about the rape of the natural world and man's future.

The piece plays out amid a set of masonry slabs and broken clay tablets. Smoke hangs ominously in the air. Full of the noises of collapsing buildings, other thunderous rumblings, and mournful echoes, Vincenzo Lamagna's sound accompaniment bores into the head.

The multinational cast are fantastic as they breathe dramatic life into the myth. As the old king wandering through the wreckage of the world, Dominique Petit cut a desperate figure haunted



by his deeds. Sam Pratt, cleverly costumed to look taller than the rest, represents humankind, taking an axe to the forest. As Humbaba, guardian of the forest, the lean and supple James Vu Anh Pham symbolised perfectly the animal world - until killed by the two eco-vandals. Andrew Pan is perfect as Enkadu, the quiet domesticated wild man until persuaded by Gilgamesh to join him on his ruinous path. As Kali, goddess of creation dressed in bright orange, Bharata Natyam dancer Mytilli Prakash provides the one splash of colour, but even she cannot stop the carnage. Finally, as the gods' unbridled anger bursts forth, the spirit of the forest - the delicate Ching-Ying Chien - is full of body-shaking, hair-flying fury as she rails at the destruction of the world. *Outwitting the Devil* is bleak, dramatic and haunting. It

will take your breath away. Also holding up a mirror to humanity and the fragility of life, albeit in a very different way, was *May B*, the classic, timeless tragi-comedy by **Maguy Marin**. The attention to detail in the group of haggard souls lost in the maze of life, not knowing where their existence will lead next, is staggering. The characters are poetically precise as they seduce, make war, celebrate, love and cry, help each other and give up; and eat cake. Grotesque and sublime in equal measure, it was quite transfixing.

Folia by Mourad Merzouki was tremendous too. Take hip hop as a base, mix with plenty of contemporary dance and a dash of pointe work, then layer it all with a faded Baroque grandeur and live music of the period. The result is a theatrical treat as Merzouki finds unexpected connections between the different dance styles, and across time.

Ballet BC were, as expected, superb, although for all the graceful beauty of Crystal Pite's Silent Echo and the street-like energy and super solos and duets of Emily Molnar's To This Day, I was most taken by Sharon Eyal's Bedroom Folk, an intricate mix of the robotic and fluid to a relentless beat. The clonelike ensemble was perfectly unified, interruptions and dashes of humour providing moments of relief.

Pantsula is frequently used as a campaign tool, and *Via* 

Above: Dance at Stuttgart's Villa Reitzenstein

Kanana by Gregory Maqoma and Via Katlehong certainly doesn't hold back in its statement about corruption in South Africa. How you say something is all important, though. The rhythm and energy of the dance, the way the cast reached out to the audience, not only made for a hugely enjoyable show but meant the message hit home all the more effectively.

The dancers of Kyle Abraham's AIM showed plenty of grace and strength of another kind. Doug Varone's Strict Love is all formal precision and expressive arms, but I particularly fell for Abraham's own perfectly named Quiet Dance. With the mood suggesting a relaxed late-night piano bar, the choreographer himself performs in one part of the stage while four others quietly form and reform nearby. Finally, Drive brought infectious energy, its vibrant contemporary dance meets hip hop having a sense of the street and community.

Scrolling back to day one, *Classy Classics* from the Teatherhaus' resident

#### International





company, Gauthier Dance, provided a fine opening. I particularly enjoyed *Malasangre*, a whirlwind of fast-paced, tension-edged dance by Cayetano Soto that pays homage to Cuban singer La Lupe without ever descending into balletic salsa. A dose of fun came with Orchestra of Wolves, Eric Gauthier's showdown between a conductor wearing a yellow beak and ducktail, and his increasingly recalcitrant musicians in wolf masks. It ends in a carnivorous feast amid a shower of vellow feathers.

Rounding off Classy Classics, Ohad Naharin's ever-changing collage of excerpts, Decadance, felt long. A more appealing collection came in Radical Vitality, Solos and Duets by Marie Chouinard, a series of 24 sketches, in part reworked, from pieces from 1980 to the present day. Her work is not always to my taste but this portrait of the unique dance-maker that she is, of the provocation, sensuality and energy in her work, was full of interest. It was very noticeable how many of the excerpts depict unfulfilled desire.

I've enjoyed **Brian Arias**' work previously but *Watch*, a *Colours* commission, proved a frustrating affair bedevilled by mixed inspirations. The cast of four produced plenty of flowing duets and trios that were unfortunately bound up in too literal references to the 1980s comic book series *Watchmen*, and gesture and mime that was unconvincing and unpersuasive.

Offerings in the small, black-box Theaterhaus 4 were mixed but We Are Nowhere Else But Here, a challenging, emotionally powerful duet by Stephen Shropshire about the challenges of living together, proved an unexpected gem. To distant piano music by Beethoven and Schubert, Aimée Lagrange and Jussi Nousiainen's struggles are laid bare as they twist and turn, caress and fight, but for ages never let go of one another. It will have resonated deeply with anyone watching.

In the *Colours* programme, Akram Khan warned of the dangers of dance becoming too much in favour of the conceptual and intellectual. He could have been talking about *Black Out* by **Philippe Saire**. As a piece of visual art seen from an unusual perspective (above), it was mildly interesting; as dance it was anything but. *Press* by **Pierre Rigal**, a solo featuring him in a shrinking two by threemetre box was remarkably engaging, however, asking lots of questions about being alone and adapting.

Finally, Gauthier Dance returned for the popular *Meet the Talents,* for which six choreographers make short pieces for the company, with some rehearsals open to the public. Best was The Space Between Us by Norge Cadeño from Cuba, a powerful duet that plays out moments from a relationship, the suggestion being that what we are witnessing are her memories. The piece spoke volumes about the couple, the closequarters dance sometimes full of fire, sometimes more tender; always full of looks.

*Gloria* by Eyal Dadon of Israel's Sol Dance Company, also appealed, the quirky choreography playing with Above left: Gregory Maqoma and Via Katlehong's *Via Kanana*. Above right: Mourad Merzouki's *Folia*. Below: The cast of Akram Khan's *Outwitting the Devil*.

the rhythms and structure of Polytecnico by Cuban bandleader Pérez Prado, a decidedly catchy mambo that gets right inside your head. *NARCISSUS* proved an interesting take on the Greek myth, Taiwanese choreographer Tsai Pocheng choosing to show his reflection via both a second dancer and a large mirrored gym ball that became integral to the dance.

*Colours 2019*: 18 days, 18,800 visitors at the 53 Theaterhaus performances (the equivalent to 90 per cent of the tickets sold), plus over 16,000 onlookers and participants elsewhere. A buzz in the air and bags of quality dance. I'm already looking forward to 2021.

DAVID MEAD



#### **Dance Scene**

#### À Jour

Der Tod und das Mädchen, Sacré, Cecil Hotel Bavarian State Ballet, Prinzregententheater, Munich – June 28, 2019

#### WITH ITS À JOUR programme,

the Bavarian State Ballet gave us a glimpse of what is going on in the world of contemporary ballet right now. Andrey Kaydanovskiy and Edwaard Liang each made a new piece for the company, flanking a solo Yuka Oishi created on Sergei Polunin last year.

Kaydanovskiy is not a newcomer to Munich. In 2018 he choreographed Discover, a 20-minute piece, and this year company director Igor Zelensky invited him back to make a new, 35-minute creation. In an interview, Kaydanovskiy stated that contemporary ballet is often focused on the body, dancing without any narrative. For him it's now time to tell a story. His inspiration was Cecil Hotel also the title of his work – a place in Los Angeles famed for housing two serial killers, and the scene of at least 16 murders and suicides.

The story concentrates on the serial killer Jack (Jonah

Cook), who kills a prostitute (Kzenia Rzyhkova) with her own bra, and on Richard (Jinhao Yhang), who shoots Betty (Carollina de Souza Bastos). There is also a suicidal transvestite (Robin Strona), Elisa (Séverine Ferrolier) a young woman found drowned in the rooftop water tank, and an eerie bellhop (Dustin Klein).

Despite its sinister content, however, the ballet was extremely funny, partly due to the dancers' great command of Kaydanovskiy's fast and quirky movements, and also because of the way the story unfolded in non-chronological order. The suicidal transvestite, to Elisa's horror, sometimes flies by an open window, occasionally jumping out of it too, or he fidgets around in his room with pills or a big knife. Karoline Hogl's sets alternate between the reception area, a horrifying corridor, or the crime scene in which Richard dances a duet with Betty's dead body until discarding her like a piece of dirty laundry. The humorous atmosphere is underscored by Dmitry Cheglakov's soundscape interspersed with songs in

which "Que Sera, Sera" pops up at the crucial moments.

Liang's Der Tod und das Mädchen (Death and the Maiden), to Franz Schubert's music, was quite the opposite – serious and serene also movementwise. Death (Henry Grey) is tall and attractive, with an entourage of seven men, and in the ballet he meets not one, but two women (Kristina Lind and Prisca Zeisel). They have very different personalities, but are clad in black bob wigs and knee-length, pale blue dresses that make them look like twins. Death invites them to join him, which they do willingly, but soon the roles become blurred. The women snuggle up and provoke him with sinuous movements and high kicks. By turns, one welcomes his advances and slings her legs around his waist, whilst the other engages with the seven men. It ends, surprisingly, with Death lying on the floor, red ribbons rising from his torso, held by his companions like the spokes of a wheel, whilst the women walk away. Liang has turned the original story of the naïve, unprotected maiden lured to her death

into an erotically tinged ménage à trois from which the women are unscathed.

Oishi's *Sacre* is an homage to Valsav Nijinsky, and is inspired by his diaries. It was first performed in the Reithalle in St Moritz, where, in 1919, Nijinsky danced his last performance. A man (Polunin) enters a circle made out of a rope covered with leaves. In this confined space, with almost uncontrollable fierceness, Polunin depicts a tormented life in a tour de force of movements that reference L'Aprè-midi d'un faune, Le Spectre de la rose, Petrushka and Le Sacre du printemps in between spouts of seeming madness. This ultimately leads to him collapsing and disappearing as the stage grows dark.

These three works are not trailblazers, but with Kaydanovskiy's tragicomedy remaining on the retina, the evening turned into one where you leave the theatre with a smile on your face and all the woes of the world forgotten. JEANNETTE ANDERSEN

Below left: Henry Grey and Kristina Lind in *Der Tod und das Mädchen*. Below right: Dustin Klein in *Cecil Hotel*.



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Photographs: WILFRIED HÖSL.

#### **The Lady from the Sea** Yabin Studios, Kilden Teater,

Grimstad – July 10, 2019

#### THIS PRODUCTION OF

HENRIK IBSEN'S The Lady from the Sea was performed in the extraordinary setting of a former marble quarry run by the Kilden Teater of Kristiansand, a city at the southern tip of Norway. The correlation of theatre, dance and live music was performed late at night (concluding well after midnight) in the open-air amphitheatre near Grimstad, a small town some 30 miles from Kristiansand. The backdrop to the action was an imposing 130-foot granite cliff face, onto which were fixed several platforms and walkways so that actors could suddenly appear from the darkness, in random locations at great height. Safety considerations kept the dancers' feet firmly on the ground, although underfoot was a mix of sand, stone and water.

This unique theatre is the by-product of the German invasion of Norway, early in World War II, when Hitler ordered the plundering of marble to create Germania, his idealised rebuilding of Berlin. The Grimstad site remained disused for 50 years, until 1993, when the amphitheatre was opened. *The Lady from the Sea* is the latest in Kilden Teater's Ibsen programme, which has already covered A Doll's House, Hedda Gabler, Terje Vigen (set in Grimstad), Peer Gynt and Ghosts, each directed by the company's artistic director, Birgit Amalie Nilssen. Grimstad is of special significance since Ibsen moved there, aged 15, to become an apprentice pharmacist and where he wrote his first play, Catalina.



As is common to Ibsen's plays, the narrative is essentially domestic. Ellida, the "Lady" of the title, is the daughter of a lighthouse keeper. As a young woman, she had been engaged to a sailor with whom she was deeply in love, but – having murdered his captain - her fiancé absconded, asking Ellida to wait for him. Years later, Ellida married a widower, Doctor Wangel (Henrik Rafalesen), who had two daughters, and when the sailor returns, she must decide between her husband and her first love. Contrasting with the sailor's persistent demands, Wangel recognises Ellida's freedom to choose; a mark of honour that persuades her to remain with him.

Much of the narrative concerns Ellida's conflicting emotional states, which lends itself to the descriptive technique that Nilssen has successfully applied to having the character portrayed by both an actress (Amalie Krogh) and a dancer (Yabin Wang), with the former articulating Ellida's external words and actions while the latter epitomised her anguished, intimate thoughts. This clever distinction was further emphasised by having the

dancer often as a peripheral observer of events.

Based in Beijing, Wang leads her own company, Yabin Studios, and her productions include *Genesis*, a collaboration with Sidi Larbi Cherkaoui, *M-Dao* for English National Ballet, and her surreal *The Moon Opera*, which is still touring globally.

The Lady from the Sea showcased Wang's skills as both choreographer and dancer. The former evocatively in keeping with this unique venue and Ibsen's narrative, she utilises two excellent support dancers (Qiqi Liu and Xiaoyun Fan) as "waves", representations of the sea that is so integral to Ellida's life. Choreographing to this theme is a perfect requirement of Wang since her movement style is distinctly fluid. Her body coils and unfurls like a swathe of silk billowing in the wind, a movement quality enhanced by her long, free-flowing hair and elegant, pliable arms. Tomas Young displayed secure partnering skills in a pair of danced duets with Wang, describing the former passions of the sailor and Ellida.

The stage area was far larger than in any traditional theatre, comprising an upper platform on which Above: Yabin Wang (centre) and the cast of *The Lady from the Sea*.

the pianist (Tove Kragset, who also composed much of the music) was placed; a lower stage in which "islands" of dry space on a pool of water - like thought bubbles in a cartoon – were surrounded by the natural areas of sand, stone and rock. Another remarkable aspect of Wang's ethereal performance was how she moved imperceptibly, suddenly apparent at different locations in the landscape, although always in full view.

Ibsen's text was supplemented by several folk-based, melodic and memorable songs composed and sung by twin sisters, Maren and Charlotte Wallevik Hansen of the US pop group Oakland Rain, who performed respectively as the stepdaughters, Bolette and Hilde Wangel. The distinctive costumes were by Kimie Nakano.

Neither the chill of an outside venue late at night, nor the spoken text being mostly in Norwegian (Ellida's conversations with the sailor were often in English) detracted from a memorable evening of theatre and dance.

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#### **Swan Lake**

Novosibirsk Ballet, Bolshoi Theatre, Moscow – August 9, 2019

#### AT FIRST SIGHT, TAKING

Swan Lake to the Bolshoi Theatre would seem a case of balletic coals to Newcastle; but far from it. Novosibirsk Ballet presented not just any old Swan Lake, but Mikhail Messerer's recreation of the classic Bolshoi version that was performed there for many years after his uncle Asaf produced it in 1937. It was not just Asaf's work either, as that was a staging based on Alexander Gorsky's 1901 version; in short this Swan Lake has pedigree.

Messerer premiered his production in 2010 with St Petersburg's Mikhailovsky Ballet, where he was ballet master-in-chief for ten years and toured it worldwide, including to the London Coliseum; he has now set it for the Novosibirsk company.

The first glory is that Simon Virsaladze's sets and costumes, originally commissioned for the Bolshoi's 1956 London season, are now back where they belong and for where they were intended – the Bolshoi's vast stage is expertly framed and the dancers are gorgeously dressed in 1950s medieval chic. There is nothing extraneous, nothing gratuitous - where London has gone for West End excess, these Swan Lake designs combine elegance with a reluctance to overdo matters. This is no museum preservation either, and, as with the choreography, Messerer has ensured that this is a production for today, including a video projection of the lake churning up during the Act IV storm and Von Rothbart's castle crashing into the waters as he is vanquished.

The choreography had Moscow purring in delight as this most famous of productions was seen once again – every pose known to generations of ballet fans the world over through photographs of all the great Bolshoi stars is there. To be honest, there is little choroegraphy by Marius Petipa apart from the "Black Swan" pas de deux and a tad more Lev Ivanov, but this version has a performing tradition all of its own; the use of the swan corps is less creative than Ivanov, favouring lines of dancers over other groupings, although there is no denying the overall effect.

The scenario is the familiar one; even if in Act II numbers of dancers are changed, three "big" swans and six cygnets mean no one feels short-changed. There is an unashamed "period" feel in terms of gesture and posture, and Messerer has opted to keep heeled shoes for many, including Siegfried who changes into ballet slippers for his Act I

Below: Novosibirsk Ballet in Act IV of *Swan Lake*. solo, only to change back and retain his shoes for the whole of the lakeside scene. It is charming and makes the use of slippers and pointe shoes something special.

The Novosibirsk company, currently led by Maryinksy guest soloist Denis Matvienko, possesses its own school, and revealed itself to be a well-trained ensemble, with a pleasing homogeneity in the corps de ballet, and real engagement in the Act III character dances. There is, however, a tendency to blandness at soloist level, with only Nikita Chetverikov standing out in terms of projection and character in the Act I pas de trois. The role of the Jester is a gift for a diminutive firecracker dancer, which is just what Koya Okawa proved to be, beaming with jesterly good humour throughout.

Leading the cast were two guests from the Mikhailovsky company, Viktor Lebedev and Anastasia Soboleva. Lebedev is very much a boy-next-door Siegfried, far from the ideal of the danseur noble, who smiles just a tad too much and projects character too little, but whose dancing is polished and elegant, displaying a sure, creamy technique and strong partnering; it's rare to witness such a "wellfinished" and respectful approach to choreography in a male dancer. Soboleva was equally at home as Odette as she was Odile, so much so that one had to pinch oneself that it was the same dancer, such was her ability to project different characters. Secure in all aspects of the dual role, she distinguished herself particularly by the use of her arms, shoulders and back, curving and pliant as Odette, angular and dazzling as her imposter. If the final degree of lyrical poetry was lacking in her Swan Queen, this was still a notable assumption.

What this Swan Lake showed was that there was balletic life in Moscow before Yuri Grigorovich, who has dominated the Bolshoi since the early 1960s (and continues, at the age of 92, as resident choreographer). This production is the one that became a calling card for the Soviet regime the world over and a vehicle for the greatest names in ballet. Its restoration to its home stage can only be welcomed. **GERALD DOWLER** 



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# Variety Lights

# **Bronx** Gothic

# Tree

t's easy to mistake quantity for quality when the media insists that bigger is better. Fabulous production values or star names can entice the public to a show simply to learn what the shouting's about; people visit the Grand Canyon for the same reason.

However, I've seen nothing more theatrically compelling this year than one woman alone on a stage for 70 minutes. Created in 2014, written and performed by Okwui Okpokwasili (pictured above) and directed by her husband, Peter Born, Bronx Gothic penetrates the inner lives of African-American women by means of dance, speech, movement and Okpokwasili's riveting presence. In June it crammed the Young Vic's smaller performance space with rage, love and adolescent secrets, each springing seamlessly from the others in an exchange of letters between two young girls, and it still haunts me.

Blending the conventions of Victorian epistolary novels and West African griots, storytellers, the fragmentary text touches on sexual discovery, racial indignity and emotional endurance. The girls dream about "being in college, being rich, never being scared, nobody ever being jumped," and they ask, "You know when people say I'm gonna slap the black off of you like cheap earrings, uncouple



you from your genetic code? Where does it go?"

The patchwork of shifting voices and perspectives tightened around us as Okpokwasili's body reflected an inexplicable deluge of violent sensations. At the outset, incredibly, she shimmied in place, bare back to us, then facing us, bare feet widely planted, for 15 solid minutes. Bobbing and ducking like a counterpunching boxer, arms flailing like a rag doll, she might have been gripped by drugs or sex, parading in a carnival, or a helpless victim of St Vitus dance.

As the girls grow toward maturity, repeatedly wondering "Am I awake?" their words ignite a bombardment of impulses that raced through her like brushfire, slamming her to her hands and knees, whipping her into orgasmic waves, flattening her on her back.

Lamps with silk shades and faded flowers littered the floor around her as if blown over and casually forgotten, but she didn't need any more than her body and voice, talent and imagination, to transport us into the dark, dangerous world so many women inhabit.

When the Young Vic urged me not to miss the in-house event preceding its new production, *Tree*, I never expected the entire audience to be dancing on stage to the throbbing beat of Idris Alba's album *mi Mandela*. Yet this music and audience participation form the roots of *Tree*, which was co-created by Alba and its director, Kwame Kwei-Armah, who is also the artistic director of this theatre.

A tale of mixed races and mixed motives, blood relatives and strangers, apartheid and equality, the story follows a man, Kaelo (Alfred Enoch, pictured below), who travels to South Africa to scatter his white mother's ashes on his black father's grave. To achieve his goal, he must first explore the territory he has never called home, define his own identity and connect with every individual's longing for belonging. Handed protest placards to wave and enlisted as unruly guerrillas, the audience, which stands around the raised stage for the show, collaborates in the action, portraying "the people oppressed and the people oppressing".

Overhead projections encircle the cast and the

#### By Barbara Newman

public, wrapping them all in chain-link fences, searing sunlight and brutal news footage, but Gregory Magoma's choreography binds the show together even more effectively. Elegant tribal figures manoeuvre Kaelo through his family history, defying time and gravity. Natives confront police in stylised fistfights, responding like martial arts warriors to brutal beatings that never actually touch them.

By shaping *Tree* as a gig, an installation and a happening simultanously, Kwei-Armah hoped "to make a show that moved people - emotionally, physically, in every capacity possible." The result is a mixed bag of deliberate chaos and heightened reality, apparently straightforward but elaborately enhanced with projections, a turntable, beautiful lighting, and circus rigging that flies two characters - Kaelo and, later, his dead father - above the events that entangle them.

Sticking to clarity and simplicity, Maqoma enlivens the show as the dialogue fails to do, pulling evocative theatre from the studied informality. He and Okpokwasili are the artists to watch for dance that surpasses its settings, however eyepopping they may be.



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# FRANCE/dance

By Laura Cappelle



ew people go to the Avignon Festival specifically to see dance, but some editions still bring major new choreographic works. In the past, Anne Teresa De Keersmaeker or Rocío Molina have been the talk of France's biggest theatre event; this year, expectations were high for Akram Khan, fresh from creating Outwitting the Devil, and Faustin Linyekula, whose collaboration with the Belgian theatre NTGent ended up having its delayed world premiere in Avignon.

Khan was one of two productions scheduled at the Palais des Papes, Avignon's most prestigious stage, which takes audiences inside the courtyard of the city's papal palace. It's a treacherous venue for most directors, but its outsized dimensions – it seats 2,000 – are especially difficult to harness in dance without a significant ensemble.

Khan certainly has the chops to make work on this scale, but *Outwitting the Devil* wasn't designed for the Palais des Papes. Instead, it had its world premiere in Stuttgart a few days earlier (see page 54), presumably leaving little time to adjust the production for the festival. It showed, because the dance floor installed on stage only took up a third of the available space. Black blocks of varying size and shape were dotted around it as if to suggest a forest – a striking image – but Khan and his team could have done more to connect it to the outsize walls of the palace behind it.

*Outwitting the Devil* may reveal more of its strengths in smaller venues, for the dancing from the six-strong cast was extraordinary throughout. Its roots lie in Kathak and contemporary dance, as always with Khan, but the level of articulation he finds through the body is almost Gaga-esque at times.

The production opens, strikingly, with the sound of stones crashing to the ground. Khan was inspired by the story of a catastrophic confrontation between man and nature: a fragment from the *Epic of Gilgamesh* in which the eponymous king destroys a forest and its guardian before being punished. Here, the devil is none other than mankind, a metaphor for men's greed and the current climate crisis.

James Vu Anh Pham has a stand-out role as Enkidu, a wild man tamed by Gilgamesh, who moves with animal-like swiftness and repeatedly gestures towards his neck, as if to suggest the loss of his freedom. Sixty-eight-yearold Dominique Petit plays an older, guilt-ridden Gilgamesh. Khan and the composer Vincenzo Lamagna, however, often

appear more preoccupied with atmosphere than storytelling, which becomes frustrating when there are clear conflicts on stage between characters. There is nothing fun about trying to figure out the evolving relationships between dancers for an hour straight. Spelling out a narrative is an art in itself, and it genuinely helps many audience members connect with choreography.

Linyekula has more than enough story in *Histoire(s) du théâtre II*, but ultimately squanders it. The production was commissioned by Milo Rau as the second work of a trilogy; Rau himself directed the first, *La Reprise*, a powerful recreation of a real-life hate crime that was one of the hits of last year's *Avignon Festival*.

This follow-up focuses on the curious history of the little-known National Ballet of Zaire (as the Democratic Republic of Congo was known between 1971 and 1997). The company was founded in 1974 not as a showcase for ballet-trained dancers, but in an attempt to bring Zaire's existing dance traditions to the stage after decades of colonial rule. As someone puts it on stage, the company is now "a shadow of itself," with no new productions since the 1980s, yet a number of dancers who were hired in the 1970s remain company members.

Three of them take part in *Histoire(s) du théâtre II*, ostensibly to tell their stories and the company's, interspersed with video and short dance excerpts. A Belgian actor from NTGent, Oscar Van Rompay, also appears to provide commentary on his career and the making of the production itself, a favourite trick of Rau's that Linyekula adopts uneasily.

The dramatic tension Rau often spins out of his own creative process, recreated for the audience's benefit, is hard to replicate, and Linyekula simply doesn't dig deep enough. The premiere couldn't take place in Ghent earlier this year because the Congolese cast members were denied visas, and perhaps rehearsals were limited as a result. There is compelling material in the dancers' testimony, at the crossroads of political, artistic and personal history, yet too little is said. While the production is worth seeing as an introduction to a fascinating company, everyone on stage at the festival appeared to be holding back, consciously or unconsciously.

Above: Dancers of the Akram Khan Company in *Outwitting the Devil*.

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2019 graduate Hannah Cubitt, who is joining Scottish Ballet. Image by Andy Ross

# Danza in Italia

ike Arvo Pärt, Philip Glass' seductive minimalist music is a staple in the choreographer's diet, and Eleonora Abbagnato, director of the Rome Opera Ballet, recently dedicated a triple bill of ballets set to his works.

Jerome Robbins' *Glass Pieces*, created for New York City Ballet in 1983, still thrills with its theatricality. Robbins uses the simplest idea to huge effect, like his *Bayadère* moment with backlit, photocopied women edging their way across the stage while a long, sustained pas de deux plays out in front of them – in Rome, sublimely danced by Rebecca Bianchi and Claudio Cocino.

*Hearts and Arrows* is part of Benjamin Millepied's trilogy Gems for his LA Dance Project. Its title refers to features seen in a well-cut diamond, but while George Balanchine's gems trilogy, Jewels, has dancers sparkling like diamonds, here they are in street clothes. The piece is liberatingly free, with backward running, striking athletic coordination, and rapidly evolving patterns out of which emerge little stories of tenderness and intimidation ... of hearts and arrows?

Sébastien Bertaud's Nuit Blanche, set to Glass' Tirol Concerto, closed the programme. Bertaud is a soloist at the Paris Opéra Ballet and was resident choreographer at the Paris Opéra's Choreographic Academy, established by Millepied, but this commission was something of a coup for his emergent career. Publicity was dominated by the costumes



Above: Eleanora Abbagnato and Friedemann Vogel in *Nuit Blanche*.

designed by the Italian artistic director at Christian Dior Couture, Maria Grazia Chiuri. Her frocks were gorgeous, with the women looking like models for a 1950s Norman Parkinson photoshoot. Abbagnato and Friedemann Vogel dominated the second movement with a lingering, sinuous duet. It didn't lack technical hurdles, but it was the poetry of the bodies that impressed during Bertaud's sustained, intricate passages of interweaving limbs. Abbagnato radiated high-wattage star power throughout.

After just one run of Alexei Ratmansky's *The Sleeping Beauty* in 2015, La Scala Ballet's director, Frédéric Olivieri, decided to bring back Rudolf Nureyev's production, created for the company in 1966 and long in the repertoires of National Ballet of Canada and the Paris Opéra Ballet. In Ezio Frigerio's imposing but emotionless set there is little magic, and this remounting of the production tells the story lazily, making it merely a showcase for dancing.

Much of the best dancing didn't come from the various Auroras and Désirés but from the ensembles and smaller roles. Nicola Del Freo and Virna Toppi were majestic as the lead couple in the pas de cinq; Nicoletta Manni's superb technique was in evidence as the main fairy (to the Lilac Fairy's music, here a mimed role); Maria Celeste Losa excited as the "Finger Fairy"; and Claudio Coviello, both as the Blue Bird and in the punishing and idiosyncratic prince's solo, showed discipline, musicality and elegance.

Wayne McGregor brought *Woolf Works* to La Scala's "amazing historic stage" with the original cast's "amazing Italian dancers", Alessandra Ferri and Federico Bonelli, who joined Milan's "amazing company". McGregor loves the word "amazing", and it sums

#### By Graham Spicer

up both the passion that consumes him as he talks about his project, and the final result seen on stage.

The BBC recorded Virginia Woolf in 1937 – a section is heard during Woolf Works and she muses, "How can we combine the old words in new orders so that they survive, so that they create beauty, so that they tell the truth? That is the question," and McGregor supplies some answers. He creates a theatrical structure that reflects Woolf's approach to writing, a stream of consciousness mixing life and art, combining old narrative traditions and dance steps in new orders, and the result is, indeed, amazing.

La Scala fielded most of its top dancers in the opening night cast, so it is a tribute both to the company and McGregor's concept, that a second cast could be its equal. Timofej Andrijashenko as Septimus and Claudio Coviello as Evans were magnificent in their duet, both powerful and touching, yet Gioacchino Starace and Andrea Risso were as fine in the alternate cast. However, it is Ferri who haunts long after the curtain has come down. She appears fragile and damaged, and even her smile is melancholic. In the final act, her frightening intensity finally gives way to harmony as she joins with the others on stage in a simple port de bras combination, like the révérence at the end of a dance class, as she gives thanks for her life before finding peace in death.

uri Fateyev, the Maryinsky Ballet's acting company manager, has always paid attention to nurturing the troupe's younger generation of dancers, in part by entrusting the novices with difficult variations, coryphée and, finally, leading roles. The following are five examples.

Yevgeni Konovalov, a 2012 graduate of the Vaganova Academy, has more than 20 roles in his repertoire. His bright manner is appealing, and he is an energetic and refined partner. I admire his boldness. Konovalov made the role of James in La Sylphide detailed, real and full of affection, with plenty of virile power and lyrical grace. His Basilio in Don Quixote is danced with theatrical credibility, speed and lightness. Explosive jumps and perfectly placed turns exhibit an easy, youthful charm that allows him to hold effortless sway over the stage. Coached by Danila Korsuntsev, he coped successfully with the role of the Blue Bird: he has wonderful musical timing, excellent refinement and stylistic coherence; his brisés, arched body and perfectly stretched legs were admirable.

Maria Khoreva graduated from the Vaganova Academy in 2018 and now has around ten leading roles under her belt. Her debut on the Maryinsky stage was as Paquita, where she demonstrated her effortless balances, easy virtuosity and stylistic radiance. Her technique, playful dancing and musicality were dazzling, and she sailed



through the challenges of the role with aplomb, brio and charm. As Medora in *Le Corsaire* Khoreva shows big, strong arabesques and a pliant upper body. She was lyricism incarnate in the "Jardin Animé" scene. Coached by Fateyev in works by George Balanchine, Khoreva fills her role in *Diamonds* with delicious detail and nuanced pointe work. In Apollo her Terpsichore is lithe, agile and nimble, and the clarity of her dancing springs from the music in a fresh, vibrant manner.

May Nagahisa graduated from the Princess Grace Academy in Monte Carlo in 2017 and was then invited by Fateyev to join the Maryinsky company. At first she was entrusted with solos from La Bayadère, Corsaire and Swan Lake. Later came the Peasant pas de deux from Giselle and Princess Florine in *The Sleeping Beauty*, a role that fits her like a glove. A charismatic performer, coached by Elvira Tarassova, she copes brilliantly with the artistic side of the character and flew through her solo with admirable self-assurance, her feet, hands, torso and shoulders all making her Florine memorable. In La *Sylphide* Nagahisa proves she is an exceptional classicist and a singular dancer/ actress, using her body like a musical instrument. With her steely pointe work and airy elevation, she created a character of dramatic

sensitivity, nuance and shifting emotions. Nagahisa shone in Giselle bringing a powerfully dramatic, poetic focus to the role, melding music and choreography together. Colourful and incisive, she seemed weightless in jumps and in the air her feet became her most luminous feature, stretching and breathing. In Act II, she contrasted the airy movement of her extraordinary limbs with the regal manner in which she moved through choreography.

**R** oman Beliakov graduated from the Vaganova Academy in 2013. Tall and handsome, he is a typical virtuoso, an artist of clear and natural

#### **Letter from St Petersburg**





technique. As Danila in Yuri Grigorovich's *The Stone Flower*, Beliakov showed his histrionic abilities and impeccable feeling for style, vividly indicating the ebb and flow of emotions rocking between love for his betrothed and the desire to learn the secret of the Mistress of the Copper Mountain. He is an excellent Espada in *Don Quixote*, all arching body, pliant torso and proud glamour. Though trained as a classical dancer, Beliakov is at home in demi-character roles, exotic and passionate. He brings the house down in the "Panaderos" in *Raymonda* or the "Indian dance" in *Bayadère*.

Viktor Caixeta was born in Brazil and graduated from the State Ballet School in Left: May Nagahisa in *Giselle*. Above: Maria Khoreva in *Paquita*. Below: Victor Caixeta in *Le Corsaire*.

Berlin in 2017; he joined the Maryinsky the same year. A winner of many international competitions, the talented corps de ballet dancer has made great progress coached by Gennadi Selutsky. He now dances several leading roles. Caixeta performs both Ali and Lankedem in Corsaire. As Ali he provides thrills with his leaps and bounds, extensions and impeccable grand pirouettes. His Lankedem is no slave trader quaking with fear but instead a young man dancing with bravado and brazen insolence. His debut as Basilio was a great success, showing the character as a boyishly irresistible dynamo who could deny the very pull of gravity. The outstanding moments came in Caixeta's variations. He is an exemplary stylist in all respects of line; the sweep and spaciousness of his dancing lifted the heart while his spins and jumps caused flurries of excitement in the audience.



Photographs: Left and above NATASHA RAZINA. Top VALENTIN BARANOVSKY.

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ummer in New York showed us some admirable visions of harmony. American Ballet Theatre, for instance, closed its Metropolitan Opera House season with a week of Alexei Ratmansky's thoughtful staging of Marius Petipa's *The Sleeping Beauty*, with several alternative casts in leading roles.

On July 4, American Independence Day (interpret the significance of that as you please), Isabella Boylston portrayed Princess Aurora with unforced charm and technical accuracy, although with slightly insufficient grandeur; Aran Bel, a member of the corps de ballet, replaced an indisposed James Whiteside as Prince Désiré, displaying fine deportment, although on this occasion his variation in the pas de deux was omitted.

*Beauty*, of course, pays tribute to monarchy, an absolute, but benevolent one, in which evil is overcome without violence. No past monarchy was like that; future autocracies will also probably not be like that. *Beauty*, however, though it flatters the status quo, also offers models of admirable behaviour.

In a different manner, so does the choreography of August Bournonville, as was demonstrated by a group of Danish dancers organised by Ulrik Birkkjaer who brought a programme called The *Bournonville Legacy* to the Joyce Theater. Some New York balletomanes looked askance upon the prospect: Bournonville at the Joyce, how could this possibly succeed? Even though the Danes presented nothing demanding opera-house

spectacle, it still seemed foolhardy to squeeze Bournonville's leaps and bounds onto such a small stage. Yet, despite moments when the choreographic energy threatened to shake the theatre, the presentation was decidedly a success. Bournonville can fit many kinds of spaces.

The two-part event began with a neatly abridged La Sylphide (Act II), minus Effie and Gurn and with only three attendant sylphs, yet retaining the basic dramatic conflict involving the Sylph, James and Madge. At the performance I attended, Ida Praetorius was an elfin Sylph, Marcin Kupinski a sturdy James, and Tobias Praetorius an unusual Madge. We have previously seen men as well as women portray the witch, often memorably, but, in costume and make-up, these male witches tended to resemble hags, obviously old women. Praetorius, with rumpled hair and wearing a dishevelled and surely smelly gown, was ambiguous. Was this Madge male or female? Whatever one concluded, we saw an obvious menace.

After the interval came *A Bournonville Square*, excerpts from various ballets arranged to suggest a village festival: the pas de trois from *The King's Volunteers on Amager*, the Jockey Dance from *From Siberia to Moscow*, the pas de deux from *The Kernesse in Bruges*, and the Street Singer solo, pas de six and Tarantella from *Napoli* which, of course, lifted everyone's spirits.

Here was much to think about as well as applaud. Balletgoers should not forget that Bournonville in his time was famous for heroic as well as charming ballets,



but whereas the heroic ones vanished, the charming ones survived. With his nowstandard arrangement of the *Napoli* divertissements, Hans Beck made one charmer especially charming.

Bournonville's extant choreography suggests that, artistically, he possessed a broadly democratic outlook. His protagonists tend to be ordinary folk from recognisable sorts of towns and countrysides, not idealised palaces and landscapes. At times, his choreography can look surprisingly egalitarian. Men and women may dance identical steps, their duets suggesting conversations rather than proclamations. This is far different from Petipa's hierarchies, benign though they may be.

Mark Morris, one of today's most unpredictable depicters of human relations, brought his Mark Morris Dance Group to this summer's *Mostly Mozart Festival*, at Lincoln Center. A repertoire programme – with no Mozart – included Morris' new *Sports*, a choreographic treatment of Erik Satie's Above: Maria Kochetkova and Sebastian Kloborg in *Bach Duet*.

Sports et Divertissements, a collection of 21 tiny piano pieces, all more or less sportive in manner, well played by Colin Fowler. Morris' choreographic sports emphasised crawling, falling, whirling, and wiggling activities, amiable at their best, precious at their weakest.

To over-generalise, it might be said that whereas ballet dancers may succumb to the temptation of meaningless acrobatics, modernists may be lured into excessive emoting. Bits of both faults marred Catch Her If You Can, Maria Kochetkova's evening at the Joyce. Recently a principal dancer with San Francisco Ballet, Kochetkova essayed a variety of classical and contemporary styles, looking tiny and fragile in comparison with Sebastian Kloborg in William Forsythe's Bach Duet, and bringing wit to Jérôme Bel's Masha Machine. Too many of these miniatures by various choreographers, however, seemed to involve little more than twitching.

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# MORRIS



What dark forces were driving morris dancers away from pubs and folk festivals to protest outside Parliament this summer? Lee Knights investigates

n July 23, morris men and women, musicians, green men and motorbike riders from all parts of the country descended on the Houses of Parliament. Donning their full regalia, armed with sticks, bells jangling and hankies waving, morris dancers leapt and hopped to the call of squeeze boxes and drums, making for one of the most eccentric acts of political dissension ever.

Storm clouds began to gather in June, with Business Secretary Greg Clark's decision to axe next year's May Day Monday Bank Holiday. The government's plan was to move the holiday from Monday May 4 to Friday May 8, tying this in with the 75th anniversary of VE Day, marking the end of World War II in Europe.

The move was bound to cause trouble, threatening hundreds of festivals across the country with cancellation. To make matters worse, the move strikes at a high point in the morris calendar, with threads, some believe, go back to the ancient pagan festival of Beltane, celebrating the coming of summer.

According to organisers, no one objected to the new date – they simply wanted to retain the old holiday as well. Among those protesting was Gordon Newton, founder of the *Sweeps Festival* in Rochester, Kent. "It's not just our event, it's one of the most popular times for all types of festivals across the country. The impact will be massive," he said.

The protest has danced up a storm of public support, with, to date, more than 5,000 people signing an online petition calling on the government to reinstate the holiday. Unwittingly, the government's messing with May Day awoke a sleeping dragon. Dancers were organised and meant business – it seemed there was a lot more to morris than simply quaint associations with sleepy English villages, country pubs, thatched cottages and frothing pints of real ale.

For many people, morris dancing conjures up images of a group of older men in trademark hats, white shirts, breeches, long socks, jangling bells and waving hankies, but times are changing and morris dancing is moving with them. Cotswold morris – the most visible dance style – has opened arms to women-only and mixed gender sides (teams) and both are on the rise.

Alongside familiar Cotswold morris, there is an array of other colourful styles. This includes border morris, a rough and ready style featuring clashing sticks; North West morris, traditionally performed in clogs; rapper and longsword dancing, mumming plays and molly dancing, featuring cross-dressing dancers.

There are probably as many theories




on the morris' origins as dancers doing it. There is no hard proof of the dance's ancient roots, although a night spent under the stars at an apple wassail in the West Country with a bunch of worked up border morris dancers may invoke an atavistic prickling or two.

Earliest accounts go back to the 15th and 16th centuries, with references to morris as an ancient dance even in Elizabethan times. In the 18th century, the coming of the industrial revolution dealt morris a



This picture and above: Wild Hunt Bedlam Border Morris side in action. Top right: A morris dancing class at Cecil Sharp House, London.

heavy blow, with rural communities upping sticks for the towns, leaving their traditions behind them.

By the early 20th century, morris dancing was on its last legs. At this critical time, Cecil Sharp appears on the scene. Sharp took on a labour of Hercules, researching thousands of folk songs and the surviving rural dances, including morris, and putting the folks arts back on the map. A century on, Sharp's passion continues to inspire, with folk dance and music events across the country, as well as at north London's Cecil Sharp House.

y first steps of getting to know contemporary morris took me to Crystal Palace Park in south London. I was there to meet musician Richard Ball (aka Norse god Odin) and dancer Vaughan Grandin (one of the god's raven messengers Huginn), part of a south London border morris side, or team.

Sitting under an ancient horse chestnut tree, with the park's famous Victorian plaster dinosaurs looking on, not to mention the odd corvid dropping by, it seemed spookily right. "There's no average morris dancer and there are as many types of morris as there are sides doing it," says Grandin.

Born in Durban, South Africa, Grandin moved to the UK in 2006. A bagpipe player, Grandin started off playing for a Scottish countrydance group. Later on, he joined the Wild Hunt Bedlam Border Morris – a mixed gender side from Croydon. "The Wild Hunt is a masked group, and the whole thing was so wild,



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effervescent and bloody ludicrous, I thought I'd got to give it a go."

Three years ago, Grandin teamed up with fellow dancer David Sumner to create their own border morris side, Huginn and Muninn. The name comes from Scandinavian legend and the pair dance tales of Odin's raven messengers from the pantheon of Norse myths. Live music comes from Richard Ball (Odin) on the haunting nyckelharpa, a Swedish keyed fiddle.

When Odin unleashes his ravens, Grandin and Sumner dance out in full costume, with plague doctor bird masks and black rag jackets that look like tattered wings. To watch, their performances are unsettling and a wee bit menacing. They move with ferocious energy and power covering ground at speed, walloping each other's sticks and throwing down shields. While the basic step – a high hop – looks like it comes from English country dancing, the styles are worlds apart. "A bunch of men dancing aggressively and wildly makes border look more like wrestling or maybe a martial art," Grandin says.

As a two-person side, Huginn and Muninn is unusual; typical border morris groups are bigger, with anything from four to eight or more dancers, but this format allows room for adventure and risk taking. For instance, Grandin and Sumner have created a performance where they dance with giant black balloons on their heads. Then, as



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Black Swan Border Morris. Email info@blackswanbordermorris.co.uk or visit blackswanmorris.webeden.co.uk. Practice on Mondays from 8.15pm, 1st North Sutton Scouts, 83 Stayton Rd, Sutton SM1 2PS.

Huginn and Muninn, they tell a tale of getting lost in thunderclouds, thwacking the heck out of each other with sticks.

Their "high octane and theatrical" style is popular, and Huginn and Muninn can be seen regularly flying around at folk festivals in the UK and Germany, pagan gatherings, and Club AntiChrist, a fetish night in London's Vauxhall. When they strip off their feathers, Grandin and Sumner still enjoy dancing with friends at Black Swan Border Morris in Sutton.

There are plenty of other colourful border sides out there. Foxiest side has to be goth-inspired Wolf's Head and Vixen in Rochester, Kent. While the men are in black tatter jackets and Jack Sparrow type jewellery, the women wear flowing black velvet and lace dresses, tight black corsets, matched with Dr Martens, all finished off with Matrix-style mirror sunglasses. This is morris dancing with bells on.

# Two's company





Above: *It Takes Two* presenter Zoe Ball and new addition Rylan Clark-Neal.

- underpinned by a canny motive. By playing the fool, Winkleman said that it was OK for *anyone* to have a go, while Goodman was still able to get across a few steps and a feel for the dance, making us better-informed viewers.

Winkleman and, from 2011, successor host Zoe Ball pretend ignorance so they can ask basic questions we might all be wondering. What is a fleckerl? A heel lead? Swing and sway? They also tease out lovely details of the couples' experience, letting them chat freely away from the pressures of the big live show, and contributing to the professional dancers becoming household names – some, now, more so than the celebrities...

Who can forget Mark Ramprakash dying of embarrassment as

As new presenter Rylan Clark-Neal joins *It Takes Two*, **Marianka Swain** examines the history of *Strictly*'s companion show

Just as *Strictly Come Dancing* began with many dubious of its success, so its sister show grew from humble origins. *Strictly Come Dancing: On Three*, fronted by Justin Lee Collins, aired on BBC Three during the first series – though it was a chapter as hastily forgotten as the judges' original hairstyles. *It Takes Two* proper arrived in autumn 2004 during series two, helmed by the wonderful Claudia Winkleman, and was quickly embraced. Its average audience is two to three million, showing it's a welcome continuation for fans who can't wait till the next weekend.

Simply put, *It Takes Two* keeps us up to date with the couples' progress as they tackle new dances, reveals elements like costume and song choices, and provides extra insight via interviews and demonstrations. However, from the start, the show managed to impart information with a light, humorous touch – as exemplified by Winkleman's self-deprecating wit.

A delightful early segment was Len's Masterclass, where head judge Len Goodman attempted to teach ballroom dances to Winkleman, who inevitably went wrong. It was joyous slapstick, featuring a great double act

### Who is your dream Friday Panel guest?

"Now Darcey is gone, we need a ballerina. I suggest Francesca Hayward, Lauren Cuthbertson or Yasmine Naghdi." Jocelyne Wilson

"Not someone who's just plugging an album, or is too saccharine to have an opinion. I want genuine insight from someone who has a clue: journalists, bloggers, dancers..." **@LaylaTango** 

"I'd love a reunion of old pros. Erin Boag, the Bennetts, the Cutlers, Vincent and Flavia – preferably a drink or two down and heavily reminiscing." Vikki Jane Vile

"All the women historians, scientists, chefs and entrepreneurs they manage to overlook for *Strictly* bookings every year! Lucy Worsley and Prof Alice Roberts, please." Emma Barton

"In the celebs-who-can-dance category: Hugh Jackman, Catherine Zeta-Jones, Jesse Tyler Ferguson, Tom Hiddleston, Sienna Miller and Emma Stone." Gill Alexander

"Sophie Ellis-Bextor, Charlotte Hawkins, Victoria Pendleton and Anastacia, and the special activity is chucking wet sponges at a cutout of Brendan Cole..." Keep Dancing Podcast

"Maybe have Claudia Winkleman back – but as a guest." <mark>Michaela Morgan</mark>

"I just want people who watch and at least vaguely enjoy the show, and who also give the other panellists a chance to speak." Steven Perkins

Winkleman shared panting comments ("Gobsmackingly gorgeous!") from his new fans? "You're hating this, which just makes me want to interview you for even longer," she semi-joked. Seeing his confidence grow and his partnership with Karen Hardy develop through those interviews, as well as on the main show, hugely enriched our experience of their "J word".

*It Takes Two* is also gloriously silly – see: the Dance Mat Challenge. The pro dancers now prep seriously for challenges in hopes of setting a world record. Back then, they were just playing for pride, and poor Lilia Kopylova somehow managed to score zero points – to the barely contained mirth of husband Darren Bennett. Her howls of outrage over the closing credits are just sublime; hit YouTube to watch the whole thing. Likewise, Winkleman dissolving into helpless laughter as Pamela Stephenson and James Jordan revisit Stephenson's "almost fall" is pure poetry. Yes, everyone works hard on *Strictly*, but it's also about having fun – both those on the show, and us watching at home.

Some segments work better than others. Viewer interaction is decidedly hit or miss, as is the Friday Panel; putting celebs on there who haven't actually watched the show is a waste of time. As a ballroom nerd, I prefer digging into the technical elements via Choreography Corner, Ian Waite's Warm-up, and the judges dropping by to expand on their comments and scores. It balances out the main show's

"Matthew Bourne." Tony Peters

"Derek Hough or Naomi Wolf." Louise Curtis

"Len Goodman!" Margaret Mee-Bishop

"Bonnie Langford." Norma Robb

"I love how excited Kimberley Walsh still gets whenever she's anywhere near *Strictly*." Marco Nunn

"The legend that is Bonnie Tyler." Michael Wright

"Tom Cruise! Well, it does say 'dream' and he's a great dancer..." Helen Glover

"It doesn't have to be a superstar. Celeb superfans, former pros and (most) ex-contestants provide the best balance of knowledge and laughs." Frankie and Clover

"I'm already looking forward to [contestant] Chris Ramsey's wife [former professional dancer] Rosie Winter being on!" Sarah Moore

"Fans of the show who've been following the series. Including musical people brave enough to say if a track is a rubbish fit for a dance or a good choice." Jenny Hale

> latter-day tendency to prioritise themes and props, and since we're now more in touch with the couples' day-to-day experience via social media, dance insight is the show's real USP.

This year, we're entering another new era, as Rylan Clark-Neal shares presenting duties with Ball – who's helming BBC Radio 2's *Breakfast Show*. Clark-Neal has form with companion shows (*The Xtra Factor* and *Big Brother's Bit on the Side*) and also with sequins and high drama (*Eurovision*). Let's hope he continues the blend of earnest education, superfan enthusiasm, and occasional bouts of giddiness that's made *It Takes Two* such an enduring pleasure. Marianka Swain returns this month with her blog, Strictly Speaking. Catch it on dancing-times.co.uk.

# Tips on technique

# **Perfect pivots**

James Whitehead on how to improve your continuous pivots

ecently retired World Professional Ballroom champions Arunas Bizokas and Katusha Demidova were famous for starting their waltz with steps one to three of a natural turn, then a series of continuous natural pivots danced with a deceptive ease. Continuous pivots are one of "those" variations that catch the eye, motivate less experienced dancers to give them a try, then unveil all their pitfalls, which can trap the unsuspecting enthusiast. Let's see if we can ease those pivots along a little with some good technique and a disciplined approach.

Part of the difficulty with continuous natural pivots is the misleading sense that the forward and backward actions are the same when they each demand a different movement, though this is not so much the case in reverse pivots. With natural pivots, a pivot occurs when we step back and turn on the ball of the foot, potentially making up to half a turn. In the use of feet and ankles, we often describe the technique as toe-heel-toe, with the pivot being danced flat. That same definition applies to the reverse pivot.

Quite often, we see couples drop into the back step of the pivot and committing weight (sometimes all of it and then some!) into the heel. Consequently, the bodyweight drops back and the rotation on the foot becomes difficult. Continuous pivots danced in this way can eventually just degenerate into a rocking action on the spot. The heel should just lightly "kiss" the floor without weight – imagine there is a fine silk under your heel you don't want to damage.

There is also usually much discussion concerning the direction of the feet and the direction of travel. Avoid feeling the only directions of the body are forward or backward (otherwise it can get a bit rock and roll again). If we want our pivots to progress down the line of dance, there are phases through continuous pivots where we feel our spine moving sideways, forward or backwards and a smooth blending of those directions of travel. It helps to introduce couples to dancing diagonally both with the body and across the



Photograph: FREDRIC FRENNESSEN.

feet or, sometimes, to aim to feel backwards-sidewaysforwards-sideways through the pivot then the pivoting action (more on the pivoting action in a moment).

With the feet, the back step is taken with the toe turned in, as a result of the leg turning in, which causes the back step to be taken on the line of the standing leg – what we refer to as contra body movement position (CBMP). This is a position caused by the body movement, rather than the feet themselves; CBMP is maintained during the pivot itself.

f we're being very accurate, as the direction of the spine then changes from backwards to sideways and we prepare to take the following forward step, the CBMP will be momentarily undone because the standing leg on which we pivot will under-rotate from the next direction by an eighth of a turn. It's not until we continue to rotate into the forward action (starting sideways, then forwards) that CBMP will be re-achieved.

As the rotation continues (assuming the other role will now dance a pivot), we continue to dance from backwards to sideways, then forwards and leave the standing foot diagonally through the inside edge of the big toe, rather than from the front of the foot. If you leave the standing leg via the front part, then we have only danced a forward action without rotation, and we kill the smooth rotation of the pivot; remember we aim for a constant blend of direction from backward to sideways to forwards to sideways. In finishing the pivot underrotated, we can then use the articulation of the feet and ankles, together with the

thighs to help continue the turn in the next step which will then be taken in CBMP.

Note we cannot undo the CBMP in the same way for the reverse pivot. Instead the back step and pivot is taken and held in CBMP. Ironically, in the reverse pivots we often see couples undoing the CBMP, which causes the left sides to open away from each other and block the free movement into the next figure.

So, if the pivot is the backward rotating action over the ball of foot with the foot flat, what is happening on the corresponding forward step? Well, for reverse pivots, that's exactly the same technique whereby we dance a forward step and pivot just like the backward action. We call both actions a pivot. For the natural pivots though, the forward step is called a pivoting action or spin action. Here we are afforded the opportunity to take a forward step and swing the free leg (left leg) forwards as the spine continues to rotate. The free leg and rotation timing are important here; if there's not enough rotation speed through the body, the pivots won't continue to rotate sufficiently, and not enough leg speed means you will not effectively pass your partner from your forward step to your backward step.

Obviously, since you haven't already got enough to think about, the discipline in posture and poise should be kept as a high priority. Maintain that leftwards feel, a vertical stretch through the spine as well as keeping the weight held forwards and avoid physicality through the arms also; you can never move your partner better than they can move themselves. Hopefully that gives a few thoughts to help your pivots go around.

# +echnique clinic

This month, our Dance Doctor, **Phil Meacham** compares the bota fogo and the criss-cross

uestion: when is a bota fogo not a bota fogo? The answer is, of course, when it's a crisscross. Two steps, similar look, totally different feet. How many people dance a completely identical action on a bota fogo and a criss-cross? We see it all the time. However, advanced dancers will have a very different action between these two figures. The bota fogo consists of three steps with a body lift action before replacing the weight on the third step.

The action used through the feet is one of very precise stepping movement. The turn to the right or the left is danced in a measured way, with an eighth of a turn between each foot. It is essential that each step is danced separately, and that the bota fogo does not end up being a mixture of steps all blurred together. Strong separate defined actions are the order of the day when dancing any bota fogo.

Often this move is followed by a criss-cross, or travelling volta. The action of the foot here is totally different. The first step is taken with a ball-flat action with the knees compressing towards each other and the hip settling forward. The side step is then taken on the ball of the foot giving a backward tilt to the hip, and then the front foot slides into position keeping as much of the foot in contact with the floor as possible followed by the knees compressing forward once again when the foot arrives to its resting position.

Keeping the front foot as flat as possible is the key to a good action when dancing a criss-cross, and the subsequent compression of the knees moving forward and the hip coming forward at the same time creates a fabulous Latin cross action. When repeated in the criss-cross, that feel of compression on count one, two, three, four is fabulous when peppered with the hip travelling backwards on the "and" beat between each four count. So, the hips and the knees should be forward-back-forward-back-forward.

It's a very different action from that seen in the bota fogo. When examining, it is quite usual to see people dancing a bota fogo followed by a criss-cross with the criss-cross action an exact replica of what you have seen in the bota fogo. Or, alternatively, people forget to use a closing action on the bota fogo and end up with a swivel on the third step of each bota fogo, resulting with a very uncomfortable-looking knee shape on that beat.

Just to be clear: the foot action on the bota fogo is sharp and placed, while the foot action on the criss-cross or travelling voltas should be very soft and flat through the front foot. That will then give your samba light and shade and, hopefully, your dancing a higher grade.

Email nicola@dancing-times.co.uk if you would like to consult our Dance Doctor, Phil Meacham

# Simon's guide to *Swing*

#### Simon Selmon relives his highlight of summer swing dancing

arlier this year, I was in Rome for a few days off before a teaching gig with my wife, Anna. We thought we would check out the local dance scene whilst we were there, but since we were arriving quite late we hadn't planned anything for that night. We arrived from London around 10pm and asked our Airbnb host where we could get something to eat. He advised us this was a quiet neighbourhood, but we should find something open if we walked down towards the Colosseum.

It was a long dark road with a large wall on one side and old houses and flats opposite – a tranquil, residential area. After no more than a few minutes of walking, Anna said, "Listen, can you hear swing music coming from behind this wall?" As we walked a little further, we saw a small entrance to a park, and like the children of Hamelin we strolled down the path, drawn to the music.

Suddenly, it opened up into a large square, with hundreds of people dancing to a live swing band. We were tired, hungry and had just arrived from the UK without even the time to change our clothes and had stumbled on the opening night of an outdoor festival. Needless to say, we stayed, we danced under the stars, met some of the nice folks from Rome's local swing scene and we ate what turned out to be the best pizza of our trip.

I love the summer months when swing dancers like myself, notoriously nocturnal animals, come out of hibernation and venture into the sunshine. Outdoor events, festivals and parties – I love'em all. There is nothing quite like dancing under the stars on a warm summer evening, or daytime under blue skies with that warm glow of natural sunlight.

However dancing outdoors can provide some different challenges. We always get a wide selection of outdoor opportunities, from large festivals to local community events. There's a huge element of risk when putting on an outdoor event for the organisers – some choose to ignore the weather and trust in the gods and others take belt-and-braces precautions such as back-up tents or indoor options.

Whilst the British are traditionally a hardy bunch who will come out with wellies and an umbrella, grey skies can seriously dampen the atmosphere

Below left: Simon Selmon and his wife, Anna Lambrechts, at Big Swing Dance on the Gardens. Below right: Simon and Anna with Ronnie Scott's Rejects. (excuse the pun) for the participants if there's more than just a little shower – to say nothing of putting a serious hole in some promoters' pockets if people decide to stay away because of the rain (or even just a threat of it).

et, on the flip side, too much sunshine can be just as bad and this year we seem to have had it all. We danced for the wonderful Chelsea Pensioners (those famous red-coated military veterans) at the Chelsea Hospital for one of their special open days. It was a beautiful summer day, the sun beating down on our concrete dance floor (dancing on concrete or the wrong sort of grass can be another downside; they can be quite tough on the old knees and you have to pick your dance shoes carefully - suede bottoms or soft leather can get ruined).

The temperature was well into the 30s, one of the hottest days of the year, and we were out in the open with no shade (or sun block, we totally forgot that in our panic to leave on time). It was far too hot for most pensioners, even those who had survived World War II, who wisely stayed in the shade. We lost a few pounds that day and came home with nice rosy-red cheeks!

For us, the perfect day this summer was spent at the Henley Regatta, watching the boats go by, drinking, chatting and, oh yes, we did have to do a spot of teaching and a short performance for the Japanese ambassador and other guests in between the races. There was a light breeze and an open marquee to dance under if we needed it – the perfect conditions for dancing.

The first major outdoor jazz festival was in May 1938 when almost 24,000 swing music enthusiasts, jitterbugs and cool cats attended an event known as The Carnival of Swing in Randall's Island Stadium, New York City. Twenty-five top live bands played in one day, including the Duke Ellington Orchestra with singer Ivie Anderson and Count Basie featuring Lester Young on tenor sax. Sadly, there are no festivals to rival that first event, but you can find live music outdoor events to dance to all over the world and they're a great way to spend an afternoon or evening, outdoors in the sunshine pursuing your favourite pastime.





# Stepping Out The same-sex ballroom and Latin dance scene

Marianka Swain looks back on 25 years of north London's Waltzing With Hilda

his July saw the final monthly class and social night of women-only ballroom club Waltzing With Hilda (AKA Hilda's). It began with Heather Gladding's women's ballroom class, assisted by Wonnita Olafisoye, and when attendance grew so quickly that a new venue was needed - plus more space for practice and socialising - Heather approached Wendy Glaze to run and DJ a club. "Someone put forward the name 'Waltzing With Hilda' and it made us laugh, as we're big fans of [Coronations Street's] Hilda Ogden," recalls Wendy. She and Wonnita have been running it ever since.

Hilda's covers the ten ballroom styles, plus West Coast Swing, salsa, Argentine tango and country. Perhaps most important, it's 100 per cent committed to women. "The women's bars and clubs at the time were quite intimidating and 'cruise-y'," explains Wendy. "We felt that partner social dancing could be the perfect counterpart, as inviting someone to dance isn't loaded and no one need be uncomfortable or vulnerable.

"We also wanted to create a safe space for women to explore leading, to counter the mainstream world's rigid, prescribed gender roles; when we started, there was no Rivoli Ballroom or Pink Jukebox. Some women came to us after being told they couldn't do certain things in those dances or wear certain clothes, or take medal exams other than as a follower. So the fluidity of Hilda's was utterly liberating." Wendy notes that it's never been described as a lesbian club - "it's for all women, regardless of sexuality. Most of us are lesbians, but women also come who may not want to define their sexuality, so it's important not to make assumptions." She also remembers it feeling like a "feminist initiative", compared with competitive ballroom's unequal convention then of giving the man's full name and just the woman's first name.

Fun traditions include Wonnita dressing up as Mama Christmas at the annual party, leading group dances such as quickstepping to Bette Midler's "Mele Kalikimaka" with an inflatable palm tree. The Hilda's residential weekends - which will continue - have also been a huge success. Many women come because "there's nothing like this where they live; attending a mixed-gender class, they're discouraged from leading," says Wendy. "They love the

time travel-themed party, watching a Dalek and Cleopatra waltzing together."

The community aspect is vital, explains Wendy, comprised of "friendships, romances, dance partnerships, marriages, various groups like book clubs, support groups, supper clubs... When one woman was laid up at home after orthopaedic surgery, the Hildettes drew up a rota for visiting, shopping and cooking for her." However, they feel this is the right time to end the monthly Hilda's sessions, since continuing "would mean attracting new, younger women in sufficient and consistent numbers, in a different climate of sexual and gender politics from 25 years ago, but, by God, we've had a great run! Some of the archivists have been telling us that we're the longest-running regular women's dance event in Europe, possibly the world. We're proud, immensely so, and very lucky."

Wonnita recalls "a Hildette travelling the world on a

Waltzing With Hilda.

bicycle, who met another young woman doing the same in Namibia. They got talking, the Hildette mentioned how much she liked ballroom dancing, and it turned out the young woman's mum had just fallen in love with ballroom - while attending Hilda's. I hope our legacy is a continuation of the community, the delight in social dancing, and seeking out new music." DJ Wendy agrees: "I feel so passionate about bringing new music, black music, world music, reggaeton into ballroom and Latin. I hope we've shown too that social dancing is a worthy, beautiful pursuit in its own right, not a poor relation of competitive dance."

Happily, women's social dancing is also being championed by Roswitha Wetschka, who begins Sapphires (london-dancestudio.com/sapphires), a new Latin and ballroom night, on September 14. This friendly, inclusive event will be held at Bishopsgate Institute on the second Saturday of every month.

The next Hilda's residential weekend is in Eastbourne in June 2020 – visit hildas.org.uk.

to learn from skilled, patient teachers, and to make new friendships or strengthen existing ones. Our fancy dress parties leave us giggling for ages afterwards – one of my fondest memories is from the

opportunity







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# Notes from the floor



# Here Come the Boys

**Vikki Jane Vile** joins the hen parties to catch *Here Come the Boys*.

#### Photographs by Chris Richardson

wing to a slight glitch in collecting my tickets for Here *Come the Boys,* my guest and I were among the very last in the Adelphi Theatre foyer for the imminent performance of Here Come the Boys. This quiet scene was interrupted by the arrival of a rowdy gaggle of women stumbling through the entrance, "I'm coming, Giovanni!" squealed one of them before scrambling through to the auditorium. It later struck me, having watched the show, that

this sight summed up the mood rather nicely. Granted, there's more than a hint of a feeling that a quick buck can be made from three *Strictly* stars in translucent shirts bantering and jiving for a couple of hours but *Here Come the Boys* is jolly good fun and probably a riot if you're on a hen do.

The opening few minutes see beatboxer Ball-Zee take centre stage to show off his various tricks and trills before performing a clever rendition of the *Strictly Come Dancing* theme tune, which prompts a roar from the audience before giving way to the main stars. There's a shirt-ripping, *Magic Mike*-style opening that quickly has everyone whooping and hollering. A clearly revived Aljaž Skorjanec is all smiles after an ankle injury saw him miss some of the prior tour dates. He is joined by the ever-energetic Italian Giovanni Pernice and new dad to a *"Strictly* baby", Gorka Marquez.

The show is ably hosted by singer-songwriter Elisabeth Troy, best known for touring with Clean Bandit, whose natural warmth and good humour move things along well whilst bringing some order to the heady "dance battle" sections that form Above from left: Giovanni Pernice, Gorka Marquez and Aljaž Skorjanec in *Here Come the Boys*. Below: The dancers with singer Elisabeth Troy.

#### the bulk of the action.

The very term "dance battles" had me rolling my eyes from the off, but the device works well, bringing out the personalities of the three leading men as well as providing opportunities for the scripted patter amongst the trio. The audience is given clear cues as to who should win each battle





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and, unsurprisingly, there are three contests that conveniently lead to one victory each. Fortunately, with choreography from *Strictly's* Gareth Walker and Janette Manrara, the dance content largely lives up to the hype.

Pernice shows no signs of fatigue despite having been on the road consistently since January in a variety of shows. He dances an explosive jive with his partner, the divine Giulia Dotta (*Strictly* producers, are you out there?), a wonderfully precise, alluring performer with whom Pernice has danced previously on the competitive circuit. The strength of their partnership is evident in a fast paced routine to "Reet Petite" as they ease through turning flick ball changes that sees them predictably win the first of the battles.

Here Come the Boys is noticeably marketed at a younger audience than the majority of other *Strictly* fare on offer over the year, which is highlighted in the gentle mockery of the ballroom dance battle – met with calls



Above and below: Scenes from *Here Come the Boys.* 

of "boring!" from Pernice and Marquez. It does, however, provide Skorjanec's moment to shine with *Dancing with the Stars Ireland* professional, Emily Barker. She dances with a great sense of power and intensity, and is an engaging performer, but her smouldering style contrasts starkly with Skorjanec's cheerful demeanour on stage.

Another section sees the competitive element dropped and allows the trio to celebrate the work of some of their favourite music artists. For Pernice it's Prince, and the tribute culminates in a glorious rumba to "Purple Rain" topped off with Dotta's dynamic timing and exquisite extension.

With such big personalities to contend with, it's a shame that on occasion Marquez fades into the background. So exuberant and charismatic are the other two that the Spaniard is left behind.

One can't help but feel that with the combination of the language barrier and being away from his new daughter (born just a week ago at the time of viewing) contribute to his lack of presence. Marquez still dances impressively with partner Grace Cinque White and the pair deservedly win the salsa dance battle with their fast flowing, compact routine, but it's understandable that his contribution makes less of an impact.

With Strictly season just around the corner, Here Come the Boys is harmless, wellintentioned fun that will help ramp up the hysteria come September. The dancing breaks no boundaries, and the additional commercial dancers (dressed more for hip hop that the ballroom) feel like an unnecessary attempt to appeal to a younger demographic. However, this is a show with its tongue firmly in its cheek, best consumed with a glass or two of bubbles.

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# Semewhere in time Ballr

#### Ballroom's golden age

# Jack Reavely shares some thrifty tips

s I sit at my typewriter the ghosts of yesteryear return to my memory – many of whom are no longer with us on this earth but who remain in the minds of those still alive.

I am in the Winter Gardens at Blackpool and wend my way down the famous entrance stairs to a magnificent scene that unfolds as you reach floor level. Couples are practising, dressed impeccably. The ladies wear long, wide skirts, with yards of net in their underskirts; most also wear heels of up to three inches, which add terrific elegance to their ankles. The hairstyles are impeccable, as sleek as otter skins.

The gentlemen are dressed in made-to-measure suits with narrow armholes, so that when placing their arms into ballroom hold, the shoulders of the suits don't rise up and distort the silhouette, which is of vital importance. Shirts worn by the men were usually fastened at the cuffs with cufflinks, which were very popular, and I remember my own pride when my father gave me a pair of gold cufflinks to enhance the shirt cuffs, in my eyes, considerably. I treasured them for many years.

Many shirts worn by men at that time had separate collars, and these were laundered separately and attached by studs – similar indeed to how collars for dress shirts were at that time, although these days, male shirts have evolved considerably.

I remember my own shirt collars were simply terrific, even if they felt somewhat restrictive on the neck, when first wearing them for practice sessions. So what? You grew accustomed to the slight restriction because of the picture it transmitted – when coupled with the right suit with no shoulder distortion the feeling of total satisfaction was wonderful.

I eventually discovered a way of making collars that was cheap but very effective. I used to purchase a very shiny white plastic bucket from Woolworths, which cost no less than two shillings and sixpence, 12 and a half pence in today's money. Using a Stanley knife, I'd cut the shape of around five collars from that one bucket.

I found out that by heating the plastic in hot water, it was very easy to turn down the collar points and of course, cutting the apertures for the studs was done by using a normal wing collar as a template. These collars shone very much more than the ones you could purchase at that time.

When I first wore a homemade one, because I was able to curve the top edge to suit my own neck, it enabled a very clean picture to be shown and many asked me how my collars were so shiny...

At the same time, I discovered tubes, again in Woolworths, of a product called Rhino Sole and this was intended to repair Wellington boots or shoes with worn soles, so as to extend their life span. I thought that perhaps this product could allow my practice dance shoes to last longer than the norm, so purchased a tube for around half a crown again.

Following the instructions faithfully, I spread the product over the soles, hoping fervently it would not spoil them for dance purposes, as it was essential they would still skim over the floor. The product looked like cement. I smoothed it on and then made some small indentations, as advised on the tube and allowed 24 hours' drying time.

I was more than anxious to try them out on the dance floor and, lo and behold, when I did, I found they provided the perfect nonskid, which still allowed the shoes to skim over the floor surface, but very slippery floors were no longer a nuisance as the product instantly ensured stability.

I used Rhino Sole for the many years during which my wife, Anne, and I competed and found it to be more than excellent, and not one person ever noticed it. At that time, male shoe soles were grey and Rhino Sole blended perfectly into that colour and even as the shoes aged, the product did too and changed without being obvious in any way.

Anne used to buy her shoes for £1.25 at a wellknown shoe chain called Saxone, and they were sold as wedding shoes and worn by brides on their big day. We found out that instead of the shoes only lasting a few months because of long practice sessions, they lasted way beyond that and it was therefore affordable to have one pair for competitions and a different pair for practice. Also, the material in which the shoes were made was easily cleaned with a spirit solution.

All these efforts produced hopefully a picture that was acceptable to those who had the onerous task of adjudicating. Believe me, the "look" of a couple contributed to whether or not they were judged favourably and, provided the performance of the dances was of the same standard, success could have been yours – and it didn't have to cost a fortune.

As a matter of interest, I have recently seen, in one of those catalogues delivered through the letterbox, a product very similar to Rhino Sole. It now costs around £15 per tube. Gosh, that's inflation. ■

"I eventually discovered a way of making collars that was cheap but very effective. I used to purchase a very shiny white plastic bucket from Woolworths... Using a Stanley knife, I'd cut the shape of around five collars from that"



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## Dancer of the month Interviewed by Margaret Willis

### Ebony Thomas



BORN: June 1997

COMPANY: Ballet Black

STUDIED/TRAINED: Elmhurst Ballet School

MAJOR PERFORMANCES: A Dream Within a Midsummer Night's Dream, The Suit, CLICK!, Ingoma

ou quite easily could have been reading about Ebony Thomas on the sports pages of newspapers instead of looking at his dance reviews. At the age of four, he was playing cricket, rugby, local football, "and anything else going," he laughed in an understatement. "I was very sporty, then mum suggested I try ballet saying it would give me core strength and help my playing. My obvious reaction was 'Ballet is just for girls', and I left it at that."

A short while later, both of his parents were working late and he went to a friend's



Above: Ballet Black's Ebony Thomas.

house until they came home. It just so happened this friend was going to his weekly ballet class that evening at Kingston Ballet School so Ebony had to go along too. "I watched and thought it somewhat interesting. Later I joined in, though I was a bit reluctant to say I liked it straight away. However, the more I did it, the more I enjoyed it. My friend eventually gave up and I was the only boy in a class full of girls – which wasn't that bad. Principal Louise Jefferson was amazing, encouraging without being pushy – if she had been, I would have rejected ballet! I still enjoy going back to see her."

Ebony was born in Kingston-upon-Thames on June 5, 1997, the only child of an English mother and a father from the Caribbean. He went to the local school, "only two minutes away

#### **Ebony Thomas**

from home," he laughed. "That's why I chose it. I could have gone to better ones, but the thought of rolling out of bed in time for school was too tempting. It was, however, pretty rough with bullying problems. While still doing football and rugby, I kept my ballet classes quiet from most. Yes, ballet did help me especially as a rugby player, though my team mates who knew would take the mick about my quick darting up and down the field.. Yes, ballet did help me, especially as a rugby player, and my team mates who I knew would take the mick about my quick darting up and down the field.

"I'm so lucky to have such a supportive family - when Ballet Black came to the Rose Theatre in Kingston this past spring, my mum bought about 40 tickets so everyone could come and see me. My parents had no problems about their boy doing ballet instead of rugby, and that was such a help. Aged six, I started at the JAs [Royal Ballet Junior Associates] and went fortnightly, then, after two years, weekly. We did the Royal Academy of Dance [RAD] grades and the classes were held in Covent Garden, at The Royal Ballet Upper School, so you got the feeling of making it since you were dancing in professional studios. At eight, I was in The Royal Ballet's production of The Sleeping Beauty at the Royal Opera House, first as the King's page, then as one of the pages that bring the gifts in for baby Aurora. Carlos [Acosta] was performing and he was so nice to us. I distinctly remember thinking when I was on stage, 'This is what I want to do in my life.' It was a special time in my childhood and there are many different moments that I will always remember."

ged 11, Ebony auditioned for both The Royal Ballet Lower School at White Lodge and Elmhurst Ballet School in Birmingham, and was accepted into the latter. "It meant leaving home and stopping all sports. However, I found a lot of guys like me at the school who were into sport and so we'd go and play football after the school day had ended. I thought it exciting to be a boarder. I liked being around other kids, and we were kept very busy, but yes, I did miss home. Everyone treated me so well and I'm so thankful for all the teaching I had there - especially from the late Errol Pickford. You couldn't find a nicer man, and he is very much missed."

In Years Seven and Eight, Ebony performed in Birmingham Royal Ballet's [BRB] The Nutcracker. "It was very nice to have come full circle and dance the ballet with both Royal companies," he said smiling. When he was 13, he was chosen to demonstrate RAD syllabus exercises for the Intermediate Foundation DVD. "It was very tricky. The exercises were very technical and had to be done 100 per cent perfectly - we'd go over and over them and just when you felt you could do no more, they would say, 'That's good', and that was the one they used. In Year 12, he was chosen with two other boys and Lachlan Monaghan from BRB to take part in the Advanced II DVD. "I was older now, so there was more pressure to show the very technical steps perfectly." Later he again featured in the "Introduction to Repertoire" section. "You bet my mum has all those DVDs," he laughed. Ebony progressed well,



and is very grateful to Felicity Burman who made it possible for him to continue his studies by funding him during his sixth form. All was looking really good as he neared the end of his second year, but then disaster struck. "I suffered two bilateral stress fractures in my shins - the result of doing too much. I first felt something strange in my legs when I performed as the lead combat dancer in Coppélia, at the end-of-year show. The dance is full of all the things I love so much – turns, tricks, tours en l'air. It's an absolute killer, and I ended up doing it four times rather than just the one scheduled. However, I took no notice of my legs and, rather than relax in the holidays, I went to two summer schools and worked very hard. Back at Elmhurst for my

final year, I started to push again and after class one day, I found I couldn't get up and was in intense pain. I was off for 18 months."

It took time to discover what was wrong, but with help from Nico Kolokythas, and later Jazz Sodhi from Wolverhampton Football Club, the very serious stress fractures were finally diagnosed. "I was very fortunate I had a good network around me - my teachers, incredible parents, my girlfriend, all my friends - and I can't thank the school enough. They kept me on as a staff member so I didn't have to pay. I was able to teach a few classes, work at reception, and help at rehearsals while doing my rehabilitation exercises - but I did eat a lot of kale, and broccoli as well as milk for the calcium!" However,

dance in it. There were lots of different companies from everywhere, but one of the things that kept me going and stopped me worrying about my future was that I made really close friends – they were phenomenal.

"Then that day comes, after getting the all-clear, when you hesitatingly do your first jump again. Being careful, you gratefully find you can do them – though it is the brain that remembers the pain and makes you fearful."

January to April 2017 came and went, and Ebony kept himself as fit as possible. "I had only been dancing a full class for three and a half weeks when I finally auditioned for companies in Serbia and Romania and, lastly, Ballet Black. That's where I got my contract. As an apprentice, you have to be prepared to dance everything, and do it well. You certainly don't want the audience to point at you and say, 'He's only an apprentice!'



**Dancer of the month** 

During the festival celebrating the choreographer Kenneth MacMillan in 2018, Ballet Black was invited to join the Viviana Durante Company, along with dancers from Scottish Ballet and The Royal Ballet, to perform two of MacMillan's earliest works, Laiderette and House of Birds. "It was an incredible experience," Ebony recalled. "I had only just joined the company and here I was, working with Viviana Durante and dancing with such principals as Lauren Cuthbertson, Yasmine Naghdi and Francesca Hayward. Amazing."

About four years ago, Ebony went back to the rugby club to see some of his old friends who are still there. Among them was a tough, heavy-looking bruiser who came up to him and said in a growly voice, "Are you the guy who likes ballet? Ebony was a bit taken back as he couldn't judge his reaction, and quietly replied, "Yes I am." The guy looked him up and down, and then said, "That's cool, man, really cool!"



I do feel strongly there should also be a lot more treatment for the mental side of overcoming injuries along with the physical.

**D** uring the middle of his injury time,

Ebony accompanied his classmates to the US, to appear for ten days at the *Virginia Arts Festival*. Here, the school performed the Dance of the Knights from *Romeo and Juliet*: "It didn't demand any spectacular technique, so I was fine to

Top: Ebony Thomas. Above: Ebony Thomas in Mthuthuzeli November's Washa: The Burn from Inside.



#### NEXT AUDITION DATES

11 Nov '19 - AYLESBURY Waterside Theatre 1 Dec '19 - DARLINGTON Hippodrome Theatre (other 2020 auditions TBC)

#### CONFIRMED PERFORMANCES IN 2020

- 3 4 Apr AYLESBURY WATERSIDE Giselle
- 17 18 Apr DARLINGTON HIPPODROME Cinderella in Hollywood
- 22 23 May SOUTHEND CLIFFS PAVILION Giselle 19 - 20 June - NORWICH THEATRE ROYAL - Swan Lake
- 21 22 June NORWICH THEATRE ROYAL Swan Lake 21 - 22 Aug - BROMLEY CHURCHILL THEATRE - Swan Lake

#### FUTURE PERFORMANCES IN 2019

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# People



DAVID BINTLEY, THE former director of Birmingham Royal Ballet (BRB), bade farewell to the company with two performances of his ballet *Hobson's Choice*; one at Birmingham Hippodrome on June 22 (pictured above), the other at Sadler's Wells in London on June 29. Before the final performance at Sadler's Wells, BRB vicepresident, Lady Sarah Chatto, awarded Bintley a special medal marking his contribution as director of the company for 24 years. Following the

performance, Sir Peter Wright took to the stage to pay homage to Bintley's contribution to British ballet, noting he had been faithful to the vision of company founder Dame Ninette de Valois: "Respect the past, herald the future, but concentrate on the present." People then gathered at the Shakespeare's Head – one of London's famous "theatre" pubs situated directly behind Sadler's Wells – which will also honour Bintley by adding his framed photograph to its gallery.

#### In brief

★ FAROOQ CHAUDHRY, the former dancer who is also co-founder and producer of Akram Khan Company, has been appointed a new trustee of the Tate Gallery. ★ LUCY BAYLISS, head of creative programmes at DanceEast, is among the 25 new fellows who join the Clore Fellowship this autumn, a bespoke professional development opportunity for those working in the arts. **★ Choreographer** KIM BRANDSTRUP and critic and writer ALASTAIR MACAULAY become director's fellows of New York University's (NYU) Center for **Ballet and the Arts** (CBA) during the 2019-20 academic year. The residency allows artists, scholars and practitioners access to CBA's studios and offices, NYU's academic resources, and a stipend to pursue projects of their own design.

## News from ENB

AT THE CLOSE of its 2018–19 season, Tamara Rojo, director of English National Ballet (ENB), announced the following dancer promotions: Aitor Arrieta, Katja Khaniukova and Ken Saruhashi are promoted to first soloist; Julia Conway, Daniel McCormick and Erik Woolhouse to first artist; and Emilia Cadorin to seventh year artist of the company. Stina Quagebeur becomes first artist and associate choreographer. Joining the company as an artist is Chloe Keneally, and returning as an artist

is Breanna Foad. Brooklyn Mack joins as a guest artist during the autumn-winter 2019-20 season. Joining as ballet mistress is Mayumi Ganley alongside new ballet masters Laurent Guilbaud and Renato Paroni de Castro, who began working at ENB earlier in the season. Leaving the company after 22 years is principal Begoña Cao. Also leaving are artists Shale Wagman and Connie Vowles. After 27 years, company pianist Chris Swithinbank has left to pursue other musical interests.

Watson honoured SHARON WATSON, DIRECTOR of Phoenix Dance Theatre but has also bee as a finalist in th

of Phoenix Dance Theatre (pictured below), has not only been awarded an honorary doctorate from Leeds Beckett University, but has also been named as a finalist in the Arts and Media category of the Black British Business Awards. The eventual winner will be announced on October 3.



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# **Obituaries** Harold Prince

arold "Hal" Prince, the multi Tonyaward-winning Broadway director and producer of stage musicals who also achieved great success on London's West End, has died at the age of 91 in Reykjavik, Iceland, following a brief illness during a return journey from Europe to New York.

Born in New York City in 1928, the son of Blanche and Harold Stern, he took the surname of his stockbroker stepfather, Milton Prince, after his parents divorced. As a child he suffered a nervous breakdown, but, coming from an affluent family, was able to attend many theatre performances, including the famous Orson Welles production of Shakespeare's *Julius Caesar*.

Following his education at the Dwight School in New York, at the age of 19, Prince graduated from the University of Pennsylvania, studying a liberal arts curriculum. After serving in the US army, Prince then began working on Broadway, at first as stage manager on shows such as George Abbott's 1953 production of Wonderful Town starring Rosalind Russell, and then as producer for The Pajama Game, Damn Yankees, A Funny Thing Happened on the Way to the Forum, West Side Story and Fiddler on

*the Roof* (the latter two works in collaboration with Jerome Robbins as director and choreographer).

Prince's career as a director of musicals flourished from the 1960s onwards, where his Broadway hits included John Kander and Fred Ebb's Cabaret. He also worked on a series of highly-regarded musicals made in collaboration with Stephen Sondheim, most notably Company, Follies, Pacific Overtures, A Little Night Music, Side by Side by Sondheim, Sweeney Todd, Merrily We Roll Along and Bounce.

In London, although he famously turned down the opportunity to direct Andrew Lloyd Webber's *Cats*, Prince did work with the composer on *Evita* and *Phantom of the Opera*, which, subsequently, became the longest-running show in the history of Broadway. Later Broadway productions included *Parade* and the stage musical version of *Kiss of the Spiderwoman*.

Harold Prince is survived by his wife of 56 years, Judy Chaplin, and his son, daughter and three grandchildren. On the night of his death, the marquee lights on all Broadway theatres were dimmed in his honour. JONATHAN GRAY

Harold Prince, born January 30, 1928; died July 31, 2019.

# **Barrington Pheloung**

Barrington Pheloung, the Australian-born composer who was best known for the theme and incidental music he composed for the popular ITV television detective series, *Inspector Morse*, has died of respiratory failure at the age of 65.

Born in 1954 in Sydney, Australia, the son of John and Adel Pheloung, Barrington took a keen interest in music from an early age; he was a drummer in the local army cadets' band and played the guitar, and his early love of jazz and blues was enriched by his discovery of J S Bach during adolescence. After leaving school, he worked as a postman to save money to train formally in music in London, arriving in the city in the early 1970s.

There, Pheloung studied at Chiswick Music Centre and the Royal College of Music (RCM), taking an interest in composition and conducting; his first commissions came from London Contemporary Dance Theatre (LCDT). He toured with the company whilst still at the RCM, and was eventually appointed music director of LCDT in 1979, a position he held until 1994, the year of the company's closure. There, Pheloung met his first wife,

the dancer Anita Griffin, whom he married in 1979, and he subsequently went on to compose more than 50 commissioned scores for ballet and contemporary dance companies, including Tom Jobe's popular *Rite Elektrik* for LCDT, and Robert Cohan's *A Midsummer Night's Dream* for Scottish Ballet.

Pheloung composed the music for *Inspector Morse* in 1987 (although his major break into this type of music came with *Boon* in 1985), and its success led to further commissions for television and film. He wrote the music for Anthony Minghella's film *Truly, Madly, Deeply*, starring Alan Rickman and Juliet Stevenson, and *Hilary and Jackie*, a film based on the life of the cellist Jacqueline du Pré, as well as *When Did You Last See Your Father?* and *Nostradamus*. He also composed for radio and the theatre.

Barrington Pheloung is survived by his second wife, Heather Lovejoy, their children Adel and Timmy, and by Daniel and Anthony, the sons from his first marriage. ■

JG

Barrington Pheloung, born May 10, 1954; died August 1, 2019.



# Featuring a new biography on Marius Petipa and more

# The tsar of Russian ballet

#### Marius Petipa

The Emperor's Ballet Master By Nadine Meisner. Published by Oxford University Press, hardback, £22.99

#### FOR A CHOREOGRAPHER

AS famous as Marius Petipa, who helped form what is now considered "Russian" classical ballet, it comes as something of a surprise to discover that, until now, there has been no in-depth biography about him published in either Russian or English. This was the man, remember, who came to Russia from his native France in 1847 at the age of 29 to dance for the Imperial Russian Ballet in St Petersburg, and who, by the time of his retirement more than 55 years later, had created scores of full-length and one-act ballets - including Don Quixote, La Bayadère, The Sleeping Beauty and Raymonda – that now form the basis of the international classical ballet repertoire. Three cheers, then, for Nadine Meisner, the dance critic and historian, who has published Marius Petipa, The Emperor's Ballet Master after more than a decade of painstaking research that took her to libraries and archives across the world, including a number in Russia, France and the US.

Meisner is an engaging and informative writer, especially when setting Petipa's life and work in the artistic and political context of his times. The biography is not told in strict chronological order,



but goes a long way to help unravel some of the myths that have grown up around Marius. She gives a fascinating insight into his childhood and adolescence performing in theatres in France and Belgium (he came from a close-knit family of dancers, actors and singers including his ballet master father Jean, and dancer brother Lucien, the first Albrecht in Giselle), as well as his years as a young man working in Spain, before he travelled to Russia, where he engaged in a love affair that resulted in him having to flee the country.

The author is also very good at describing Petipa's extensive range of ballets (it seems Marius started staging and choreographing works in Russia not long after he arrived there as a dancer), especially the ones that have not survived, including an 1859 comedy ballet The Parisian Market, which starred his first wife, Maria Surovschikova-Petipa (and which he later staged at the Paris Opéra), and the extraordinary sounding King Candaules, created in 1868

and set in "Ancient Lydia", which included dances for Romans, Vestals, Amazons, a "Grand Pas de Vénus", and in the ballerina role of Nisia had a leading character who appears to be a mixture of Shakespeare's Lady Macbeth and Rossini's Semiramide. Meisner vividly depicts Petipa's earlier ballets - as much huge processions, parades, mime scenes and character numbers as they were displays of classical dancing - but also makes clear that as Petipa got older, his ballets increasingly took on the form of the "Ballet Féerie", works set within a dramatic framework in which spectacular, elaborate dances of all kinds could be showcased, most notably The Sleeping Beauty and Raymonda.

During his lifetime, Petipa was celebrated for his work in Russia, and helped ballet reach incredible heights of artistry and sophistication. For all his success, however, Petipa's career ended sadly, as much due to his ballets falling out of fashion as to the hostility and animosity targeted towards him by Vladimir Teliakovsky, the anti-Semitic director of the Imperial Theatres during Petipa's latter years. Petipa, in this biography, does not always emerge as a pleasant man himself, but Meisner honours him by describing how he played an important role in Russian cultural life. Without him, it's almost certain classical ballet in the form we know and love today simply would not exist. **JONATHAN GRAY** 

#### Other releases



#### ★ Ghosts and Hedda Gabler

New on DVD and Bluray disc from the BelAir Classiques label are two productions from the Norwegian National Ballet based on plays by Henrik Ibsen. Filmed live in High Definition at the Opera House in Oslo in 2017, both Ghosts and Hedda Gabler were created and directed by Marit Moum Aune to music by Nils Petter Molvaer, and received much critical acclaim when they were first staged in Norway. The cast in *Ghosts* features Andreas Heise, Camilla Spidsøe and Ole Willy Falkhaugen, whilst Hedda Gabler stars Grete Sofie Borud Nybakken and Philip Currell.



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Blackpool DVDs This year's DVDs of Blackpool Dance Festival from DSI TV have extra special features, including a recording of the entire Team Match in full, a highlight of the festival, in which you can witness Arunas Bizokas and Katusha Demidova's very last dance. For each of the Professional finals, you can also watch a solo dance from each couple. Plus, there's all of the usual action, from the four major championships, captured over one Ballroom and one Latin box set in a special longer format for this year. The British Open 2019 DVDs are available to buy via dsi-london.com, priced £50 (excl VAT).



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# Education Auditions, performances, funding, summer schools and awards



#### London Children's Ballet

The whistles, cheers and loud clapping on July 6 said it all. It had indeed been a wonderful performance by the young dancers of London Children's Ballet (LCB), this year celebrating its silver jubilee with a production of Ballet Shoes, Noel Streatfeild's beloved book about the three orphaned Fossil girls - Pauline, Petrova and Posy - who realise their dreams through various trials with help from an understanding Nana.

Originally choreographed by Cathy Marston in 2001, *Ballet Shoes* was revived this year by Ruth Brill (LCB's original Pauline Fossil), who added sparkle and fun to the 90-minute ballet. Dancing with Birmingham Royal Ballet for the past seven years, Brill has now decided to concentrate on her busy choreographic career. Fifty

three young dancers aged between nine and 16, from 46 different schools around the country, and of differing backgrounds, heights and shapes, have been working hard on Sundays and school holidays for the past seven months, and their dedication was evident when they came together for four sold-out performances at the Peacock Theatre. Each performed with conviction, gusto and joyous enthusiasm, obviously relishing the dream-cometrue of performing on a West End stage in sumptuous costumes amid realistic sets. and to a live orchestra.

With an audience of proud parents, siblings and grandparents, the ballet moved along crisply, and younger viewers sat entranced and as still as mice. The scenes were short and highly detailed, while the exemplary dramatic Above from left to right: Stella Chambaud, Annalise Wainwright-Jones and Tilda Marriage Massey in the London Children's Ballet production of *Ballet Shoes*.

acting conveyed the action with each character clearly defined. "It's amazing how well they are telling the story," commented Sophie, my nine-year-old guest, a long time expert of both book and film.

LCB was the vision of Lucille Briance who, 25 years ago, noticed that her shy young daughter, Zoe, came alive when dancing. She saw the need for young children who loved to dance, to have the opportunity to perform in a full-length production. Her vision came true and LCB was established. In the ensuing years over 11,420 children have auditioned for the annual production - a free experience - and 34,240 disadvantaged children and

elderly folk have attended a performance for just £1. Lucille is now stepping down as artistic director and Zoe is taking over.

To music composed by Raymond Warren and enthusiastically conducted by Philip Hesketh with his orchestra of 22 musicians, each child was given the chance to shine. They were hip-swinging maids; a sleepy scullery boy; ballet, jazz and tap dancers in a slick classroom routine; pushy ballet mums, dressed in high couture, anxious for their daughters to be selected for the leading role; stage hands with brooms; a stately ballet academy director Madame Fidolia; and fluttering fairies in gossamer tutus. Throughout, and especially in the miniballet A Midsummer Night's Dream, feet were beautifully pointed and upper bodies and arms charmingly expressive, evidencing the excitement of being on stage.

Dancing solo roles were Lucie Apicella-Howard who, as the understudy Winifred, offered precise, delicate footwork, Rubin Garcia as a charismatic, fast-turning Puck, Lottie Graham, a delicate Titania, Jacques van Praagh, an imposing stage manager, Amy West as the caring niece Sylvia and tiny Maddison O'Brien the sleepy Dormouse. Hugh O'Sullivan as Oberon demonstrated pleasingly neat technique and good partnering skills.

Special mention goes, of course, to the three Fossil girls. As Pauline, Stella Chambaud showed a maturity in both dancing and acting, offering lithe, fully-stretched leaps and lovely arm movements, Viviana Durante joins English National Ballet School



ENGLISH NATIONAL BALLET SCHOOL (ENBS) has announced that Viviana Durante (pictured above) will be its interim director of Dance for the 2019-20 academic year, commencing this month. Italian-born Durante is formerly a principal with The Royal Ballet and has also performed with American Ballet Theatre, the Ballet of La Scala, Milan, and K-Ballet. She replaces the previous director, Carlos Valcarcél, who unexpectedly departed from ENBS at the end of the 2018-19 academic year.

As director of Dance, Durante will oversee the school's classical ballet and contemporary dance syllabus, as well as having creative input into the student's development during a significant moment in the school's history - the celebration of its 30th anniversary and also its move to brand new premises on London City Island. Durante said: "ENBS has a proud tradition of excellence and achievement on which to continue building. Standards are very high, and we expect a great deal from our talented students. In turn we owe them the best possible training, pastoral care and career opportunities to enable them to realise their full potential. I am passionate about treating each student as an individual and creating a secure, positive and supportive environment in which all can flourish as intelligent artists and rounded young people."

Once ENBS is settled into its new home this autumn, recruitment will continue to fill the role, and others at the school, on a more permanent basis.

while convincingly proving herself as a spoiled brat in the tantrum scenes when she becomes famous. Tilda Marriage Massey as Petrova, the tomboy who prefers screw-drivers to satin slippers, presented a warm, generous character with natural fluid movement. As Posy, Annalise Wainwright-Jones' frisky, quicksilver dancing brought smiles, not only to our faces, but to hers. She was lost in her own world whenever she was on stage, looking like a tiny Shirley Temple with her long curly ringlets, gingham smock and knickers. She flitted and darted, showing her delight in performing.

The ballet ends with three spotlit figures, each fulfilling their dreams: Petrova is setting off on an adventure flying her own plane; Pauline is in Hollywood becoming a film star; while little Posy is in Czechoslovakia with the great ballet teacher Manoff.

I asked Sophie who was her favourite, expecting it to be one of the Fossil girls. "I think it was Nana," came the unexpected answer. "She was so calm and loving throughout and she acted her role so well." I had to agree. Honor Dixon was impressive in her humble actions and goodness. Later, Sophie's thank you note stated: "The show was amazing. All of the dancers danced so well." I agreed with her once more. MARGARET WILLIS

#### MANGANET WILLI

#### The Hammond School

The Hammond School triumphed in a very diverse range of offerings in *Inspirations,* the first of its summer performances which I saw on the afternoon of July 11. The most pleasing aspect of the performance overall, was the almost military-like precision and attention to detail that presided across every year group and genre. Even the changeovers from one piece to the next were slick, as each new act was welcomed to the stage by the previous one.

Highlights from the first act included Emma Briggs' The Window to Max Richter's Mercy. With India-Rose Cox stepping in admirably at the last moment to dance the figure of Christ, it was saturated in melancholy, and was beautifully lyrical. In contrast, Bethany Lythgoe gave a fantastic rendition of "Show Off" from The Drowsy Chaperone, and later it was Ben Maddison whose personality and voice captivated in "The Time Warp" from The Rocky Horror Show. Anthea Garrett's Distraction, with its large cast, proved thrilling and Maddison was back on form singing "One by One by One" from Ordinary Days, proving there's nothing he's not prepared to tackle. Tracy Baxter's Love Story was a delight from start to finish, with Alice Humphries outstanding in this number. Charlotte Harding was an excellent Millie in Thoroughly Modern Millie – a great way to close the first half.

Having enjoyed Act I immensely, I was swept off my feet by Act II, which opened with an extremely polished Snow Scene from The Nutcracker. This is a tough number in terms of stamina and speed, but it fazed no one. Maddison once again showed off his versatility as the Nutcracker, partnering a gracious Imogen Walker as the Snow Queen. Following a most endearing "Trip a Little Light Fantastic" from Mary Poppins Returns from Years Seven and Eight, the Year 11s did "You Will Be Found" from Dear Evan



*Hansen*. It was incredibly moving and bodes well for their collective futures.

While the rest of the second half was tremendous, there were three performances that made the hairs on the back of my neck stand up. Georgia Burton gave a remarkable performance as Glinda in Wicked, singing "No One Mourns the Wicked". Her range was breathtaking, and because she sang with such emotional depth it was impossible not to feel enraptured. Bethany Gregory made a similarly huge impact with her "Diva's Lament (Whatever Happened to My Part)" from Spamalot. With a larger-thanlife personality, she has a voice surely destined for the West End. If I hadn't quite recovered from that, I was once again in goosebump territory with Josh Hankey's Phantom during a medley from Phantom of the Opera.

In the Finale, which was exhilarating, the five men who impressed most were Maddison, George Bowskill, Dillon Bygrave, Tumelo Moniwa and Isaac Glenister. Throughout the performance they danced with exemplary professionalism, adapting to style wherever required. Director of Dance, David Needham, and all his team, have done an excellent job in highlighting the strengths of their students. **DEBORAH WEISS** 

#### **Rambert School**

Rambert School of Ballet and Contemporary Dance had prepared a packed night for us in the Linbury Theatre of the Royal Opera House, Covent Garden on July 2. As part of the Young Talent Festival (see Dancing Times, August 2019), the school presented its third-year students in a number of new works created on them by choreographers Kim Brandstrup, Julie Cunningham, Charlotte Edmonds, Martin Lawrance and Jason Mabana.

The opening work was Mabana's *Ephemeral* to the second movement of Henryk Górecki's Symphony No 2, the *Copernican*. Composed in 1972 to celebrate the 500th anniversary of the birth of astronomer Nicolaus Copernicus, the music had an otherworldly feel and so, too, did the movement.

With the students in white, *Ephemeral* at times reminded me of *The Rite of Spring* with its suggestion of religious ecstasy. It developed from sudden, jerky movements through slow-motion running to balancing postures that called to mind classical Greek statues. Sara Gil Agostinho, a dark-haired dancer, caught my eye, performing every movement cleanly and with great focus. The extract from

Cunningham's *Body Parts* was jazzier, with the dancers resembling a group of mechanics in bright blue boilersuits. It opened with JD Samson and Men's "Power Strobe" – an upbeat number – and moved to Nell Catchpole's "Skipping and BacFragments", which saw the title taken rather literally with the dancers skipping in pairs, displaying some engaging partner work.

Edmonds' 10 Million *Tonnes* – featuring a splash of ballet and more nice partnering work from Nathan Chipps and Magnus Westwell, later paired with Agostinho and Noémie Larchevèque - was followed by three movements from Stream, choreographed by alumnus Christopher Bruce and restaged by Rambert School's contemporary dance teacher, Paul Liburd. Performed to music by Philip Chambon by eight second-year students, the first half of the piece seemed to be an exploration of gender, with the barechested men in tribal-style costumes performing aggressive movements that contrasted with the cool avian elegance of the female students. Fortunately, these stereotypes were mixed up as the momentum of the piece developed.

*Six Sonatas,* choreographed by Brandstrup, took place in a set that resembled

a classroom with chairs lined up at the back. Joey Barton and Kennedy Mutanga pursued each other around the room as the other dancers enveloped or divided them. Barton, an intense performer with a wonderful jump, gave a compelling account of himself.

Three short works choreographed by the students followed before Lawrance's concluding ensemble piece, Reeling. A standout was the comic duet, "Foolery, Sir," choreographed by student Rosie Reith who danced with Oscar Li. A dazzling performer with cropped blonde hair and a megawatt smile, Reith is still only in her second year. It augured well for 2020's school show, which will mark Rambert's centenary. NICOLA RAYNER

#### Award for The Place

The Place, a leading centre for dance training and contemporary dance making in the UK, has secured a

Below: Rambert School's Joey Barton and Sara Gil Agostinho in Martin Lawrance's *Reeling*.



Photograph: JAMES KEATES/JK-PHOTOGRAPHY.NET.



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DANCE TODAY



€200,000 Creative Europe grant towards a €333,000 project with three other partners in the European Union (EU). Working with Annantalo in Helsinki, Finland, the Comune di Bassano, Italy, and Tanec Praha in the Czech Republic, The Place will embark on a project aiming to test a new model of developing dance performance for young audiences. It commences next month, and will run for two years.

With an apparent need for more ambition and creativity in the sector catering for dance performances for young audiences, The Place proposed a project testing how existing works made for adults can, with some adaptations, be made suitable for younger audiences. By supporting dance makers in a dialogue with young people, the best dance being made in Europe could then be opened up to them.

Benefiting audiences, as well as artists and organisations wanting to diversify family programmes without major investments or new communication strategies, the project will be developed through collaboration with the EU partner organisations by generating intercultural dialogue, creating international exchange opportunities for artists and sharing expertise and learning. The twoyear timeline allows the partners to learn from each other, as well as apply strategies tested in one local context in another.

A selection panel made up of leading figures in each partner organisation will choose work from earlycareer choreographers. Out of the four works selected, there will be at least one suitable for ages ranging from early years (three to five), to primary (six to 11) and teenage (12 to 15). The project encourages entrepreneurialism, smart investment and financial sustainability for artists and organisations, and responds to the growing marginalisation of culture and arts education at a time when its potential to widen the mind, explore difference and foster tolerance and understanding is most needed.

#### Gielgud Academy

The Gielgud Academy of Performing Arts (GAPA) presented The Show Must Go On, its 2019 end-of-year production, at the Clair Hall in Haywards Heath from June 22 to 23. The production featured over 150 pupils ranging in age from four to 18 in a variety of dance genres and musical theatre numbers. These included the divertissements from The Nutcracker in new choreography by GAPA principal, Suzanne Gielgud, contemporary pieces Sing Your Praises and Man with a Movie *Camera* choreographed by Gielgudian Carina Howard (who has performed with the Mark Bruce and Rosie Kay Dance Companies) and, in homage to the recent success of musical films, Mary Poppins Returns and Bohemian Rhapsody musical theatre numbers directed by the international opera soprano Gillian Webster. All the musical numbers were performed live by the six-piece GAPA Band, led by musical director, Paul Heard.

Jazz, modern and tap highlights included *The Entertainer* and a 1980s throwback to *Flashdance* choreographed by Laura Veazey (Tring Park School and English Youth Ballet), as well as *Hey Pachuco* made by Genevieve Nicole (who has



appeared in *A Chorus Line, Hairspray, Chicago* and *The Producers*). Suzanne Gielgud also choreographed a comic *Masterchef Ballet* in homage to one of GAPA's VIP guests of honour, *Celebrity Masterchef* winner John Partridge.

Other VIPs at the final performance were GAPA patrons Dame Beryl Grey and former Royal Ballet principal Alfreda Thorogood, as well as Republica rock star Saffron, who presented the medals and cups for achievement in the annual GAPA prizegiving ceremony. This year, the David Wall Boys' Ballet Scholarship went to Oscar Ward-Dutton, the Bush Davies Girls' Ballet Scholarship to Isabella Alice Evans, and the Pat Ellis Award for Excellence in Modern and Tap to Madeleine Wrigley. In addition, the RAD Ballet Cup was won by Beatrice Jenkins and the Paul Heard Musicality Award went to Sophie Gray. A new cup

Above: Dame Beryl Grey with Olivia Floydd, winner of the Dame Gillian Lynne Outstanding Dancer Award at the Gielgud Academy of Performing Arts.

was announced for an outstanding dancer, named in honour of GAPA's former patron, the late Dame Gillian Lynne, with its first recipient being 16-year-old Olivia Floydd. Olivia has trained at GAPA since 2012 and will now continue her training at Tring Park School from this month. Prefects were selected and with the outgoing head girl, Eloise Harwood, setting off to Bird College this September, Madeleine Wrigley, from Forest Row was announced as her successor. Former GAPA students now dancing professionally include Matt (Hill) Trevorrow in the UK tour of Annie, Isaac Edwards in the German production of Starlight Express and Toby Miles in the UK tour of Mamma Mia!















### Cecchetti Classical Ballet Awards Lilian Baylis Studio, Sadler's Wells Theatre, London EC1R 4TN 16th & 17th November 2019

The UK Cecchetti Classical Ballet Awards 2019 brings together in one high profile event the Cecchetti Mabel Ryan Awards and, for students, the Vocational Awards.

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Closing Dates for entries: Mabel Ryan Awards: 12th October 2019 | Vocational Awards: 19th October 2019

#### www.cecchetti.co.uk
# QHealth Tweaking the system

This month we investigate the role of bodywork and consider some of its overall benefits

or the majority of dancers it is almost inevitable they will experience some degree of structural change within their body during the course of their career. Appreciating that this could lead to injury or a number of other potentially career-limiting issues, many look for an appropriate form of bodywork to alleviate any problems.

### Understanding bodywork

Bodywork is an umbrella term for a holistic approach to healing body and mind. This field is continually expanding and encompasses many types of therapy or treatment that place emphasis on manipulation and realignment of the body's structures. While each therapy may appear to be unique, all bodywork techniques aim to relieve pain and improve the way the body functions, enabling greater relaxation and promoting overall health. These therapies seek to help patients achieve a heightened sense of body awareness along with a more balanced frame of mind.

Many techniques aim to correct problems in posture and musculature/ connective tissue to bring about greater ease and spontaneity of movement, a better range of motion for certain joints with less discomfort and an improved level of energy - as well as a wider understanding of the structures and functions of the body. Some focus on preventing repetitive stress injuries - of particular benefit for dancers or anyone whose occupation requires intensive use of specific areas of the body.

Therapies may be able to relieve a range of conditions including asthma, migraines, insomnia, menstrual problems and stress-related issues; treatments can also influence anxiety levels, selfesteem and general mood.

A wide variety of therapies fall into the

category of bodywork, from ancient healing techniques – shiatsu and Thai massage, for example – to more recent approaches including the Bowen Technique and Structural Integration. There are also several methods, such as the Alexander Technique, that aim to re-educate the body's movement patterns helping it to function more efficiently.

### Hands-on

Treatments may use a handson approach that could include massage, touch or manipulation to align muscles, joints and the spine, enhancing circulation of blood and lymph while helping promote relaxation of the musculoskeletal system. Other approaches, as with Reiki, could involve gentle energy work where the practitioner employs relatively little touch, while modalities such as Rolfing can be physically demanding.

With some therapies the patient passively receives bodywork or postural alignment from the practitioner, whereas other techniques initially provide passive treatment that is followed with a more active period of movement education. The individual can be given practical guidance in sitting, standing and moving around, enabling them to achieve better alignment of the body.

Individual practitioners may choose to focus on a specific form of bodywork, gaining a great depth of knowledge and experience in that area, while others opt to employ a variety of modalities, depending on their background and interests. The level of



### By Debbie Malina

### Tweaking the system

instruction and qualifications required by therapists for each technique ranges from several months to many years of specialised training. For this reason, when considering whether to use a particular therapist, inform yourself on the nature of the technique involved, and do not be afraid to ask questions as to the extent of the practitioner's training and relevant experience.

While some dancers find that using just one technique is sufficient to help them deal with their particular needs, others believe it is helpful to employ several approaches - and practitioners - to bring about the change they are looking for. There are no strict guidelines on this. Should you reach a point where you feel that a therapist has taken you as far as they can, it may be useful to try something, or somebody, else.

### What to expect

Given the wide choice of therapies available, expect a variety of approaches between each technique. Practitioners may use breath or energy work, guided imagery, massage, touch, verbal discussion or education/training to help break down former patterns of movement. Skin-to-skin contact is sometimes used as part of the therapist's method of working, while with other approaches the patient remains fully clothed.

Depending on your chosen therapy, an initial visit to a bodywork practitioner may involve them analysing your posture, watching your gait and taking into consideration issues such as the balance in the hip and shoulder girdles. They may also pay attention to placement of the neck and head in relation to the spine. Through looking at the patient, assessing all layers of their bodily makeup and using their understanding of kinaesthetic movement, the therapist should be able to make some judgement as to the inter-connectedness between cause and effect.

### Root causes

Much of bodywork is about understanding the biomechanicsofanindividual and looking for the root causes that may lie behind physical ailments. At the same time, many techniques embrace the view that the mind can influence how the body functions, since emotional and psychological issues are often held on a deeper level within the body's muscles and fascia. Practitioners seek to uncover any layers of tension or trauma that may have been hidden on a subconscious level, and to help release knots, snags or blockages resulting from this.

Emotional and psychological release can be an important aspect of bodywork; touch and massage sometimes bring out feelings that have been long buried, and it is important that practitioners are able to work with whichever issues may arise during – or after – a session, or series of treatments.

There are a few therapies (such as Hellerwork or Rolfing) that provide structured programmes with a specific number of sessions, whereas most methods focus on the individual nature of the treatment, adapting to each person. Practitioners generally work with their patients on a one-to-one basis rather than within groups - although this is not always the case, as with the Feldenkrais Method. In some instances the patient may be

given exercises to practise at home, helping them to build into their daily life the information they have learned during the session.

### Checking for suitability

While there are many forms of bodywork that are well established with recognised organisations that maintain national standards and hold registers of qualified practitioners, be aware there are also individual therapists and burgeoning techniques that may not always be so accountable.

Before deciding whether to commit to any one form of bodywork therapy or specific practitioner, investigate how the therapist has been trained and find out which qualifications they hold. Ask them how they would approach your particular symptoms and whether they can adjust their method to meet your requirements. Check with any of the following

"Bodywork is an umbrella term for a holistic approach to healing body and mind. This field is continually expanding and encompasses many types of therapy or treatment that place emphasis on manipulation and realignment of the body's structures"



bodies if you feel the need for further guidance.

### Directory of Bodywork Organisations

### Acupuncture

The British Acupuncture Council (BAcC) is the main self-regulating body for the practice of traditional acupuncture in the UK, and members carry the letters MBAcC after their name. The Council holds a register of practitioners that have been approved by the Professional Standards Authority. Visit acupuncture.org.uk, email info@acupuncture.org.uk, telephone 020 8735 0400 or fax 020 8735 0404.

### The British Medical Acupuncture Society

(BMAS) is the professional body for doctors and allied health professionals who practise acupuncture alongside more conventional techniques. The Society promotes the use of acupuncture as a therapy following orthodox medical diagnosis by suitably trained practitioners. Dancers are most likely to encounter this form of acupuncture when receiving treatment from a physiotherapist who

incorporates an element of acupuncture as part of their overall therapy. These practitioners must hold a Certificate of Medical Accreditation (CMA) and have obtained the Diploma in Medical Acupuncture (DipMedAc). Visit medicalacupuncture.co.uk for further information. BMAS has two offices - one in Northwich (email admin@ medical-acupuncture. org.uk, or telephone 01606 786 782), and at the Royal London Hospital for Integrated Medicine (email london@thebmas. com or call 020 7713 9437).



### Alexander Technique

The Society of Teachers of the Alexander Technique (STAT) was established in 1958 and founded by teachers in the UK who were trained by F M Alexander. STAT is the oldest and largest professional society of teachers of the Alexander Technique, with over 2,500 teaching members and its affiliated societies worldwide. Only teaching members of STAT are eligible to use their stamp of approval, identifying them as fully trained Alexander Technique teachers. Visit alexandertechnique.co.uk, email enquiries@stat.org.uk or telephone 020 8885 6524.

### Bowen Technique

**The Bowen Association UK** was set up in 1997, giving technical and practical support for Bowen Therapists and their clients. The Association is able to provide a practitioner referral service for the general public. Visit bowen-technique. co.uk, email office@ bowen-technique.co.uk or telephone 01205 319 100.

The Bowen Therapy **Professional Association** (BTPA) is an independent professional association of Bowen therapists. The Association has a constitution, ethics and code of practice for its members as well as assessing and accrediting new courses for members Continuing Professional Development. The BTPA holds a list of members who, according to their records, are appropriately qualified and insured. Visit bowentherapy.org.uk, email ask@bowentherapy.org.uk or telephone 07713 552 858.

Chiropody and Podiatry The Society of Chiropodists



and Podiatrists is the professional association and trade union for registered chiropodists and podiatrists in the UK, representing over 10,000 private practitioners, NHS podiatrists and students. The College of Podiatry was formed in 2012 and is the charitable subsidiary of the Society of Chiropodists and Podiatrists. It ensures the public has access to qualified and regulated practitioners. All those listed on its website are registered with the Health and Care Professions Council (HCPC).Visit cop. org.uk, email via the contact form on the college website, or call 020 7234 8620.

### Chiropractic

The **General Chiropractic Council (GCC)** is an independent statutory body established by parliament to regulate the chiropractic profession. It is a legal requirement for anyone describing themselves as a chiropractor to be registered with the Council. The GCC maintains a UKwide register of qualified practitioners. Visit gcc.uk.org, email enquiries@gcc-uk.org or telephone 020 7713 5155.

The British Chiropractic Association (BCA) was founded in 1925 and represents over 50 per cent of the UK's registered chiropractors. It only accepts members who have graduated from a nationally or internationally recognised college of chiropractic education after a minimum of four years' training. Visit chiropracticuk.co.uk, email enquiries@ chiropractic.uk.co.uk or telephone 01506 639 607.

### The McTimoney

Chiropractic Association (MCA) is a form of chiropractic often used by dancers who find its approach relatively gentle. UK members of the MCA are registered with the GCC. Search its website for a list of qualified practitioners. Visit mctimoney-chiropractic. org, email admin@ mctimoney-chiropractic.org or telephone 01419 739 120.

### Craniosacral Therapy

The Craniosacral Therapy Association (CSTA) was founded in 1989 and became an accredited body in 2010. Graduates from CSTAaccredited colleges may register as members of the Association and are entitled to use RCST (Registered Craniosacral Therapist) after their name. Members are bound by the Association's code of ethics and standards of practice and are required to undertake at least two years of regular supervision. A practitioner directory is available on the organisation's website. Visit craniosacral.co.uk, email secretary@craniosacral.co.uk or telephone 0844 700 2358.

### Feldenkrais Method

The Feldenkrais Guild is a non-profit-making

professional organisation of practitioners and teachers of the Feldenkrais Method in the UK. Members are graduates of internationally recognised training programmes, they are insured and accountable to the Guild's code of ethics. Full members may use the letters "FG (UK)" after their names. Classes, workshops and / or individual lessons are listed on the website. Visit feldenkrais.co.uk, email enq@feldenkrais.co.uk or telephone 07000 785506.

### Gyrokinesis and Gyrotonic

Information on **Gyrokinesis and Gyrotonic** is available from the US-based website gyrotonic.com. Email info@ gyrotonic.com or telephone 00 1 (570) 828 0003. ■

This directory concludes next month. Debbie Malina wishes to thank Shirley Hancock, physiotherapist, for her assistance with the article.

# Classifieds

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# Calendar

### These listings are made as comprehensive as possible but inclusion does not necessarily mean recommendation

**Copy deadline** for possible entries is always the 1st of the preceding month. Please send to editorial@dancing-times.co.uk or post to the usual address. Entry subject to space available.

**Inclusion of dates is dependent upon information received** In addition, we have details of some advance programmes from overseas/UK companies and UK tours. For more details (subject to availability) email as above or call 020 7250 3006.

All programmes, casts and information subject to change

### UNITED KINGDOM

### COMPANIES

### & Juliet

www.andjulietthemusical.co.uk UK tour of the musical featuring music by Max Martin based on Shakespeare's Romeo and Juliet SEPTEMBER 10-Oct 12: MANCHESTER, Opera House Tel: 0844 871 3018 Tour continues - we hold details

### Akademi

www.akademi.co.uk The UK's leading South Asian dance company celebrates its 40th anniversary with a series of performances. See website for further details SEPTEMBER LONDON, Bharatiya Vidya Bhavan Tel: 020 7381 3086 9: Uyir and Akademi in Udal

### SEPTEMBER

LONDON, Purcell Room, Southbank Centre Tel: 020 3879 9555 29: Descendants - a programme of works by female choreographers

### Amélie The Musical

www.ameliethemusical.com UK tour of a new musical based on the film *Amélie*, with music by Daniel Messé, lyrics by Nathan Tysen and Messé and book by Craig Lucas SEPTEMBER

9-14: EASTBOURNE, Congress Theatre Tel: 01323 412 000 17-21: INVERNESS, Eden Court Tel: 01463 234 234 30-Oct 5: SOUTHAMPTON, Nuffield Theatres Tel: 023 8067 1771 Tour continues - we hold details

### **Ballet Black**

www.balletblack.co.uk UK tour of Ingoma (ch: November), Pendulum (ch: Lawrance), CLICK! (ch: Laplane) OCTOBER 15: NOTTINGHAM PLAYHOUSE Tel: 0115 941 9419 Tour continues - we hold details

### BalletBoyz

www.balletboyz.com UK tour of Them (ch: The Company) and Us (ch: Wheeldon). See website for booking details

### SEPTEMBER

6: READING, Hexagon 9: MILTON KEYNES THEATRE 14: SHREWSBURY, Theatre Severn 15-16: CAMBRIDGE ARTS THEATRE 18: BRIGHTON, Theatre Royal 25-26: LONDON, Laban Theatre Tel: 020 7863 8000

**Blood Brothers** 

by Willy Russell

Tel: 0844 871 7615

Tel: 029 2087 8889

HIPPODROME

Tel: 0844 338 5000

**Boeing Boeing** 

SEPTEMBER

Palace Theatre

www.kenwright.com.

Cabaret

SEPTEMBER

Grand Theatre

Theatre Royal

Tel: 01902 429 212

Tel: 0115 989 5555

Tel: 01293 553 636

Tel: 01244 409 113

www.kenwright.com.

Curtains

OCTOBER

Tel: 020 3285 6000

Tel: 0844 871 3018

Tel: 029 2087 8889

Lyceum Theatre

Dada Masilo

Tel: 0207 863 8000

Tel: 0115 989 5555

11-12: BRADFORD,

15-16: BIRMINGHAM

Alhambra Theatre

Tel: 01274 432 000

HIPPODROME

Tel: 0844 338 6000

OCTOBER

Tel: 0114 249 6000

29-Nov 2: SHEFFIELD,

Palace Theatre

8-12: MANCHESTER,

SEPTEMBER

www.kenwright.com

UK tour of the stage musical

3-14: LIVERPOOL EMPIRE

30-Oct 12: BIRMINGHAM

www.boeing-boeing.com

UK tour of the stage musical

website for booking details

directed by Guy Unsworth. See

4-7: BRIGHTON, Theatre Royal

17-21: SOUTHEND-ON-SEA,

Tour continues - we hold details

UK tour of the Kander and Ebb stage musical, directed by Rupert

Norris, choreographed by Javier De

Frutos and starring John Partridge

17-21: CRAWLEY, Hawth Theatre

Tour continues - we hold details

UK tour of the Kander and Ebb stage

musical, directed by Paul Foster and

choreographed by Alistair David

14-19: CARDIFF, New Theatre

Tour continues - we hold details

UK tour of Giselle (ch: Masilo)

4-5: LONDON, Sadler's Wells

www.danceconsortium.com/DadaGiselle

8-9: NOTTINGHAM, Theatre Royal

4-6: BROMLEY, Churchill Theatre

24-28: CHESTER, Storyhouse

3-7: WOLVERHAMPTON,

10-14: NOTTINGHAM,

10-14: GLASGOW, Theatre Royal

24-28: LONDON, Richmond Theatre

17-28: CARDIFF, New Theatre

Tour continues - we hold details

### The Ballroom Boys – Ian Waite and Vincent Simone

www.theballroomboys.com UK tour of a new dance show featuring former Strictly Come Dancing professionals Ian Waite and Vincent Simone. See website for booking details SEPTEMBER 27: BISHOP'S STORTFORD, Rhodes Arts Complex 28: GUILDFORD, G Live 29: CAMBERLEY THEATRE 30: SEVENOAKS, The Stag Theatre **OCTOBER** 1: PORTSMOUTH, Kings Theatre 4: PETERBOROUGH, Key Theatre 5: WHITLEY BAY, The Playhouse 6: BILLINGHAM, Forum Theatre 7: BUXTON OPERA HOUSE 8: CAMBRIDGE, Corn Exchange 11: HEREFORD, Courtyard Theatre 12: BRIDGWATER, The McMillan Theatre 13: EXETER, Northcott Theatre 14: HORSHAM, The Capitol Theatre 15: WORTHING, Pavilion Theatre 18: REDRUTH, Regal Theatre 19: CHELTENHAM, Town Hall 21: ST ALBANS, The Alban Arena 22: KING'S LYNN, Alive Corn Exchange

### Birmingham Royal Ballet

www.brb.org.uk UK tour of new Lister work and Nine Sinatra Songs (ch: Tharp), plus Ballet Black in The Suit (ch: Marston) SEPTEMBER 19-21: BIRMINGHAM HIPPODROME Tel: 0844 338 5000 OCTOBER 29-30: LONDON, Sadler's Wells Tel: 020 7863 8000

UK tour of Giselle (prod: Bintley, Samsova) SEPTEMBER 25-28: BIRMINGHAM HIPPODROME Tel: 0844 338 5000 OCTOBER 23-25: PLYMOUTH, Theatre Royal Tel: 01752 267 222 NOVEMBER 1-2: LONDON, Sadler's Wells

### On stage this month

22-23: SALFORD, The Lowry Tel: 0843 208 6000 25-26: MILTON KEYNES THEATRE Tel: 0844 871 7652 29-30: BRIGHTON, Dome Tel: 01273 709 709 NOVEMBER 1-2: CANTERBURY, Marlowe Theatre Tel: 01227 787 787

### **English National Ballet**

www.ballet.org.uk Giselle (ch: Akram Khan) SEPTEMBER 18-28: LONDON, Sadler's Wells Tel: 020 7863 8000

UK tour of **Cinderella** (ch: Wheeldon) OCTOBER 17-19: MANCHESTER, Palace Theatre Tel: 01623 633 133 23-26: SOUTHAMPTON, Mayflower Theatre Tel: 02380 711 811

### Gary Clarke Company

www.wastelandtour.co.uk UK your of Wasteland (ch: Clarke), a sequel to the award-winning Coal SEPTEMBER 25-26: NEWCASTLE, Northern Stage Tel: 0191 230 5151 **OCTOBER** 2-5,8-10: LONDON, The Place Tel: 020 7121 1100 17-18: CANTERBURY, Gulbenkian Theatre Tel: 01227 769 075 25-26: NOTTINGHAM PLAYHOUSE Tel: 0115 941 9419 Tour continues - we hold details

### Heartbeat of Home

www.HeartbeatOfHome.com London season of the Irish dance and music show from the creators of **Riverdance** SEPTEMBER 4-Oct 11: LONDON, Piccadilly Theatre Tel: 0844 871 630

### James Wilton Dance

www.jameswiltondance.org.uk UK tour of The Storm (ch: Wilton). See website for booking details SEPTEMBER 25: BIRMINGHAM, MAC 29: BURY THEATRE OCTOBER 2: WINCHESTER, Theatre Royal 5: HEXHAM, Queens Hall Arts Centre 17: CHICHESTER, Showroom 22: OXFORD PLAYHOUSE 24: YEOVIL, Octagon Theatre Tour continues - we hold details

### Little Miss Sunshine

www.littlemisssunshinemusical.com UK tour of the stage musical based on the film directed by Michael Arndt SEPTEMBER 3-7: LEICESTER, Haymarket Theatre Tel: 0116 296 1236 10-14: CARDIFF, New Theatre Tel: 029 2087 8889 17-21: ABERDEEN, His Majesty's Theatre Tel: 01224 641 122 30-Oct 5: EXETER, Northcott Theatre Tel: 01392 726 363 Tour continues - we hold details

### Mame

UK tour of the stage musical directed and choreographed by Nick Winston SEPTEMBER 28-Nov 9: MANCHESTER, Hope Mill Theatre Tel: 0333 012 4963 Tour continues - we hold details

### Les Misérables

www.lesmis.com UK tour of the musical with lyrics and music by Alain Boublil and Claude-Michel Schönberg SEPTEMBER Until Oct 5: NEWCASTLE, Theatre Royal Tel: 0844 112 121

### National Youth Ballet

www.NationalYouthBallet.org For 2019, National Youth Ballet offers a programme of works by Stephen Rosenheim, Sophia Hurdley, Charlie Brittain, Stuart Winter, Ruth Brill, Louise Bennett and Matthew Nicholson SEPTEMBER 1: LONDON, Sadler's Wells Tel: 020 7863 8000

### New Adventures

www.new-adventures.net Tour of Romeo and Juliet (ch: Bourne) SEPTEMBER 3-7: NORWICH, Theatre Royal Tel: 01603 630 000 10-14: BIRMINGHAM HIPPODROME Tel: 0844 338 5000 17-21: CANTERBURY, Marlowe Theatre Tel: 01227 787 787 24-28: SOUTHAMPTON, Mayflower Theatre Tel: 02380 711 811 OCTOBER 1-5: NOTTINGHAM, Theatre Royal Tel: 0115 989 5555 8-12: NEWCASTLE, Theatre Royal Tel: 0844 811 2121

### 9 to 5: The Musical

www.9to5themusical.co.uk UK tour of the Dolly Parton stage musical. See website for booking details SEPTEMBER 6-14: BIRMINGHAM, Alexandra Theatre 17-21: MANCHESTER, Palace Theatre 24-28: MILTON KEYNES THEATRE Tour continues - we hold details

### Northern Ballet

www.northernballet.com Three Short Ballets - The Kingdom of Back (ch: Runacre-Temple), For an Instant (ch: Lebrun), Powerhouse Rhumba (ch: Nixon) SEPTEMBER 5-7: LEEDS, Stanley and Audrey Burton Theatre Tel: 0113 220 8008 10-11: DONCASTER, Cast Tel: 01302 303 959

UK tour of Cinderella (ch: Nixon)

SEPTEMBER 18-21: WOKING, New Victoria Theatre Tel: 0844 871 7645 24-28: SHEFFIELD, Lyceum Theatre Tel: 0114 249 6000 OCTOBER 15-19: HULL, New Theatre Tel: 01482 300 306 Tour continues - we hold details

UK tour of Dracula (ch: Nixon) OCTOBER 9-12: CANTERBURY, Marlowe Theatre Tel: 01227 787 787 15-19: HULL, New Theatre Tel: 01482 300 306

### Phoenix Dance Theatre

www.phoenixdancetheatre.co.uk Phoenix at Home programme featuring The Rite of Spring (ch: Saintus), Lux (ch: Marquez) and excerpts from Black Waters (ch: Watson, Ghose, Sengupta) SEPTEMBER 25-28: LEEDS, Stanley and Audrey Burton Theatre Tel: 0113 220 8008

UK tour of Left Unseen (ch: Lebrun), The Rite of Spring (ch: Saintus) OCTOBER 15: HUDDERSFIELD, Lawrence Batley Theatre Tel: 01484 430 528 18-19: YORK, Theatre Royal Tel: 01904 623 568 Tour continues - we hold details

### **Protein Dance**

www.proteindance.co.uk UK tour of Luca Silvestrini's The Little Prince. See website for booking details OCTOBER 22: NORWICH, Theatre Royal 25-26 BOURNEMOUTH, Pavilion Dance South West 28-29: WINCHESTER, Theatre Royal Tour continues - we hold details

### Rambert

www.rambert.org.uk UK tour of PreSentient (ch: McGregor), Rouge (ch: Motin), In Your Rooms (ch: Shechter) OCTOBER 2-3: NORWICH, Theatre Royal Tel: 01603 630 000 13-15: PLYMOUTH, Theatre Royal Tel: 01752 267 222 24-26: BATH, Theatre Royal Tel: 01225 448 844 30-Nov 1: SALFORD, The Lowry Tel: 0843 208 6010 Tour continues - we hold details

### Rambert2

www.rambert.org.uk UK tour with a repertoire that includes Sin (ch: Cherkaoui and Jalet), and new commissions from Andrea Miller and Jermaine Spivey OCTOBER 24-25: SOUTHAMPTON, NST City Tel: 023 8067 1771 Tour continues - we hold details

#### Richard Alston Dance Company

www.richardalstondance.com UK tour of Final Edition, including Voices and Light Footsteps (ch: Alston), Brahms Hungarian (ch: Alston), Mazur (ch: Lawrance), A Far Cry (ch: Lawrance), Detour (ch: Lawrance), Shine On (ch: Alston), Red Run (ch: Alston) SEPTEMBER 27-28: EDINBURGH. **Festival Theatre** Tel: 0131 529 6000 OCTOBER 1-2: NORTHAMPTON, Royal and Derngate Tel: 01604 624 811 8: BRIGHTON, Theatre Royal Tel: 0844 871 7650 11: SWANSEA, Taliesin Tel: 01792 602 060 22: BROMLEY, Churchill Theatre Tel: 020 3285 6000 Tour continues - we hold details

### Rosie Kay Dance Company

www.rosiekay.co.uk UK tour of Fantasia (ch: Kay) See website for booking details SEPTEMBER 25-26: BIRMINGHAM, Patrick Studio Tour continues - we hold details

### The Royal Ballet

LONDON | Royal Opera House Tel: 020 7304 4000 | www.roh.org.uk OCTOBER 2E: Manon (ch: MacMillan) (Lamb, Muntagirov, Hirano, Mendizabal, Saunders) 3: Manon (Cuthbertson, Ball, Zucchetti, Stix-Brunell, Gartside) 5M: Manon (as Oct 2E) 9: Manon (Nuñez, Bolle, Sambé, Naghdi, Avis) 12: Manon (as Oct 9) 15: Manon (Osipova, Hallberg, Hirano, Calvert, Saunders) 16: Manon (Takada, McRae, Hay, Choe, Whitehead) 17: Manon (as Oct 3) 19M: Manon (Hayward, Campbell, Corrales, Magri, Whitehead) 19E: Manon (as Oct 15) 22: Concerto (ch: MacMillan) (Takada, Sambé, Cuthbertson, Clarke, Kaneko), Enigma Variations (ch: Ashton) (Morera, Saunders, Hayward, Ball), Raymonda Act III (prod: Nureyev) (Lamb, McRae) 23: Manon (Morera, Bonelli, Acri, Hinkis, Gartside) 25: Concerto (Hayward, Corrales, Hamilton, Brændsrød, Calvert), Enigma Variations (Arestis, Avis, Naghdi, Campbell), Raymonda Act III (Cuthbertson, Bonelli) 26: Concerto (as Oct 22), Enigma Variations (McNally, Gartside, O'Sullivan, Bracewell), Raymonda Act III (as Oct 22) 28: Concerto (O'Sullivan, Hay, Naghdi, Hirano, Magri), Enigma Variations (as Oct 22), Raymonda Act III (Osipova, Muntagirov) 29: **Manon** (as Oct 19M) 31: **Manon** (as Oct 23) NOVEMBER 2M: Concerto (Hayward, Corrales, Hamilton, Brændsrød, Calvert), Enigma Variations (Arestis, Avis, Naghdi, Campbell), Raymonda Act III (Osipova, Muntagirov) 5: Concerto (O'Sullivan, Hay, Naghdi, Hirano, Magri), Enigma Variations (Morera, Saunders, Hayward, Ball), Raymonda Act III (as Nov 2M) 6: Manon (Takada, McRae, Hay, Choe, Whitehead) 7: The Sleeping Beauty (prod:

Mason and Newton after De Valois) (Naghdi, Ball) 9M: The Sleeping Beauty (Kaneko, Clarke) 9E: The Sleeping Beauty (Hayward, Campbell) 11: The Sleeping Beauty (Takada, McRae) 13: **The Sleeping Beauty** (as Nov 9E) 14: The Sleeping Beauty (as Nov 7) 15: The Sleeping Beauty (as Nov 11) 19: The Sleeping Beauty (as Nov 9E) 20: The Sleeping Beauty (Osipova, Hallberg) 23: The Sleeping Beauty (as Nov 11) 28E: Coppélia (prod: De Valois) (Hayward, McRae, Avis) 29: Coppélia (Nuñez, Muntagirov, Avis)

Calendar

### Russell Maliphant Company

www.rmcompany.co.uk UK tour of Silent Lines (ch: Maliphant). See website for booking details OCTOBER 1: BRACKNELL, South Hill Park 3: TAUNTON, Brewhouse Theatre and Arts Centre 11-12: LANCASTER ARTS 15: ABERYSTWYTH ARTS CENTRE 18-19: LONDON, Sadler's Wells

### Scottish Ballet

www.scottishballet.co.uk Tour of The Crucible (ch: Pickett) SEPTEMBER 26-28: GLASGOW, Theatre Royal Tel: 0800 912 6971 OCTOBER 3-5: ABERDEEN, His Majesty's Theatre Tel: 01224 641 122 9-10: INVERNESS, Eden Court Tel: 01463 234 234 17-18: EDINBURGH, Festival Theatre Tel: 0131 529 6000

### Shobana Jeyasingh Dance Company

www.shobanajeyasingh.co.uk UK tour of Staging Schiele (ch: Jeyasingh) OCTOBER 18-19: IPSWICH, Jerwood DanceHouse Tel: 01473 295 230 23: TEWKESBURY, Roses Theatre Tel: 01684 295 074 26: BELFAST, MAC Tel: 028 9023 5053 30: HUDDERSFIELD, Lawrence Batley Theatre Tel: 01484 430 528 Tour continues - we hold details

### CINEMA

Cinemalive www.cinemalive.com OCTOBER 31: CinemaLive presents Northern Ballet in Dracula (ch: Nixon). Check website for venues

### Bolshoi Ballet Cinema Season www.picturehouses.co.uk

www.cineworld.co.uk Screenings of live and recorded ballet performances across the UK. See website for venue details OCTOBER 27: Raymonda (prod: Grigorovich)

EVENTS

Gresham College www.gresham.ac.uk.

#### Barnards Inn Hall, Holborn London EC1N 2HH Tel: 020 7831 0575

Marina Frolova-Walker, Gresham professor of Music, delivers free public lectures on the subject of Serge Diaghilev and the Ballets Russes. All lectures commence at 6pm and will also be streamlined live on the Gresham College website. Contact the College for tickets

SEPTEMBER 24: Exporting Russia: Diaghilev's Beginnings OCTOBER 29: The Ballets Russes: Courting the Exotic JANUARY 2020 21: The Rite of Spring: A Failure and a Triumph FEBRUARY 2020 18: The Ballets Russes: Playing with the Past Further lectures take place in 2020

### London Ballet Circle

www.tlbc.org.uk Events are held at the Civil Service Club, 13-15 Gt Scotland Yard, London SW1. Tickets £5 for members, £8 for nonmembers. Everyone welcome SEPTEMBER 2: The guest will be Tamara Rojo, director of English National Ballet 30: The guest will be photographer Bill Cooper

### **FESTIVALS**

### Dance Umbrella 2019

Tel: 020 7257 9384 www.danceumbrella.co.uk LONDON, performance venues: THE ALBANY (A), ARTSDEPOT (AD), BARBICAN THEATRE (BC), BERNIE GRANT ARTS CENTRE (BG), CROYDON FAIRFIELD HALLS (CFH), LILIAN BAYLIS STUDIO (LB), LINBURY THEATRE (L), QUEEN ELIZABETH HALL (QEH), THE PLACE (TP), SADLER'S WELLS (SW), SHOREDITCH TOWN HALL (STH), STRATFORD CIRCUS (SC), WATERMANS (W) OCTOBER 8-9: Gisèle Vienne in Crowd (ch: Vienne) (SW) 11: Oona Doherty in Hard to be Soft (ch: Doherty) (QEH) 11: Philippe Saire in Hocus Pocus (ch: Saire) (W) 12-13: Lucy Guerin in Split (ch: Guerin) (TP) 12: The Pink Vogue Ball (STH) 13: Philippe Saire in Hocus Pocus (A) 14-16: Oona Doherty in Hope Hunt and The Ascension into Lazarus (ch: Doherty) (Y) 17-19: Vuyani Dance Theatre in Cion: A Requiem to Ravel's Bolero (ch: Maqoma) (BC) 18: Philippe Saire in Hocus Pocus (CFH) 18-19: DU: Fairfield Takeover featuring Hocus Pocus, The Urban Playground Team, Mythili Prakash and Boy Blue (CFH) 19: Philippe Saire in Hocus Pocus (TP) 22-23: Mixed Bill (ch: Inart, Campbell-Davies, Namgauds, Jonzi D) (BG) 23-24: Georgia Vardarou in Why Should It Be More Desireable

For Green Fire Balls to Exist Than Not? (ch: Vardarou) (LB) 24: Philippe Saire in Hocus Pocus (AD) 24-25: DU: The Future Bursts In featuring choreography by Amala Dianor, Jaconsson and Caley, and Merce Cunningham (L) 26: Philippe Saire in Hocus Pocus (SC)

### Fierce Festival

www.wearefierce.org West Midlands-based festival of Live Arts embracing theatre, dance, music, installations, activism, digital practices and parties running from October 15 to 20. Dance elements include: Ellen Furey and Malik Nashad Sharpe in SOFTLAMP. autonomies, Mariana Valencia in US ALBUM, Doris Uhlich in Everybody Electric, Miet Warlop in Ghost Writer and the Broken Hand Break, Andrew Tay and Stephen Thomas in Make Banana Cry, Alexandra Bachzetsis in Private: Wear a Mask when you talk to me and Marco Berrettini in iFeel2. See website for details

### FranceDance UK Festival www.institut-francais.org.

uk/francedanceuk UK-wide festival featuring works by French choreographers and companies. See website for full details and how to book tickets. Venues: BELFAST INTERNATIONAL ARTS FESTIVAL (B), BIRMINGHAM HIPPODROME (BH), BRIGHTON DOME (BD), CIRCOMEDIA, BRISTOL (CB), CORONET THEATRE, LONDON (CT), LINBURY THEATRE, LONDON (LT), THE LOWRY, SALFORD (L), NOTTINGHAM CONTEMPORARY (NC), SADLER'S WELLS, LONDON (SW), TRAMWAY, GLASGOW (T) SEPTEMBER 30-Oct 2: Ballet Preljocaj in La Fresque (The painting on the wall) (SW) OCTOBER 8-9: Gisèle Vienne in Crowd (SW) 9-12: Jennifer Lacey in Extended Hermeneutics (NC) 11-12: (La) Horde in To Da Bone, Ousmane Sy in Queen blood, Clémentine Vanlerberghe and Fabritia D'Intino in Plubel (SW) 11-12: Dorothée Munyaneza in Unwanted (CB) 16: Gisèle Vienne in Crowd (T) 19-20: Chloé Moglia in La Spire (B) 22-24: Emanuel Gat Dance in YOOO!!! (BH) 23-24: Josette Baïz Groupe and Compagnie Grenade in Hommage à Trisha Brown (BH) 24-26: Amala Dianor in Somewhere in the middle of infinity (LT) 24-26: Thomas Lebrun in Another Look at Memory (CT) 25-26: (La) Horde in To Da Bone (B) 25-26: Emanuel Gat Dance in The Circle (T) NOVEMBER 4-5: Serge Aimé Coulibaly in Kalakuta Republik (BD) 8-9: Serge Aimé Coulibaly in Kalakuta Republik (L) 9: Emanuel Gat Dance in WORKS (L) 11-12: Emanuel Gat Dance in WORKS (SW)

### VENUES

### EASTERN ENGLAND

### Jerwood DanceHouse

IPSWICH | Tel: 01473 295 230 www.danceeast.co.uk SEPTEMBER 27: Julie Cunningham and Company in An Evening With Julie Cunningham (ch: Cunningham) OCTOBER 4: Joseph Toonga in Born to Manifest (ch: Toonga) 11: Jonathan Goddard and Lily McLeish in While You Are Here (ch: Goddard, McLeish) 18-19: Shobana Jeyasingh Dance in Staging Schiele (ch: Jeyasingh)

### Theatre Royal

NORWICH | Tel: 01603 630 000 www.theatreroyalnorwich.co.uk SEPTEMBER 3-7: New Adventures in Romoe and Juliet (ch: Bourne) OCTOBER 2-3: Rambert 22: Protein in The Little Prince (ch: Silvestrini) 28-29: Acosta Danza

### LONDON

artsdepot 5 Nether Street, Tally Ho Corner, N12 Tel: 020 8369 5454 www.artsdepot.co.uk SEPTEMBER 26: Tribe in Still I Rise (ch: Fox) OCTOBER 12: Silk Road Dance Festival 19: Michèle Drees Jazz Tap Project (ch: Drees) 31: ThreeScoreDance Company in works by Jose Agudo, Ben Duke, Yael Flexer and Jason Keenan Smith

### Barbican Theatre

Silk Street, EC2 Tel: 0845 120 7500 www.barbican.org.uk SEPTEMBER 26-Oct 5: Boy Blue in REDD (ch: Sandy) OCTOBER 17-19: Vuyani Dance Theatre in Cion: Requiem of Ravel's Bolero (ch: Maqoma)

### Chisenhale Dance Space

64-84 Chisenhale Rd, E3 Tel: 020 8981 6617 www.chisenhaledancespace.co.uk SEPTEMBER 21: Liquid Moon and Picture Poems in Hopes, Dust and Glitter (ch: Soboleva)

### Jackson's Lane

Archway Road, N6 Tel: 020 8341 4421 www.jacksonslane.org.uk SEPTEMBER 14: Treacle Holasz in Pigs

### Lilian Baylis Studio

Sadler's Wells, Rosebery Avenue, EC1 Tel: 020 7863 8000 www.sadlerswells.com SEPTEMBER 27-28: Breakin' Convention Presents... OCTOBER 23-24: Georgia Vardarou in Why should it be more desirable for

### green fire balls to exist than not? (ch: Vardarou). Part of Dance Umbrella

### Peacock Theatre

Portugal Street, WC2 Tel: 020 7863 8222 www.sadlerswells.com SEPTEMBER 11-Oct 19: Fame the Musical OCTOBER 23-Nov 9: ZooNation in Some Like it Hip Hop (ch: Prince)

### The Place

Duke's Road, WC1 Tel: 020 7121 1100 www.theplace.org.uk SEPTEMBER 12: Stuart Waters in ROCKBOTTOM (ch: Waters) 19: Riccardo Buscarini Dance in L'età dell'horror (The Age of Horror) (ch: Buscarini) 21: Dan Watson in Venus (ch: Watson) 24: Impermanence in BAAL (ch: The Company) 26: Amy Bell in The Forecast (ch: Bell) OCTOBER 2-10: Gary Clarke Company in Wasteland (ch: Clarke) 12-13: Lucy Guerin in SPLIT (ch: Guerin). Part of Dance Umbrella 15-16: Jonathan Goddard and Lily McLeish in While You Are Here (ch: Goddard, McLeish) 19: Philippe Saire in Hocus Pocus (ch: Saire). Part of Dance Umbrella 22: Scottish Dance Theatre in Process Day (ch: Eyal, Behar), The Circle (ch: Gat) 24: Stopgap Dance Company in The Enormous Room (ch: Bennett) 30: Sung-Im Her in NUTCRUSHER (ch: Her)

### The Print Room at the Coronet

Notting Hill Gate, W11 Tel: 020 3642 6606 www.the-print-room.org OCTOBER 24-26: Another Look at Memory (ch: Lebrun). Part of FranceDanceUK Festival

### **Royal Opera House**

Covent Garden, WC2 Tel: 020 7304 4000 | www.roh.org.uk For Main Stage see The Royal Ballet Linbury Theatre OCTOBER 10-11: The Royal Ballet in Cross Current (ch: Cunningham), Monotones II (ch: Ashton), new Tanowitz work 24-26: Dance Umbrella: The Future Burst In - Amala Dianor in Somewhere in the Middle of Infinity (ch: Dianor), CCN - Ballet de Lorraine in For Four Walls (ch: Jacobsson), Sounddance (ch: Cummingham)

### Sadler's Wells

Rosebery Avenue, EC1 Tel: 020 7863 8000 www.sadlerswells.com SEPTEMBER 4,6-8,14: Alvin Ailey American Dance Theater in Lazarus (ch: Harris), Revelations (ch: Ailey) 5,7-8,11,13: Alvin Ailey American Dance Theater in EN (ch: Lang), The Call (ch: Brown), Juba (ch: Battle), Revelations 10,12,14: Alvin Ailey American



#### Dance Theater in new Moultrie work. Members Don't Get Weary (ch: Roberts), Ella (ch: Battle) Revelations 18-28: English National Ballet in **Giselle** (ch: Khan) 30-Oct 2: **Ballet Preljocaj** in La Tresque (ch: Preljocaj) **OCTOBER** 4-5: Dada Masilo in Giselle (ch: Masilo) 8-9: Gisèle Vienne in Crowd (ch: Vienne). Part of Dance Umbrella 11-12: Danse Élargie: Dance Expanded in MUR/MER (ch: Chêne), Family Honour (ch: Asafo-Adjei), Queen Blood (ch: Sy), (LA) HORDE (ch: Brutti) 18-19: Russell Maliphant Dance Company in Silent Lines (ch: Maliphant) 22-26: Natalia Osipova and David Hallberg in Pure Dance 29-30: Birmingham Royal Ballet in Nine Sinatra Songs (ch: Tharp), new Lister work and Ballet Black in The Suit (ch: Marston)

### Southbank Centre

Belvedere Road, SE1 Tel: 0871 663 2501 www.southbankcentre.co.uk Queen Elizabeth Hall SEPTEMBER 6: Cullberg Ballet in Figure a Sea (ch: Hay) 11: Oona Doherty in Hard to be Soft (ch: Doherty) 16: Nicola Gunn in Piece for Person and Ghetto Blaster (all ch: Gunn)

### MIDLANDS

### Birmingham Hippodrome and DanceXchange

BIRMINGHAM | Tel: 0844 338 5000 / 0121 667 6730 (DanceXchange) www.birmingham hippodrome.com (BH), www.dancexchange.org.uk (DX) SEPTEMBER 3-7: On Your Feet! (ch: Trujillo) (BH) 10-14: New Adventures in Romeo and Juliet (ch: Bourne) (BH) 19-21: Birmingham Royal Ballet in Nine Sinatra Songs (ch: Tharp), new Lister work, plus Ballet Black in The Suit (ch: Marston) (BH) 25-28: Birmingham Royal Ballet in Giselle (prod: Bintley, Samsova) (BH) 25-26: Rosie Kay Dance Company in Fantasia (ch: Kay) (DX) 30-Oct 12: Blood Brothers (BH) OCTOBER 15-16: Dada Masilo in Giselle (ch: Masilo) (BH) 18-19: ZooNation in Some Like it Hip Hop (ch: Prince) (BH) 22-24: Emanuel Gat in YOO!!! (DX)

### Buxton Opera House BUXTON | Tel: 0845 127 2190

www.buxtonoperahouse.org.uk OCTOBER 7: Ian Waite and Vincent Simone in The Ballroom Boys 23: Russian State Ballet in Don Quixote

### Curve

LEICESTER | Tel: 0116 242 3595 www.curveonline.co.uk OCTOBER 11: Born to Manifest (ch: Toonga, Asante)

### Déda

DERBY | Tel: 01332 370911 www.deda.uk.com Full programme of dance classes, taster workshops, healthy living therapies and performances **SEPTEMBER** 26: Seeta Patel and Lina Limosani in Not Today's Yesterday OCTOBER 17-18: Tom Dale Company in **Step Sonic** (ch: Dale)

### Royal and Derngate

NORTHAMPTON Tel: 01604 624 811 www.royalandderngate.co.uk OCTOBER 1-2: Richard Alston Dance Company in Newly Arrived (ch: Alston), Mazur (ch: Lawrance), Brahms Hungarian (ch: Alston)

### NORTH EAST

Dance City Theatre NEWCASTLE UPON TYNE Tel: 0191 261 0505 www.dancecity.co.uk SEPTEMBER 26: Dance Edits, featuring Igor Tavarez, Patrick Ziza, Mathieu Geffre and Greta Heath OCTOBER 3: Anima (ch: Vyann) 17: Fertile Ground in Twilight Dances (ch: Weiser, Dzierzon) 19: Highly Sprung in Up Up and Away 25-26: Ballet Cymru in Romeo a Juliet (ch: James, Doughty)

### NORTH WEST

The Lowry SALFORD | Tel: 0843 208 6000 www.thelowry.com Lyric Theatre (L), Quays Theatre (Q) OCTOBER 11-12: ZooNation in Some Like It Hip Hop (ch: Prince) (L) 22-23: Dada Masilo in Giselle (ch: Masilo) (L) 30-Nov 1: Rambert (L) NOVEMBER 7: Dickson Mbi in Enowate (ch: Mbi) (Q) 8-9: Kalakuta Republic (ch: Coulibaly) (Q) 9: Emanuel Gat in Works (ch: Gat) (L) 19: Tribe in Still I Rise (ch: Fox) (Q) 26: Protein in The Little Prince (ch: Silvestrini) (Q) 26-30: New Adventures in The Red Shoes (ch: Bourne) (L)

### SCOTLAND

Brunton Theatre MUSSELBURGH Tel: 0131 665 2240 www.bruntontheatre.co.uk SEPTEMBER 21: Company Chordelia in The Chosen (ch: Lloyd-Jones) OCTOBER 12M&E: Russian National Ballet in The Nutcracker

### Festival Theatre

EDINBURGH | Tel: 0131 529 6000 www.edtheatres.com SEPTEMBER 27-28: Richard Alston Dance Company in The Signal of a Shake (ch: Alston), new Lawrance work,

Brahms Hungarian (ch: Alston) OCTOBER 30: INALA (ch: Baldwin)

### SOUTH EAST

### **Brighton Dome**

BRIGHTON | Tel: 01273 709 709 www.brightondome.org Concert Hall **OCTOBER** 29: Dada Masilo in Giselle

The Churchill BROMLEY | Tel: 0844 871 7620 www.churchilltheatre.co.uk OCTOBER 22: Richard Alston Dance Company

### G Live

GUILDFORD | Tel: 01483 369 350 www.glive.co.uk SEPTEMBER 24-25: Diversity 28: Ian Waite and Vincent Simone in The Ballroom Boys

### Grove Theatre

DUNSTABLE | Tel: 01582 602 080 www.grovetheatre.co.uk OCTOBER 27: Ballet Theatre UK in The Wizard of Oz (ch: Moore)

### Gulbenkian Theatre

CANTERBURY | Tel: 01227 769 075 www.thegulbenkian.co.uk OCTOBER 17-18: Gary Clarke Company in Wasteland (ch: Clarke)

### The Hawth

CRAWLEY | Tel: 01293 553 636 www.hawth.co.uk **OCTOBER** 14-15: Russian State Ballet 16: Shane Shambhu in Confessions of a Cockney Temple Dancer (ch: Shambhu)

### Marlowe Theatre

CANTERBURY | Tel: 01227 787 787 www.marlowetheatre.com SEPTEMBER 17-21: New Adventures in Romeo and Juliet (ch: Bourne) OCTOBER 9-12: Northern Ballet in Dracula (ch: Nixon)

### Newbury Corn Exchange NEWBURY | Tel: 01635 522733

www.cornexchangenew.com SEPTEMBER 20: Tangomotion 28: Russian National Ballet

### SOUTH WEST

### The Lighthouse

POOLE | Tel: 0844 406 8666 www.lighthousepoole.co.uk OCTOBER 23: Tangomotion

### **Pavilion Dance**

BOURNEMOUTH Tel: 01202 203 630 www.paviliondance.org.uk SEPTEMBER 25-26: Anima (ch: Vyann) OCTOBER 3: Anjali Dance Company in Beethoven (ch: Clarke), Bloodsucker (ch: Anderson) 25-26: Protein in The Little Prince (ch: Silvestrini)

### Swindon Dance

SWINDON | Tel: 01793 601 700 www.swindondance.org.uk SEPTEMBER 20: Victor Fung Dance OCTOBER 18: Shane Shambhu in Confessions of a Cockney Temple Dancer (ch: Shambhu)

### WAIES

### Wales Millennium Centre

CARDIFF | Tel: 0870 040 2000 www.wmc.org.uk OCTOBER 15-19: Grease 21-26: On Your Feet! 29-Nov 2: 9 to 5: The Musical

### YORKSHIRE AND HUMBERSIDE

### Cast

DONCASTER | Tel: 01302 303 959 www.castindoncaster.com SEPTEMBER 10-11: Northern Ballet OCTOBER 31: Russian National Ballet in The Nutcracker

### Leeds Playhouse

LEEDS | Tel: 0113 213 7700 www.leedsplayhouse.org.uk OCTOBER 29-Nov 2: Northern Ballet in Dracula (ch: Nixon)

Sheffield Lyceum SHEFFIELD | Tel: 0114 249 6000 www.sheffieldtheatres.co.uk SEPTEMBER 24-28: Northern Ballet in Cinderella (ch: Nixon) (L)

### Stanley and Audrey Burton Theatre

LEEDS | Tel: 0113 220 8008 www.theatreleeds.com SEPTEMBER 5-7: Northern Ballet 25-28: Phoenix Dance Theatre OCTOBER 28-Nov 2: Northern Ballet in Little Red Riding Hood (ch: Rodrigues)

### LONDON MUSICALS

### 9 to 5: The Musical

www.9to5themusical.co.uk SAVOY THEATRE, London WC2 Tel: 0844 871 7687, Prices: £20 - £99.50 ch: Stevens. Mats Wed & Sat

### **Big The Musical**

www.bigthemusical.co.uk DOMINION THEATRE, London W1T Tel: 0345 200 7982. Prices: £29.50 - £96.50 ch: Young. Mats Thu & Sat Limited season until Nov 2

### The Book of Mormon

www.bookofmormonlondon.com PRINCE OF WALES THEATRE, London W1 Tel: 0844 482 5110, Prices: £39.50 - £97 ch: Nicholaw. Mats Wed & Sat

### Come From Away

www.comefromawaylondon.co.uk PHOENIX THEATRE, London WC2 Tel: 0844 871 7615, Prices: £25 - £95 dir: Ashley. Mats Wed & Sat

### Dear Evan Hansen

www.dearevanhansen.com/london NOËL COWARD THEATRE, London WC2 Tel: 0344 482 5151, Prices: £27.50 - £177.50 dir: Mefford. Mats Wed & Sat

### Everybody's Talking

Aboút Jamíe www.everybodystalkingabout jamie.co.uk APOLLO THEATRE, London W1 Tel: 0330 333 4809, Prices: £20 - £95 ch: Prince. Mats Wed & Sat

### Falsettos – The Musical

www.lwtheatres.co.uk THE OTHER PALACE, London SW1 Tel: 0207 087 7900, Prices: £25 - £55 Limited season until Nov 23

### Fiddler on the Roof

www.atgtickets.com PLAYHOUSE THEATRE, London WC2 Tel: 0844 871 7631, Prices: From £20, ch: Cole

### Hamilton

www.hamiltonthemusical.co.uk VICTORIA PALACE THEATRE, London SW1 Tel: 0844 248 5000, Prices: £37.50 - £200 ch: Blankenbuehler. Mats Thu & Sat

### Joseph and the Amazing Technicolor Dreamcoat

www.josephthemusical.com LONDON PALLADIUM, London W1F Tel: 020 7087 7755 Prices: £20 - £150 ch: Hunter. Mats Wed & Sat Closes Sep 7

### The Lion King

www.thelionking.co.uk LYCEUM THEATRE, London WC2 Tel: 0844 871 3000, Prices: £20 - £52.50 ch: Fagan. Mats Wed, Sat & Sun

### Mamma Mia!

www.mamma-mia.com NOVELLO THEATRE, London WC2 Tel: 0844 482 5115, Prices: £20 - £95 ch: Van Laast. Mats Thur & Sat

### Mary Poppins

www.delfontmackintosh.co.uk PRINCE EDWARD THEATRE, London W1D Tel: 0844 482 5151, Prices: £27.50 - £127.50 ch: Bourne, Mear. Mats Thur, Sat & Sun

### Matilda The Musical

www.matildathemusical.com CAMBRIDGE THEATRE. London WC2 Tel: 0844 412 4652. Prices: £20 - £62.50 ch: Darling. Mats Wed, Sat & Sun

### Les Misérables

www.lesmis.com **GIELGUD THEATRE, London W1** Tel: 0844 482 5151, Prices: £15 - £55 Mats Wed & Sat

### The Phantom of the Opera

www.thephantomoftheopera.com HER MAJESTY'S THEATRE, London SW1 Tel: 0870 890 1106, Prices: £20 - £55 ch: Lynne. Mats Tue & Sat

### School of Rock

www.uk.schoolofrockthemusical.com GILLIAN LYNNE THEATRE. London WC2 Tel: 020 7087 7750, Prices: £15 - £150 ch: Hunter. Mats Thu. Sat & Sun

#### Thriller Live

www.thrillerlive.co.uk LYRIC THEATRE, London W1 Tel: 0844 482 9674, Prices: £26 - £58 ch: Lloyd. Mats Sat & Sun

### Tina: The Musical

www.tinathemusical.com ALDWYCH THEATRE. London WC2 Tel: 0845 200 7981, Prices: £10 - £129 ch: Van Laast. Mats Thu & Sat

### Waitress

www.waitressthemusical.co.uk ADELPHI THEATRE, London WC2 Tel: 020 7087 7754, Prices: £29.50 - £135 ch: Brock. Mats Wed & Sat

### Wicked

www.wickedthemusical.co.uk APOLLO VICTORIA THEATRE, London SW1 Tel: 0870 400 0889, Prices: £45 - £55 Mats Wed & Sat

### **OVERSEAS**

Resident/Guest performances are listed alphabetically by country, then by company name.

### ARGENTINA

Ballet del Teatro Argentino de La Plata www.gba.gob.ar/teatroargentino/ noticias/temporada LA PLATA, Teatro Argentino Sala Piazzolla SEPTEMBER 4-8: Le Corsaire (prod: Filimonov)

### AUSTRALIA

### The Australian Ballet

www.australianballet.com.au MELBOURNE, Arts Centre SEPTEMBER Until Sep 10: Sylvia (ch: Welch) 17-28: The Nutcracker (prod: Wright)

### Queensland Ballet

www.queenslandballet.com.au BRISBANE, Queensland Performing Arts Centre SEPTEMBER Until Sep 7: Romeo and Juliet (ch: MacMillan)

### **AUSTRIA**

### Vienna State Ballet

www.volksoper.at www.wiener-staatsoper.at VIENNA, Volksoper (VO) and Staatsoper (SO) SEPTEMBER 5.8.15.20.26.29: Peter Pan (ch: Orlic) (VO) 13-14,18,20: Sylvia (ch: Legris after Mérante) (SO) 26,28,30: Artifact Suite (ch: Forsythe), Trois Gnossiennes (ch: Van Manen), Solo (ch: Van Manen), Symphony of Psalms (ch: Kylián) (SO)

### BELGIUM

Dance at La Monnaie/

### De Munt

www.lamonnaie.be or www.demunt.be BRUSSELS. La Monnaie/De Munt SEPTEMBER 12-29: Rosas in A Love Supreme (ch: Sanchis, De Keersmaeker) 19-21: Royal Ballet Flanders in Memento Mori, Faun (all ch: Cherkaoui)

### BRAZIL

### Ballet of the Theatro Municipal

www.theatromunicipal.rj.gov.br **RIO DE JANEIRO,** Theatro Municipal SEPTEMBER 7-8: Les Ballets Jazz de Montréal

### Grupo Corpo

www.grupocorpo.com.br/en BELO HORIZONTE, Avenida Bandeirantes, 866, Mangabeiras, 30315-382, Minas Gerais Tour of Seven or Eight Pieces for a Ballet (ch: Pederneiras) and a new work with music by Gilberto Gil SEPTEMBER 10-15: RIO DE JANEIRO, Theatro Municipal

### CHILE

### Ballet de Santiago

www.municipal.cl SANTIAGO, Teatro Municipal de Santiago SEPTEMBER 11-14: The House of the Spirits (ch: Yedro)

### CUBA

### National Ballet of Cuba

www.balletcuba.cult.cu HAVANA, Gran Teatro SEPTEMBER 6-8,13-15: Giselle (prod: Alonso)

### CZECH REPUBLIC

### Czech National Ballet

www.narodni-divadlo.cz PRAGUE, National Theatre (N), Estates Theatre (E) SEPTEMBER 7M&E,10,13,25,29M&E: Swan Lake (prod: Cranko) (N) 19,21M&E,23: Kafka: The Trial (ch: Bigonzetti) (E)

### DENMARK

### **Royal Danish Ballet**

www.kglteater.dk COPENHAGEN, Royal Theatre SEPTEMBER 14-21: Corpus Dogma #1 in On the One Hand (ch: O'Donnell) 28: The Queen of Spades (ch: Scarlett)

### **ESTONIA**

### Estonian National Ballet

www.opera.ee TALLINN, National Opera SEPTEMBER 4.15.27: A Streetcar Named Desire (ch: Lopez Ochoa) 21,25: Swan Lake (prod: Edur)

### FINIAND

**Finnish National Ballet** www.opera.fi

### HELSINKI, Opera House SEPTEMBER

4-5,12: Alice in Wonderland (ch: Elo) 27: Infra (ch: McGregor), Serenade (ch: Balanchine), The Concert (ch: Robbins)

### FRANCE

### Ballet de l'Opéra National du Rhin

www.operanationaldurhin.eu STRASBOURG, Opéra SEPTEMBER 2-4: La Gran Partita (ch: The Company)

### Ballet Nice Méditerranée

www.opera-nice.org NICE, Théâtre de Verdure SEPTEMBER 13-15: Cassandra (ch: Cannito)

Chaillot, Théâtre National de la Danse www.theatre-chaillot.fr PARIS, Théâtre National de la Danse SEPTEMBER 27-Oct 6: Compagnie DCA / Philippe Decouflé in Tout doit disparaître

### Festival d'Automne à Paris 2019

www.festival-automne.com PARIS, CND Centre national de la danse (CND), Centre Pompidou (CP), Fondation d'entreprise Galeries Lafayette (FGL), Théâtre de la Ville (TV), Théâtre de la Ville - Les Abbesses (TVA). See website for booking details SEPTEMBER 10-14: Boris Charmatz in infini (ch: Charmatz) (TV) 14-22: La Ribot in Panoramix (CP) 16,18-19,21-22: Échelle Humaine (FGL) 19-21: Steve Cohen in Put your heart under your feet... and walk! (ch: Cohen) (CP) 25-28: Gisèle Vienne in Crowd (ch: Vienne) (CP) 27-29: Jérome Bel in Rétrospective (ch: Bel) (TVA) 28-29: La Fabrique (ch: Cunningham) (CND)

### Paris Opéra Ballet

www.operadeparis.fr PARIS, Palais Garnier SEPTEMBER 19,22M,23,25,27,29M,30: At the Hawk's Well (ch: Sugimoto), Blake Works I (ch: Forsythe) 20: Gala

### Théâtre du Châtelet

www.chatelet.com PARIS, Théâtre du Châtelet SEPTEMBER 13-15: Parade - a celebration of the reopening of the theatre

### GERMANY

### Aalto Ballet

www.theater-essen.de ESSEN. Aalto Theater SEPTEMBER 12M,15M,16M,29M: Don Quixote for Children (prod: Van Cauwenbergh) 21,28: Onegin (ch: Cranko)

**Bavarian State Ballet** www.staatsballett.de



MUNICH, Nationaltheater München SEPTEMBER 21,27: Jewels (ch: Balanchine)

Festspiele Ludwigshofen www.theater-im-pfalzbau.de LUDWIGSHAFEN, Theater im Pfaltzbau SEPTEMBER 28: May He Rise and Smell the Fragrance (ch: Chahrour)

### Hamburg Ballet

www.hamburgballett.de HAMBURG, Opera House SEPTEMBER 8,11-12,15M&E: A Midsummer Night's Dream (ch: Neumeier) 17-18: Bernstein Dances (ch: Neumeier) 20-21: Shakespeare - Sonnets (ch: Jubete, Martínez, Revazov)

### Leipzig Ballet

www.oper-leipzig.de LEIPZIG, Opera House SEPTEMBER 29: Swan Lake (ch: Schröder)

### Semperoper Ballet

www.semperoper.de DRESDEN, Sächsische Staatsoper, Semperoper SEPTEMBER 19,22,27,30: Giselle (prod: Dawson)

### Staatsballett Berlin

www.staatsballett-berlin.de BERLIN, Deutsche Oper (DO), Komische Oper (KO), Staatsoper (SO) SEPTEMBER 6,19: Plateau Effect (ch: Van Dinther) (KO) 10,12,14: La Bayadère (prod: Ratmansky) (SO) 26,30: Giselle (prod: Bart) (DO)

### Stuttgart Ballet

www.stuttgart-ballet.de STUTTGART, Opera House SEPTEMBER 28: Mayerling (ch: MacMillan)

### HOLLAND

### Dutch National Ballet

www.het-nationale-ballet.nl AMSTERDAM, Het Muziektheater SEPTEMBER 10: Gala 13-29: Ballet Imperial, Symphony in Three Movements, Who Cares? (all ch: Balanchine)

### ITALY

### Ballet of Teatro alla Scala

www.teatroallascala.org MILAN, Teatro alla Scala SEPTEMBER 17,19M&E,24,30: Giselle (prod: Chauviré)

### Ballet of Teatro San Carlo

www.teatrosancarlo.it NAPLES, Teatro di San Carlo SEPTEMBER 6-9: Roberto Bolle and Friends

### JAPAN

Les Ballets Trockadero de Monte Carlo www.trockadero.org

Autumn tour. See website for

booking details and repertoire SEPTEMBER 21-22: TOKYO, Showa Hitomi Kinen Kodo 23: OMIYA, Omiya Sonic City Hall 27: TOKYO, Fuchu no mori Fuchu 28: SAGAMIONO, Green Hall 29: YOKOHAMA, Kannai Hall Tour continues - we hold details

### MEXICO

### Ballet Folklórico de México

www.balletfolkloricodemexico.com.mx MEXICO CITY, Palacio de Bellas Artes The company performs on Wednesdays and Sundays every week throughout the year. Check website for details

### NEW ZEALAND

### Royal New Zealand Ballet

www.nzballet.org.nz Tour of Serenade (ch: Balanchine), Artifact II (ch: Forsythe), Stand to Reason (ch: Schermoly) SEPTEMBER 5-7: CHRISTCHURCH, Isaac Theatre Royal 11: DUNEDIN, Regent Theatre 14-15: NAPIER, Municipal Theatre

### NORWAY

### Norwegian National Ballet

www.operaen.no OSLO, Opera House SEPTEMBER 14,17,20-21,24,26-27: La Bayadère (prod: Makarova) 28-29: Dance and debate: Beyond La Bayadère (ch: Proietto)

### PERU

### Gran Teatro Nacional

www.granteatronacional.pe LIMA, Gran Teatro Nacional SEPTEMBER 1: Company Íntegro in El Jardín de Oro 19-22: National Ballet of Peru

### RUSSIA

Bolshoi Ballet www.bolshoi.ru MOSCOW, Historic Stage (HS), New Stage (NS) SEPTEMBER 10-11: Peacock Contemporary Dance Company in The Rite of Spring (NS) 12: The Kasatkina and Vasilyov Ballet Theatre in Creation of the World (NS) 21M,22,24-25: Swan Lake (prod: Grigorovich) (HS) 28M&E,29M: The Winter's Tale (ch: Wheeldon) (HS)

### Maryinsky Ballet

www.mariinsky.ru ST PETERSBURG, Maryinsky Theatre (MT), Maryinsky II (M2) SEPTEMBER 9: Swan Lake (prod: K Sergeyev) (Chebykina, Ivanchenko) (M2) 11: Swan Lake (Kondaurova, Askerov) (M2) 14-15: Diana Vishneva in Sleeping Beauty Dreams (ch: Klug) (M2) 18: Romeo and Juliet (ch: Lavrovsky) (Shirinkina, Shklyarov) (M2)

19: Romeo and Iuliet (Tereshkina, Kim) **(M2)** 21: **Swan Lake** (Batoeva, Sergeev) (MT) 22M: Swan Lake (Osmolkina, Zvuzin) (MT) 22E: Swan Lake (Skorik, Ivanchenko) (MT) 24: Petrushka, Le Carnaval (all ch: after Fokine) (MT) 25: Cinderella (ch: Ratmansky) (Shakirova, Stepin) (M2) 26: Raymonda (prod: K Sergeyev) (Somova, Parish) (MT) 27: Raymonda (Tereshkina, Shklyarov) (MT) 28: The Fountain of Bakhchisarai (ch: Zakharov) (Novikova, Yermakov, Korsuntsev, Shapran) (MT) 29M: The Fountain of Bakhchisarai (Lukina, Konovalov, Smekalov, Kolegova) (MT) 29E: The Fountain of Bakhchisarai (Shirinkina, Korneyev, Belyakov, Chebykina) (MT) 30: Leonid Yakobson Ballet Theatre in Don Quixote

### (prod: Kobborg) (MT) Mikhailovsky Ballet

www.mikhailovsky.ru ST PETERSBURG, Mikhailovsky Theatre SEPTEMBER 6: Don Quixote (prod: Messerer) (Vasiliev) 7: Don Quixote 9-11: The Sleeping Beauty (ch: Duato) 13,14M&E: Cinderella (ch: Zakharov) 17-19: Swan Lake (prod: Messerer) 21M&E: Le Corsaire (prod: Ruzimatov) 24: Spartacus (ch: Kovtun) (Vasiliev) 25: Spartacus 28M&E: Giselle (prod: Dolgushin)

### Stanislavsky Ballet

www.stanmus.com MOSCOW, Stanislavsky Theatre SEPTEMBER 26-27: Giselle (prod: Hilaire)

### **SWEDEN**

### Royal Swedish Ballet

www.operan.se STOCKHOLM, Royal Opera House SEPTEMBER 6,7M,12,14M,18,20,24,26-27,30: Giselle (prod: Makarova)

### USA

### Atlanta Ballet

www.atlantaballet.com ATLANTA, Cobb Energy Performing Arts Center SEPTEMBER 20-22: Love Fear Loss (ch: Amarante), Vespertine (ch: Scarlett), new Schreier work

### **Boston Ballet**

www.bostonballet.org BOSTON OPERA HOUSE SEPTEMBER 19-29: Giselle (prod: Ponomarenko)

#### Cal Performances

www.calperformances.org BERKELEY, University of California Zellerbach Hall SEPTEMBER 20-22: Mark Morris Dance Group in Mozart Dances (ch: Morris)

### Dance Theatre of Harlem

www.dancetheatreofharlem.org US national tour. Check website for repertoire and booking details SEPTEMBER 13: BLACKSBURG, Moss Arts Center 30: NEW YORK, Guggenheim Museum

### Houston Ballet

www.houstonballet.org HOUSTON, Wortham Theater Center SEPTEMBER 6-15: Giselle (prod: Welch) 19-29: Passion (ch: Kudelka), Murmuration (ch: Liang), new Disha work

### Joyce Theater

www.joyce.org NEW YORK, 175 Eighth Avenue at 19th Street, New York, NY 1001 SEPTEMBER 17-22: RUBBERBAND in Ever So Slightly (ch: Quijada) 24-29: Ayodele Casel and Arturo O'Farrill

### Mark Morris Dance Group

www.markmorrisdancegroup.org NEW YORK, Mark Morris Dance Center, 3 Lafayette Avenue, Brooklyn, NY 11217 Tour of Mozart Dances (ch: Morris). See website for booking details SEPTEMBER 20-22: BERKELEY, Zellerbach Hall

### New York City Ballet

www.nycballet.com NEW YORK, David H Koch Theater, Lincoln Center SEPTEMBER 17,19-20,21M&E: Jewels (ch: Balanchine) 18,22,24: Raymonda Variations (ch: Balanchine), Variations Pour une Porte et un Soupir (ch: Balanchine), DGV: Danse à Grande Vitesse (ch: Wheeldon) 25,28M,29: Valse Fantaisie, Kammermusik No 2, Union Jack (all ch: Balanchine) 27,28E: Opus 19/The Dreamer (ch: Robbins), new Lovette work, New Liang work, Symphony in C (ch: Balanchine)

### Pacific Northwest Ballet

www.pnb.org SEATTLE, Marion Oliver McCaw Hall SEPTEMBER 27-Oct 6: Carmina burana (ch: Stowell), Agon (ch: Balanchine)

### Tulsa Ballet

www.tulsaballet.com TULSA, Performing Arts Center SEPTEMBER 12-14,19-21: New works by Ma Cong and TBA

### URUGUAY

### **Ballet Nacional Sodre**

www.bns.gub.uy MONTEVIDEO, Auditorio Nacional del Sodre SEPTEMBER 26-Oct 6: Onegin (ch: Cranko)

# Listings



Dance schools and classes are listed by region. We have concentrated on schools offering ballroom/Latin or social dance forms. Please contact the school directly for more details, and contact us on **editorial@ dancing-times.co.uk** if you would like your school to be included here. Whilst every care has been taken in compiling these listings, *Dancing Times* cannot accept responsibility for errors or omissions.

### EASTERN ENGLAND

### Cambridge

Joanna Navarre Dance: Cambridge, [t] 07964 586 120. AT, B&L, SW

### Essex

Anthony Clifford Dance Studios: Romford, [t] 01708 783 576. B&L, H, J, O Athene School of Dancing, The Dancentre: Chelmsford, [t] 01245 475 288. AT, B&L, SE Billericay Dancing Club: Buttsbury Infant School, Billericay, [t] 01277 654 768. AT, B&L, SE Chelmsford Dance Centre: Chelmsford, [t] 01245 473 355. AT, B&L, H Diamante Dance Academy: Chelmsford, [t] 07505 003 078. B&L

Emma's Dance Academy: Ongar and Waltham Abbey, [t] 07956 116 827. B&L Jenny's Jems: Warley, [t] 01268 762 626. B&L, SE Julia Spencer School of Dancing: Clacton-on-Sea, [t] 07720 844 619. B&L, H, SE Kings Palais of Dance: Grays, [t] 01375 375 810. AT, B&L, H, O, S Phillips Dancing: Witham, [t] 01245 258 510. B&L, O Simply-the-West: Brentwood, Chelmsford and Great Dunmow. [t] 01621 850 195. B&L Southend Dance Centre: Southend, [t] 01268 743 116. B&L , H, O Steps Ahead School of Dancing: Collier: Collier Row and Romford, [t] 07789 552 846. B&L Time4Dance: North Weald, Blackmore

### & Highwood

[t] 07872 427 946. B&L United Dance Studios: Stanford Le Hope, [t] 01375 672 864. B&L

### Norfolk

Ballroom and Latin Classes: Wymondham, [t] 01953 607 474. B&L Hemsby Sequence Dance Club: Hemsby Village Hall, [t] 01603 270 709. SE Larinda and Nigel Smith School of Dance: Great Yarmouth, [t] 01493 789 918. B&L, SE Simply Dance: Spooner Row/Watton, [t] 01953 455 500. AT, B&L, SE, SW Tempo School of Dancing: Great Yarmouth, [t] 01493 665 558. B&L, SE

### Norwich

Miller Dance: Norwich, [t] 01603 488 249. AT, B&L Old Time Dance: Norwich, [t] 01760 441 055.

### Suffolk

Academy of Ballroom Dancing: Felixstowe / Newmarket, [t] 01394 282 285. B&L, SE Ballroom Experience Co: Stowmarket / Bury St Edmunds / West Suffolk, [t] 0845 053 7475. AC, AT, B&L, S Lait Dance Club: St Matthews Hall, Ipswich, [t] 01473 743 079. AC, B&L, H, O, S

### EAST MIDLANDS

Derbyshire Déda: Derby, [t] 01332 370 911.

### Schools, classes & dances

AT, B, C, B&L, O, SW Three Stars Dancing: Derby, [t] 07831 663 857. AT, B&L, S

### Leicestershire

118 Dance Studio: Leicester, [t] 0116 251 7073 / 0116 289 2518. B&L, H, O ABC Ballroom: Leicester, [t] 0116 253 0463. AT, B&L, O, SE, SW Burbage Dance Studio: Hinckley, [t] 01455 616 146. B&L, SW

### Lincolnshire

Ballroom Blitz, The Mitchell School of Dance: Barton-upon-Humber and Kirton-in-Lindsey, [t] 01652 649 164. B&L, O, SW, S Clarke's Dance Studio: Boston and Spalding, [t] 01775 840 049. B&L, SE, SW Cliftons Dance Academy: Grimsby, New Waltham, Cleethorpes, Old Clee, Stallingborough and Immingham, [t] 01472 822 270. B&L, H, O, SE, SW Go Dance Studios: Lincoln and Sleaford, [t] 01529 300 930. B, B&L, H, J, MT, O, T Karen Chevalier School of Dance: Grantham, [t] 01476 578 999. AT, B&L, SE The Lincoln Dancentre: Lincoln, [t] 01522 688 676. B&L, O, SE Mayfair School of Dancing: Grimsby, [t] 01472 870 704. AT, B&L, H, O, S Premiere Dance Centre: Lincoln. [t] 01522 510 080. B&L, H, O, SE

### Nottinghamshire

Ann Culley School of Dance: Papplewick, Nottinghamshire, [t] 0115 963 3428. B&L, SA, SE,O, H, SW Expressions, Mansfield, [t] 01623 647 337. B, B&L, H, J, MT, S Regency Dance Centre: Sutton-in-Ashfield, Nottingham, [t] 01623 552 737. B&L, B, S, SE

### THE NORTH/ NORTH EAST

Yorkshire Butterfly Dance Studios: Goole, [t] 01405 780 626. B, B&L, H, MT, T City-Limits Dancentre: Sheffield, [t] 0114 234 4866. AT, B, B&L, H, MT, S, SW, T Drapers Dance Centre: Sheffield, [t] 0114 269 5703. B&L, S, SW, O Finders Dance Studio: Huddersfield, [t] 01484 607 158. B, SE, SW The Hatton Academy of Dance and Arts: South Shields, [t] 0191 454 2889. B&L, S, SE, O Helen Neill School of Dance: Penistone, Sheffield, [t] 01226 763 322. B&L, BS, SA, SE, SW Hype Dance Company: Sheffield, [t] 0114 2470 6757. B, C, H, J, T Io's Dance Centre: Todmorden. [t] 01706 815 260. B&L, BS, H, J, O, S, SE, SW Julie Roper School of Dancing: Hull, [t] 01482 572 883. B&L, SE Lacey School of Dancing: Brough,

Lacey School of Dancing: Brough, [t] 01482 666 863. B&L, O, SE, SW Laura Martin Dance: Yorkshire and Humberside, [t] 07835 037 253. B&L, O Laws Page Dance Centre: Whitby, [t] 01947 604 516. B&L, O, S, SE, SW Rhythm and Dreams Dancing Centre: The First Floor, 833-839 Hessle High Road, Hull, [t] 01482 448 347. B&L, BS, O, S, SW Shandaw School of Dance: Leeds/ Bradford, [t] 01132 390 391. B&L, H, O, S, SE, SW Smith and Jaques Dance Club: Billingham, [t] 01642 560 068. B&L, O Yorkshire Rose Academy of Dance: York, [t] 07891 004 850. B, C, H, J, MT, O, T

### NORTH WEST

### Cheshire

Bruce's School of Dance: Chester, [t] 01244 881 316. B&L, SW Charlesway School of Dance: Deeside, [t] 01244 520 534. B&L, SE DanceBasics: nr Crewe, [t] 01270 669 084. B&L, H, S, SE, SW Dance Fever: Wilmslow, [t] 07973 921 714. B&L, H, S, O DanceWorks: Altrincham, [t] 0161 291 1295. H, J, O Glenda Harding Theatre School: Macclesfield, [t] 01625 263 055. MT, O Hartland School of Dance: Cheshire, [t] 07712 069 627. B&L, O, SE Ian Rowe: Crewe, [t] 01270 253 121. B&L, BS, O, S, SE JanNik Dance: Altrincham, [t] 07896 230 945. O Northwich Dance Company: Northwich, [t] 01606 49050. F, H, O, S Pyramid and Parr Hall: Warrington, [t] 01925 442 345. B&L, FL, H, O, S Stockport Dance Centre: Stockport, [t] 0161 429 9507. B&L, F, O, S, SW Whitby Sports and Social Club: Ellesmere Port, [t] 0151 355 4661. B&L

Willsher School of Dancing: Ellesmere Port, [t] 0151 339 4362. B&L, S

### Cumbria

Wilde Dance School: Kirkby Lonsdale/Kendal, [t] 01524 276 455. B&L, SE, SW

### Isle of Man

Killey Academy of Dancing: Onchan, [t] 01624 623 414. B&L, SE

### Lancashire

JLC Dance Ltd: Blackpool, [t] 01253 693 350. AT, B&L, O, S, SE, SW Dancers Studio: Preston, [t] 01772 254 161 / 07970 752 341. B&L, F, H, J, O, S, SE, SW Danceworks: Clitheroe, [t] 01200 443 791. B&L, O, S DAPA Centre: Blackburn, [t] 01254 699 221. F, H, J, L, O, S Dawn Chapman School of Dance: Todmorden, [t] 01706 839 113. B&L, BS, H, J, O, S, SE, SW Fever Dance Studio: Preston, [t] 01772 703 704. B&L, BS, F, H, J, O, S, SE, SW Helen Green Academy of Dance: Trawden, [t] 07967 831 661. H, L, O Judy Clegg Dancentre: Rossendale, [t] 01706 227 564. B&L, H, J, S, SE, SW Morecambe Bay Ballroom and Latin Dance Group: Sedbergh, [t] 01539 620 536. B&L, SE, SW Reeders Dance Studio: Preston, [t] 01772 704 651. B&L, H, O, S, SE,



SW Rossendale Dance and Drama Centre: Rossendale, [t] 01706 211 161. B&L, F, H, I, J, S, SE, SW Sanderson Dance and Fitness: Nelson, [t] 01282 617 722. B&L, H, J, O, S, SE, SW

### Merseyside

Ballroom Blitz, [t] 07799 701 815. B&L, AT, S The Bullen School of Dancing: Southport, [t] 01704 544 675. B&L, S, SE, O June Hopfield School of Dancing: Thorton, [t] 0151 476 0109/07789 855 408. B, O The Hipshaw School of Dance: Formby, [t] 01704 576 137. B&L, S, SE, O M S Dance: Wallasey, [t] 0151 639 9901. B&L, SE Martin's Dance Centre: Liverpool, [t] 0151 228 4586. B&L, O, S, SE, SW Merrall's Academy: Gayton, [t] 0151 342 7462. B&L, O, S, SW Margaret Redmond: Crosby, [t] 0776 811 3078. B&L, SE Wirral Dance Club: Bromborough, [t] 0151 339 7116. B&L

### Greater Manchester

Atherton Dance Centre: Atherton, [t] 01942 888 711. B&L, H, O, S Lorraine C Eckersley Dance School: Prestwich/Whitefield, [t] 01706 872 556. B&L, O, S, SE PB Dance Studio: Davyhulme, [t] 0161 746 7786. B&L, F, O, S, SE, SW Sandham's Dance Studio: Bolton. [t] 01204 795 130. B&L, H, J, O, S Steppin' Out Dance Centre: Stretford, [t] 0161 865 1443. B&L, O, S

### SCOTLAND

### Aberdeen

2 Left Feet Dance School: Stonehaven, [t] 01569 764 130. B,&L, F, SE Hay Memorial Hall: Banff, [t] 01466 751 273. SE Irene Taylor Dance School: Portlethen, [t] 01224 780 186. F

### Edinburgh

Woolmet Dance Studio: Edinburgh, [t] 0131 258 1251 / 07810 545 839. H, J, L, O, S, SW

### Glasgow

Dance Factory Dance Studios: Glasgow, [t] 0141 423 9430. FL, J, H, O The Dance House: Maryhill Community Education Centre, [t] 0141 332 1490. FL, H, L, O, SW

### Morav

Caroline Coomber Dance: Elgin, [t] 01343 541 983. B&L

### SOUTH EAST

Bedfordshire/ Buckinghamshire Adrian Marsh School of Dance: Various locations in Bedfordshire and Northamptonshire, [t] 01908 393 315. B&L, O, SW Castle Street Dance Studios: High Wycombe, Bucks, [t] 07594 475 277. B&L, H, O Dallas Dance Club: Luton, [t] 01296 482 280. B&L, H, O, S, SE, SW Dancesport Academy: Various locations in Bedfordshire, [t] 0845 388 9307. B&L GB Dance: Aylesbury, [t] 07582 551 178. B&L, SE, SW

Katsteps Ballroom Dancing: Chesham, Bucks, [t] 01494 580 327. B&L Strictly Salsa: Around Bucks, [t] 07984 149 971. S

#### Berkshire

Barbara and David Stewart: Maidenhead, [t] 01628 629 563. B&L, SE Eva's Dancing Studio: Slough, [t] 01753 647 230. B&L, O, SW Haymill Centre: Slough, [t] 01753 544 323. B&L, SE LearnToDance: Burnham Park Hall, Windsor Lane, Burnham [t] 01753 360 121. B&L, SE, S, SW Line and Latin American Dance: Wexham Court Primary School, Slough, [t] 01753 595 781. B&L, O Lynn's School of Dancing: Burnham, [t] 01628 661 472. B&L, O, SW Raymond Miles School of Dancing: Reading, [t] 0118 947 8874. B&L, O, S, SE

### East Sussex

Brighton Jive Promotions: Brighton, [t] 01273 560 480. SW Hampden Park Old Time Dance Club: Summerheath Hall, Hailsham, [t] 01323 847 506. SE Modern Sequence Dancing: Rox School of Dance: Brighton, [t] 01273 772 462. B&L, S, SW Star Dance School: East Sussex [t] 01273 719 500. B&L

### Central and

Greater London ACW Dance Studio: Wimbledon, [t] 020 8871 0890, B&L, S, SE, SW Age Concern Beginners Samba: Peel Centre, Percy Circus, WC1, [t] 020 7439 3405. BS Alpha Dancing Club: Eltham, London, [t] 07850 178 869. B&L Ann Langley School of Dancing: Shepperton, [t] 020 8751 2177. B&L, O, S, SE, SW

The Basement: Kentish Town, [t] 020 7700 7722. H, J, O, S Central London Dance Vernon Kemp: London W1, [t] 020 7224 6004. B&L, S, SE, SW Ceroc Dance: Brent Town Hall, Wembley, [t] 020 8937 6204. O Curry's Dance Music: Fulham Town Hall, SW6, [t] 01895 633 960. B&L, SE Dance Addiction: Enfield Highway Community Centre, Enfield EN3, [t] 020 8363 3636. B&L, F Dance Attic Studios: Fulham, [t] 020 7610 2055. B&L, FL, H, O, S, SW Dance Wise: New Eltham, [t] 020 8294 1576. B&L, H, J, O, S, SW Danceworks: Mavfair. [t] 020 7629 6183. B&L, BS, FL, H, O, S Dancing Club LA: Barnet, [t] 020 8207 2323. B&L, S Daphne Harris School of Dancing: Kentish Town, [t] 020 7439 3405. B&L, SE East London Dance: Stratford, [t] 020 8279 1050. H, O, S Expressions Studios: Kentish Town, [t] 020 7813 1580. AT, H, S, O The Factory: Hornsey, [t] 020 7272 1122. B&L, H, J, O, S Fairhall Dancing: Catford, [t] 020 8699 5262. B&L, O, SE Firefly Blues Dance Club: City Firefly Bar EC4, [t] 01895 613 703. O, SW Greenwich Dance Agency: London, [t] 020 8293 9741. S, O

Hill Dance Academy: Hackney and

Streatham, [t] 0777 2199 103.

B&L, BS, O, SW Hutson School of Dancing: South Woodford, [t] 020 8590 3442, B&L, SW Independent Dance School: London W1, [t] 07451 532 5420. B&L, BS, O, S, SE, SW Inspiration 2 Dance: Kensington and Holland Park, [t] 07711 652 875 . B&L, S, O JB's Dance Studio: London E12, [t] 020 8478 6055. B&L, F. H. O. S. SE. SW J&B Dance: N3, [t] 020 8444 0280. B&L Jive Salsa: London W9, [t] 07956 392 555. B&L, O, SW Karen Hardy Studios: Imperial Wharf, London, SW6, [t] 0871 218 2341. B&L, O Kensington Dance Studio: London W14, [t] 020 7823 9949. B&L, O, S, SW London Swing Dance Society: London WC1, [t] 01895 613 703. SW, O Michael's Dance Studio: Chingford, [t] 020 8529 8396. B&L, O, S, SE, SW Modern Jive: 400 venues across the UK, [w] www. modernjive.com for details. JI Morley College: London SE1, [t] 020 7450 1832. B&L, F, FL, H, J, O, S, SW Oak Hall: Southbourne Gardens, Eastcote, HA4, [t] 020 8954 3363. SE Old Time: Leighton Crescent, Kentish Town, [t] 020 7439 3405. SE Paul Killick's Dancesport: London SW1, [t] 020 7589 3071. B&L, O, S, SW Penge Lindy Hop Club: London SE2, [t] 01895 613 703. O, SW POSK: Hammersmith, [t] 01895 422 776. B&L

### Practice Makes Perfect Dance Workshops: Thursdays, Belmont SM2, [t] 07950 070 559 [e] practice2perfect@btinternet.com B&L Rivoli Ballroom Dance Club: Crofton Park, [t] 020 8692 5130. B&L, SW Shaw School of Dancing: Ealing, [t] 020 8998 5138. B&L, S, SW Soniya's Academy of Eastern Dance Collier Row, Wanstead, [t] 07759 076 443. O, SA The Suzi Q Saturday Club: Royston Club, SE2, [t] 01895 613 703. O, SW Sydenham Dancentre: Sydenham, [t] 07790 361 277. B&L, F, S, SE, SW Trinity Hall: Hermon Hill, Woodford, [t] 020 8508 5748. O Weekly Ballroom and Latin Classes: Greenford Hall, Ruislip Road, Middlesex, [t] 01895 632 143. B&L Wright Rhythm Dancing School: Chingford, [t] 07801 414959/ 07918 068 485. B&L, O, S, SE, SW

Tango only Afro-Tango. Kizomba at Studio Afro-Latino: The Space Performing Arts, Falkirk Street, N1, [t] 07956 345 120. Carablanca: The Conway Hall, WC1 [t] 020 7720 7608. Corrientes Tango Club: WC1, [t] 020 7738 4404. El Once Club de Tango: The Crypt, EC1, [t] 020 7582 0910. La Practica: Museum Wine Bar, WC1, [t] 020 7613 0422. Las Estrellas: London W2, [t] 020 7221 5038. Learning Tango: St Paul's Church Hall, London NW7, [t] 07767 784 238. West Wimbledon Tango: West Wimbledon Society Hall, Wimbledon, [t] 07506 259 769.

## All things Swing

### SEPTEMBER

September 6–8

BalBreak Venue: Best Western Livermead Cliff Hotel, Torquay Details: Improve your Balboa with workshops and social dancing. Tickets: £270 per person, including half-board accommodation www.balbreak.co.uk

### September 7

Swing Dance at Pinder Hall Venue: Pinder Hall, Cookham Details: Return to the 1940s with an evening of vintage music and dancing. Tickets: £8 in advance. £10 on the night www.swingdanceuk.com

### September 14-15

Margate Swing Festival Venue: Various, Margate Details: A weekend of seaside vintage dancing. Tickets: From £14 per event www.margateswingfestival.com

### September 20-22

Swingtoberfest Venue: Lancaster University Details: Three evenings of social dancing and two days of classes Tickets: Earlybird passes from £105 ww.swingtoberfest.co.uk

### September 20–22

Edinburgh Lindy Exchange Venue: Various, Edinburgh Details: A weekend of Lindy hop with some favourite spots from last year as well as brand new venues. Tickets: Full party pass from £75 www.edinburghlindyexchange.co.uk

### OCTOBER

### October 11 – 13

GlasGoSlow Venue: Glasgow University Union Details: Coming to Glasgow this October is a weekend dedicated to enjoying the slower things in life, including slow Lindy hop and blues, with two days of classes and three socials. Tickets: Register for details www.glasgowlindyhoppers. co.uk/glasgoslow2019/

### October 25

Shoreditch Town Hall Swing Dance Venue: Shoreditch Town Hall, London Details: Get in the groove with swing dance classes, then dance to vintage tunes and enjoy the cabaret performances from SwingdanceUKs Diamond Girls, with music from Steve Coombes Hot Five. Tickets: £11 in advance. £15 on the door www.swingdanceuk.com

### Listings

Milonga: The Lecture Hall, Wimbledon Village, [t] 020 8672 3944. Tango Argentino: St. Mary's Parish Hall, Finchley, [t] 020 8346 4024. Tango in the City: The Union Tavern, WC1, [t] 020 8520 2726. Tango Federico: Chiswick Town Hall, [t] 020 8291 4977. Tango London: The Factory, N19, [t] 020 7272 1122. Total Tango: Museum Wine Bar, WC1, [t] 020 7837 9720. Zero Hour: Boston Arms Pub, N19, [t] 020 7263 0665.

### Hampshire

Argentine Tango: Archers Road Social Club, Southampton, [t] 07889 288 368. T DM Dance Centre (Diment Macdonald): Southampton, [t] 023 8055 4192. B&L, H, O, S, SE, SW Dance Connection of Gosport: Gosport, [t] 01329 314 061/ 07986 687 463. B&L, O, S, SE, SW Dance Factory: Aldershot, [t] 01252 338 019. B&L, O, S, SW David Smith Dance: Basingstoke, [t] 07791 749 163 B&L, BS, O, S, SE, SW Fiesta Dance School: Basingstoke, [t] 01983 721 654. B&L, H, O, SW La Rueda: Hedge End, Southampton, [t] 07889 288 368. S Luci's Dance Studio: Totton, [t] 023 8087 1921. B&L, FL, O, S Povey Ronald: Southampton, [t] 023 8022 4163. B&L, S, SW Sally Adams Danceworks:

Latin Quarter

### SEPTEMBER

### September 5-8

SalsaNor Rueda Congress 2019 Venue: Bergen Scandic City Details: Includes workshops and four parties, from Thursday to Sunday. Tickets: Prices vary, check website for details www.ruedacongress.com

### September 20-22

Aberdeen AfroLatin Festival Venue: Hallmark Hotel, Aberdeen Details: A weekend of Afro-Latin dance, featuring salsa, bachata and kizomba. Tickets: Full pass from £75 www.internationallatinfusion.co.uk

### September 27–29

Isle of Man Salsa, Kizomba and Bachata Festival Venue: Palace Hotel and Casino, Douglas Promenade, Isle of Man Details: Enjoy a weekend of workshops and party nights on the Isle of Man. Tickets: Full pass from £95 www.salsanorthwest.co.uk

### OCTOBER

October 3–6 Berlin Salsacongress 2019

Venue: The Tempodrom, Berlin Details: A serious weekend of salsa, kizomba and bachata. Tickets: Full pass from €179 www.berlinsalsacongress.co Ringwood, [t] 01425 474 072/ 07790 228 502. B&L, H, O, S, SW Tango's Dance Club: Lee-on-the-Solent, [t] 023 9255 3201. B&L Tony School of Dancing: Lymington, [t] 01590 674 211. B&L, O, SW Tracie's Latin Club: Southampton, [t] 07889 288 368. AT, S, SW Victory School of Dance: Portsmouth, [t] 023 9235 8235/ 07986 895 583. B&L, O, S, SE

### Hertfordshire

Alter Ego Dance Studio: Welwyn Garden City, [t] 01707 550 200. H Apton Dance Studio: Bishop's Stortford, [t] 01279 465 381. B&L, O, SW Barbara's Ballroom and Latin Dance Classes: Hemel Hempstead, [t] 01442 384 535 / 07930 992 368. B&L Bojangles Modern Jive: Welwyn Garden City, [t] 01438 718 906. SW Culture Dance Club: Hatfield, [t] 01707 887 128. B&L, SE De Havilland Ballroom and Latin American Group: Hatfield, [t] 01707 262 750. B&L De Havilland Sports and Social Club: Hatfield, [t] 01707 262 665. SW, SE Doric Dance Centre: Cheshunt, [t] 01992 624 228. B&L, S, SE, SW GB Dance: Berkhamsted, [t] 07582 551 178. B&L, SE, SW "Hiel" and Toe Scottish Country and Highland Dance Club: Harpenden, [t] 01582 769 607. F, O JiveSwing.Com: Classes in Welwyn, Brentwood, Watford,

October 11–14

Yorkshire Salsa Congress Venue: Unity Hall, Wakefield Details: The Salsa Unity Team promise dancers the ultimate "work hard, play hard" weekend event. Tickets: Full pass from £95 www.yorkshiresalsacongress.co.uk

### October 12

Autumn Dance Party Venue: Winchester Discovery Centre Details: Dance your heart out with some hot salsa, smooth West Coast Swing, cheeky cha cha and much more. Tickets: £10 in advance www.salsaysol.co.uk

### October 18-20

Kizomba and Bachata Festival Venue: The Circulo, Rosenheimer Strasse 139, Munich Details: The *Kizomba and Bachata Festival* in Munich promises 50 workshops to 600 guests over three days. Tickets: Full pass from £95 www.kizomba-bachata.com/de

### NOVEMBER

November 1–3 Latin Force Newcastle Festival Venue: Holiday Inn Newcastle Details: With more than 50 hours of workshops and four party rooms, this festival claims to be Newcastle's biggest ever. Tickets: Full pass from £89 www.eventbrite.co.uk Hertford, Hatfield, Chelmsford, St Albans, Letchworth and Southend [t] 07946 396 777. SW Learning Tango: Berkhamsted, [t] 07767 784 238. AT Lesnick School of Ballet and Theatre Arts: Hitchin and Letchworth, [t] 07956 525 559. B, C, J, O, T Melody School of Dancing: Welwyn Garden City, [t] 01707 891 350. B&L The Two Roberts: Borehamwood and Watford, [t] 01923 221 185. B&L, SE

### Isle of Wight

Pegasus: Newport, [t] 01983 861 488/ 07817 087 914. AT, B&L, H, O, S, SW

### Kent

Beginners' Salsa Class: Beckenham, [t] 01689 856 763 / 020 8302 4111. S Dance Expressions: Orpington, [t] 01689 833 156. B&L, H, O, Dancing Feet Dance Centre: Rochester, [t] 01634 714 147. AT, B&L, H, S, SW GDC School of Dancing: Lenham, [t] 01622 850 800. B&L, O Goodman Dance Centre: Dartford, [t] 01322 222 508. B&L Grover Dance Centre: Azelia Hall, Beckenham, [t] 01689 856 763 / 020 8302 4111. B&L Hotsteps School of Dance: Orpington, [t] 01689 822 702. B&L, O International Dance Studios: Tunbridge Wells, [t] 01892 458 025. AT, B&L, O IB's Dance Studio: Folkestone, [t] 01303 252 706. AT, B&L, FL, J, O, S, SE JJ Dance Studios: Beckenham, [t] 07979 752 215. AT, B&L, H, O, S Medway School of Dancing: Tonbridge, [t] 01732 358 355. AT, B&L, H, S, SE, SW Miss Sylvia Walker: Hayes, [t] 01293 776 668. B&L, SE Que Pasa (Bar Cafe Ole): Tunbridge Wells and various surrounding locations, [t] 01322 385 795. S Salsa in Bromley: The Civic Centre, Bromley, [t] 07958 519 595. S Shirley Cox School of Dancing: Biggin Hill, [t] 01959 700 654. AT, B&L, H, J, O, S Social Dance: The Grand Burstin Hotel, Folkestone, [t] 01233 712 323. O, S Star Dance Club: Gillingham, [t] 07733 262 387. AT, B&L, O, S, SE, SW Warmlake Dance Academy: Maidstone, [t] 01622 840 054. B&L, H, O

### Oxfordshire

Dance Rhythms: Cowley, [t] 01865 875 800. AT, B&L, H, O, S, SE, SW

### Surrey

Barbara Srour School of Dance: Camberley, [t] 01276 685 699. AT, B&L, O, S, SE, SW Dance Club: Chertsey, [t] 01483 473 363. B&L Dance Options: Cheam, [t] 07732 983 069. B&L, O Foskett School of Dancing: Dorking, [t] 01306 883 808. AT, B&L, H, S, SW Kingston Dance: Kingston Dance Studio, [t] 020 8394 1610. AT LeRoc Surrey Modern Jive: Dorking, [t] 01883 740 559/07944 971 195. AT, B&L, BS, O, S, SW Rob and Wendy's Dance Club: Cheam, [t] 020 8287 0518. AT, B&L, O Swingin' at Salfords: Redhill,

[t] 01895 613 703. O, SW Time to Dance: Caterham, [t] 07967 440 587. AT, B&L, O, SE, SW

### West Sussex

Crawley Dance Academy: Crawley, [t] 01293 612 538. B&L Elite Stage and Dance School: Crawley, [t] 01293 565 264. AT, B&L, H, J, SW Keenes Dance Studio: Worthing, [t] 01903 213 740. AT, B&L, F, O, S, SE, Partners Dancing: east and Wes, [t] 01903 203 192. S Star Dance School: West Sussex, [t] 01273 719 500. B&L

### SOUTH WEST

Avon

Avon Dancers' Club: Somerset Hall, The Precinct, Portishead, [t] 0117 971 0871. AT, B&L, SE

### Cornwall

Blue Lagoon Dance Club: Newquay, [t] 01637 873 789. B&L, O idodance: Truro, [t] 01209 861 327. AT, B&L, O, SE, SW Kernow Dance Centre: St Columb, [t] 01726 860 387. AT, B&L, O, S, SE, SW

### Devon

Ballroom with Dancing Duo: Stowford Centre, Sidmouth, [t] 01803 325 905. B&L, SE Ballroom with Dancing Duo: Chard Guildhall, [t] 01803 325 905. B&L, SE Ballroom with Dancing Duo: Livermead House Hotel, Torquay, [t] 01803 325 905. B&L, SE Ballroom with Dancing Duo: Plymouth City College, [t] 01803 325 905. B&L, SE Club Rainbow: Torquay, [t] 01803 613 580. O, SW Dance Matrix: Harewood House, Plympton. [t] 01752 898 604. B&L Danceworks Devon: Newton Abbot, [t] 01626 365 112. B&L, H, O, S, SE Lansdowne Dance Centre: Torquay, [t] 01803 613 580. B&L, S The Music Mill: Newton Abbot, [t] 01626 361 999. H, J, O Plymouth Dance Academy: Various locations in the Plymouth area, [t] 01752 766 785. AT, B&L, BS, J, O ProjectDance: Devon area, [t] 07795 201 249. B&L, H, O, S Puttin' on The Ritz: Various locations in the Plymouth area, [t] 01752 335 030. AT, B&L, H, O, SE, SW

### Dorset

Anglo Dance Studios: Bournemouth, [t] 01202 514 551. AT, B&L, F, J, O, S, SW Dance Crazy: Bournemouth, [t] 01202 527 403. AT, B&L, H, O, S, SW Dance Majic: Poole, [t] 01202 668 722. B&L, F, O, S, SW Nice 'n' Easy Dance Studio: Bournemouth, [t] 01202 394 017. B&L, O, S Salsa Caliente: Weymouth, [t] 01305 816 202. AT, S, O

### Gloucestershire

Dance at 8: Bredon Village Hall, Tewkesbury, Gloucestershire, [t] 01386 556 665. AT, B&L, BS, O, S, W Finesteps: Cheltenham, [t] 07852 960 974. AT, B&L, O, S, SE Hilary Saxby School of

Listings

Dancing: Cheltenham, [t] 01242 251 206. B, J, MT, T Packard Dance Centre: Yate, [t] 01454 273 067. B&L, H, O, S, SE

### Somerset

Bath Uni Ballroom and Latin Club, [e] bds-committee@bath. ac.uk. B&L. SW Bredon Village Hall: Tewkesbury, [t] 01386 556 665. Beginners B&L Burroughs School of Dancing: Weston-Super-Mare, [t] 01934 621 281. AT, B&L, H, S, SE, SW J&B Dance: Bridgwater, [t] 01278 428 742. B&L, SE The Market House Dance Studio: Castle Carey, [t] 01963 351 503. AT, B&L, O, SE, SW Riviera LeRoc Modern Jive, Taunton, [t] 07887 995 849. SW

### Wiltshire

Dancers of Chippenham: Chippenham, [t] 01249 661 131. B&L, O

### WALES

Aberaeron Dance Club: Aberaeron, [t] 01570 480 464. AT, B&L, BS, O, S, SE, SW Cowbridge Dance: Mid Glamorgan, [t] 01443 238 867. B&L, SE CSJ Dance: Newport, [t] 01633 769 232. O Dance World: Newport, [t] 01633 252 625. AT, B&L, H, O, S, SE, SW Edwards Dance Studios: Cardiff. [t] 02920 616 400, AT, B&L, O, S, SE, SW New Cottage Dance Centre: Hengoed, [t] 01443 815 909. B&L. O. S. SW Richards School of Dance: Rhonnda-Cynon-Taff, [t] 01443 437 074. AT, B&L, O, SE, SW Saturn Dance: Cardiff, [t] 02920 191 786. B&L Strictly Dance Ltd: Llantrisant and Porthcawl, [t] 01656 771 713. AT, B&L, S, SE

### WEST MIDLANDS

Broadway Dance Centre: Birmingham, [t] 0121 356 4663.

### AT, B&L, H, J, O, S, SW

DanceXchange: Birmingham Hippodrome, [t] 0121 667 6730. FL, H, I, O Dawn Parker: Wednesbury, [t] 0121 526 6204. AT, B&L, H, O, SE, SW Fiona Bennett L.I.D.T.A: Dudley, [t] 01384 243 451. B&L, SE Jean Johnson School of Dancing: Solihull, [t] 0121 705 2501. B&L, O, SE Philip Jackson and Janet Harrison: Birmingham, [t] 0121 422 3032. AT. B&L. O. S. SE. SW Rhythmics Dance Centre: Cradley Heath, [t] 01385 413 725. AT, B&L, H, O, SW Simply The Best School of Dancing: Kingswinford, West Midlands, [t] 01384 866 097. B&L, SE Stan and Yvonne Dancing: Coventry, [t] 02476 469 316. AT, B&L, SE, SW Tony and Christine Hunnisett: Solihull, [t] 01564 779 267. B&L, SE The Whiteman Academy: Birmingham, [t] 07721 579 174. H, J, O

### Herefordshire

All Seasons Dance and Leisure: Friar Street, Hereford, [t] 01432 353 756 / 07889 053 464. B&L, O, S, SE, SW

### Staffordshire

Eric Rowland and Mandy Heath School of Dancing: Walsall Wood, [t] 01543 370 549. AT, B&L, H, O, S, SE, SW K.Dee.K Danceworks: 1st Floor, 98-102 Church Street, Stoke-on-Trent, [t] 01782 878 888. B&L, H, J, O, S, SA Martina School of Dance: Tamworth, [t] 01872 330 525. AT, B&L, O, S, SE, SW Style Academy of Dance and Fitness: Rugely, [t] 01889 577 539. AT, B&L, O, S, SW

Warwickshire Excel Dance Club: Learnington Spa, [t] 07974 148 117. B&L, SW

Worcestershire Dance at 8: Worcester, Pershore, Malvern Tewkesbury, [t] 01386 556 665. B, O, SA, SW, T Hilary Saxby School of Dancing: Evesham, [t] 01242 251 206. B, J, MT, T

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## Competitions

### SEPTEMBER

September 1 Moorland Trophy Day Venue: Quick Quick Slow Dance Studio, Staffordshire Organiser: Duncan and Hannah Trever www.dhtdancepromotions.com

### September 1

The 2019 Cocarola Super League Event Venue: The Warren, Bromley Organiser: Richard and Teresa Tandy www.richardandteresa.com

### September 8

The Hampshire Championships Venue: Horndean Technology College, Hampshire Organiser: James and Claire Taplin www.cjdancing.com

### September 8

Central SL Open Grand Prix Venue: Cheslyn Hay Sports Centre, Staffordshire Organiser: David and Helen Trueman www.dancetastic.academy

#### September 15

2019 Gateway Super League Event **Venue:** Gateway Academy, Tilbury/Chadwell St Mary, Essex Organiser: P&M Promotions www.pandmpromotions.co.uk

### September 22

Welsh Border Counties Championships Venue: Chepstow Leisure Centre Organiser: Michael Pharaoh and Julie Williams of Dance Kingdom Email: dancekingdom@ compuserve.com

### September 28

SSD Autumn Dance Super League Trophy Venue: BCSA Burghfield, Berkshire Organiser: Neil and Sarka Brock www.strictlyschooldancing.co.uk

### SEQUENCE AND INVENTIVE DANCE DATES

September 15 National Association of Teachers of Dancing (NATD) Venue: Hermitage Leisure Centre, Whitwick Tickets from info@natd.org.uk or telephone 01635 868888 / 226889.

### October 6 Butlins Venue: Hermitage Leisure Centre, Whitwick Organiser: Harry Youlton Tickets from 023 8086 2058.

See msdworld.co.uk for more on the latest sequence dance events.

September 29 All England Ballroom and Latin Festival Venue: Stockport Town Hall Organiser: Joanne Horrocks and Donna Wyatt in conjunction with NIH dance Promotions www.danceworld-uk.co.uk

### September 29

The Home Counties **Championships: Super League** and Champ Trophy Day Venue: The Canal Suite, Lakeside Country Club, Frimley Green Organiser: Ian Saville and Linda Chatterley Email: linda.collier@hotmail.co.uk

### September 29

**BCDC** Competition Day Venue: Spelthorne Leisure Centre, Staines Organiser: British Competitors Dancesport Corporation www.britishcompetitors.co.uk

### OCTOBER

October 6 Midlands Open Trophies Venue: St Johns Sports Centre, Worcester Organiser: Tony and Christine Hunnisett www.dancextras.co.uk

#### October 6

David Osborn Tribute Day Venue: Leatherhead Leisure Centre Organiser: Georgina Cairncross www.leatherheadcomp.co.uk

#### October 8–10

The International Championships Venue: Brentwood Centre and Royal Albert Hall Organiser: Dance News Ltd www.dance-news.co.uk

#### October 13

City of Birmingham Super League Points Day Venue: Bournville College, Birmingham Organiser: Richard Rose www.richardzdance.com

### October 13

The Warwickshire and East **Staffordshire Grand Prix** Venue: Burton Town Hall **Organiser:** Unity Dance Promotions www.unitydancepromotions.co.uk

### October 13

North Midlands Trophy Day Venue: Harper Adams University, Edgmond, Newport, Shropshire. Organiser: Damien Hey Email: Damien.hey@gmail.com

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# From the archives

## **Blackpool's** History

Bryan Allen reviews Kit Hallewell's Blackpool, My Blackpool

### DANCERS WHO ARE

FAMILIAR with the Blackpool *Dance Festival* – and who is not? – must have welcomed that this book was about to appear. The size of the task was enormous, since it had never been recorded in this way before, and we have a historical record of the main *Blackpool* Festival from 1931–1978.

The author deals with each year chronologically (readers of Ballroom Dancing Times saw in advance of publication extracts covering 1936/37) and he gives the main results and some background detail. He also touches upon some of the other important items of the relevant year, for example I learned that it was in 1932 that medal tests were introduced, that in 1955 one Mary Clarke was appointed as assistant editor of Dancing Times and had been commissioned to write

a history and appreciation of the Sadler's Wells Ballet for its 25th anniversary. In 1948 the first World Ballroom Congress was held.

The changes in the contests making up the festival are also commented on and so not only is the book interesting for the enthusiast who attends each year but also it will be fascinating to people wishing to follow the development of this dance style and learn of the people contributing to its shaping over a period of almost 50 years.

My own experience started in 1959 and from that time I am able to compare my own memories with Kit Hallewell's and it is most enjoyable to retread



The mass waltz in the British Amateur Championship at Blackpool in 1946, photographed by Maurice Strowbridge.

the years of glory and disappointment which makes up this magnificent annual gathering of worldwide dance lovers. SEPTEMBER 1979

revue sketches, and the finale, in which Alonso mimed playing a guitar and was

raised aloft in triumph, was right out of musical comedy.

Sharing the programme was Antonio Gades' version

of Lorca's Blood Wedding.

language can be terse as well

as intense, Gades reduced

his choreography to a few

key poses and gestures. But

instead of seeming spare, the

ballet looked static instead.

Realising that Lorca's

### **New York** Newsletter

### By Jack Anderson

### OTHER RECENT VISITORS FARED less well. Alicia Alonso's Ballet Nacional de Cuba paid its second visit to the Metropolitan Opera House, July 10-28. Again, there was a large repertoire that included unfamiliar new works. Again, many dancers were permitted to alternate in leading roles. But in addition to these virtues, the Cubans had the same faults they had last summer: the company's women ranged from the mercurial to the merely placid, while too many of the men preferred raw power to elegance; and that repertoire, though large, was uneven.

Alberto Méndez's Rara Avis contained impressive Béjartian mass movement,



but the ballet's theme – a celebration of birds – was so slight that it was hard to take it seriously. Night of the Guitar turned out to be an anthology of short ballets – it lasted slightly less than a full evening - set to guitar music and choreographed by Méndez, Gustavo Herrera, Iván Tenorio, Roland Petit, and Gladys González.

It started well with an episode by Méndez concerning the impact of Indian, African, and Spanish culture upon Cuba. But most of the items that followed were scarcely more than



**Phillida goes dancing** 

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