



**Nutrition and disordered eating in dance: Artistry, athleticism and the role of the multidisciplinary support team**

**A one-day symposium organised by Dance UK**

**Monday 30<sup>th</sup> April 2012**

**Presenter Biographies**

## **Nick Allen, MSc (Sports Med) BSc (Hons) MCSP SRP**



Nick Allen is the Clinical Director of the Birmingham Royal Ballet Company and is based at The Jerwood Centre, a £1/4 million Sports and Dance Medicine Centre in Birmingham. Alongside this he has worked as an External Consultant to Great Britain Gymnastics, England and Great Britain Hockey, and the Lawn Tennis Association's High Performance Centre in Warwickshire. He was part of Team GB at the Olympic Youth Festival in Sydney in 2007. Prior to moving to The Jerwood Centre he was Head of Medical Services for a top Premiership rugby club. He has been invited to present at a number of conferences by various organisations, including the British Association of Sports

Medicine, the Royal Society of Medicine, British Rheumatology Society, UK Sport, England Rugby and the UK Strength and Conditioning Association. He is guest lecturer for the M.Sc. in Sports Medicine at Nottingham University and Queen Mary's University London. He completed an epidemiological based PhD in 2011. His other research interests lie in optimising performance through screening, the relationship of vitamin D and bone turnover markers to bone stress related injuries and the management of tendinopathies.

## **Richard Alston, CBE**



Richard Alston choreographed his first work in 1968 as one of the original students at London Contemporary Dance School. In 1972, he formed England's first independent dance company, Strider. In 1975, he left for New York to study at the Merce Cunningham Dance Studio, returning to Britain two years later to work as an independent choreographer and teacher. In 1980, he was appointed Resident Choreographer with Ballet Rambert, and was the company's Artistic Director between 1986-92. He formed the Richard Alston Dance Company in 1994, for which he has made over 38 pieces. Recent commissions include Sheer Bravado for Ballet Theatre Munich, Walk Through A Storm for Ballet Black, Carmen for Scottish Ballet, and A Rugged Flourish for New York Theatre Ballet.

## **Archana Ballal, BA (Hons)**



Archana's initial dance training was in bharatanatyam, from the age of six years old. She went on to study Contemporary dance graduating with a BA (hons) from London Contemporary Dance School in 2008. She has performed across the UK and in Vittoria, Spain, and Malta. The choreographers she has worked with include Kim Brandstrup, Margaret Shawood, Mayuri Boonham, Nina Rajarani and Subathra Subramanian, as well as Akademi and the children's theatre company Theatre Hullabaloo. In 2010 Archana choreographed, and danced in, a work for three dancers 'The Line of Desire' as part of Resolution! at the Place. She has toured extensively through Europe with a variety of artists including SRISHTI - Nina Rajarani Dance Creations and Shobana Jeyasingh.

## David Bintley, CBE



David Bintley, CBE was born in Huddersfield. From an early age he wanted to dance and he wanted to choreograph. He always had clear and ambitious ideas of what he intended to do, but even he could hardly have imagined that before he reached 40 he would be director of one of the two Royal Ballet Companies and be recognised as one of Britain's finest choreographers, with an international reputation and his ballets performed by companies all round the world.

He trained at the Royal Ballet School towards the end of what we look back on as an outstanding period in the Covent Garden company's history. He saw the dancing of Margot Fonteyn and Rudolf Nureyev, Antoinette Sibley and Anthony Dowell. Even more importantly, he saw Frederick Ashton and Kenneth MacMillan making some of their masterworks for a superb company, fine-tuned to perform their creations.

In 1976 he joined Sadler's Wells Royal Ballet (now Birmingham Royal Ballet) and quickly proved an outstanding character dancer. Those who were lucky enough to see him dance the leading role in Fokine's *Petrushka* still regard it as this generation's definitive performance. We shall never know if Vaslav Nijinsky was better, but we do know that Bintley was unforgettable - mesmerising and brilliant. His *Alain* and then *Widow Simone* in Ashton's *La Fille mal gardée*, his *Bottom* in *The Dream*, the Ashton 'Ugly Sister' in *Cinderella*, the *Red King* in *de Valois' Checkmate* and the *Rake* in her *Rake's Progress*, were just as effectively conceived and exhilaratingly musical too.

He was fortunate to have as his artistic director the wise and far-seeing Peter Wright, who from the first encouraged the young Bintley in his wish to choreograph. Bintley made his first ballet, to Stravinsky's *Soldier's Tale*, before he was 16. His first professional work, for his Sadler's Wells company, came less than two years later: *The Outsider*, already showing insight into character and already displaying a stimulating and knowledgeable choice of music in its score by Boháč.

There is a considerable divide in ballet between what can be seen as the American influence, dominated by George Balanchine, and the more British tradition of Ashton, Tudor and MacMillan. Balanchine distrusted narrative, the telling of a story in movement, and tended to distrust decor as well. The British tradition, embedded in a rich theatrical heritage, tends to use ballet as part of a narrative, either creating a mood, or showing insight into character and situation and creating innovative dance that illumines both.

Most choreographers fall into one or other of these camps and there can be little doubt that Bintley's allegiance lies firmly on this side of the Atlantic. What made British dance special was that Ashton and then MacMillan found a language that conveyed emotion, was expressive, and told the story in dance terms. This is Bintley's territory too.

In 1982 Bintley took a three-month sabbatical, looking at American and German dance. This undoubtedly extended his imaginative range, but effectively only confirmed his essentially British approach to dance. From 1986 to 1993 he moved from being resident choreographer for Sadler's Wells Royal Ballet to being resident choreographer at Covent Garden. When, in 1993, he left to work freelance, seven different companies round the world immediately commissioned new work from him. In 1995 Bintley was appointed Artistic Director of Birmingham Royal Ballet.

It is Bintley's impressive range as a choreographer that makes him a worthy successor to Ashton and MacMillan. One of his major successes was the full-length *Hobson's Choice* (1989), a broad comedy, which yet tugs at the heartstrings as Ashton's *La Fille mal gardée* manages to do. He can edge into pure dance territory, though his dancers always relate to a theme or a mood, as in *Consort Lessons* (1983), *Galanteries* (1986), *Allegri diversi* (1987) or *Tombeaux* (1993). He has an uncanny ability to imply rather than to state, so that in *Flowers of the Forest* (1985) he seems to be saying a great deal about war, about patriotism, even about the fall of Empire, without ever making anything explicit or spelling anything out in a laborious or obvious way. He manages this perfectly in the ever-popular 'Still Life' at the Penguin Café; (1988). He can tell a dramatic story with a sure sense of what works in the theatre, as in his full-length works *Swan of Tuonela* (1982), *The Snow Queen* (1986), *Cyrano* (1991), *Far from the Madding Crowd* (1996) and his superbly successful full-length ballet *Edward II* (Stuttgart Ballet, 1995), based on Marlowe's play, which has proved even more successful with English audiences than German. His full-length work, *Arthur*, developed even further his uncanny ability to transform

## David Bintley, CBE (cont.)

mythology into dance and *Cyrano* (2007) breathed new life into Rostand's play. He can be serious and spiritual, as in his deeply felt *The Protecting Veil* (1998). He is wonderfully, gloriously musical, perhaps the quality he most shares with Ashton, and he can dazzle with the inventiveness of his approach as in his gorgeously pop version of *Carmina burana*, in which no-one can possibly guess what is coming next and each fresh twist is a new delight. This delight is vividly dramatic, is about believable people in a real world, and yet breathtakingly caught and held in fascinating dance. In the same vein he surpassed himself with his popular hit, *The Nutcracker Sweeties*, revolutionising the very traditional *Nutcracker*, using Duke Ellington's jazz version of the score and finding fresh imagery, mingling jazz dance, classical ballet and all the exhibitionism of an American musical. More recently he has enchanted us afresh with *The Shakespeare Suite*, his witty exploration of love's many guises, with the lyricism and classical perfection of his *Les Saisons* for The Royal Ballet, his imaginative new interpretation of *Beauty and the Beast* and his jazz-inspired reinterpretation of the Orpheus legend in *The Orpheus Suite*.

Bintley is now displaying a set of other qualities. He is proving a fine artistic director. He has assembled an excellent company of dancers, and has an eye for the right dancer in the right role. He has a gift for putting well-balanced programmes together, and his own choreography does not hog the repertory. Watching the Company on stage, audiences know that here is a company confident in themselves and in what they do. And Bintley has received much deserved public recognition for this, most recently in the 2001 Birthday Honours list, in which he was made a CBE. Ballet will survive as an art form just as long as creators of Bintley's calibre want to express their personal vision in terms of dance.

## Jacqueline Birtwisle, BSc MA RD



Jacqueline has been an accredited sports dietitian since 1992. She initially combined a clinical career with her sports nutrition work and has run her own performance nutrition consultancy since 1998. She worked with the British Olympic Association from 1997 to 2005 at the Olympic Medical Institute. The OMI was established to help elite performers in a multidisciplinary setting.

In 1999 Jacqueline was the BOA's HQ Nutritionist at the Gold Coast Training Camp in preparation for the Sydney Olympic Games. Subsequently she was the Team Dietitian for GB Rowing and British Diving in Sydney 2000 and Athens 2004 and continued advising rowers leading up to Beijing 2008. Prior to the Athens Olympics, she wrote the text for the Team GB Olympic Cookbook with chef Ainsley Harriott and authored a chapter for "Fuelling Fitness For

Sports Performance". Her own double "Olympic gold medals" appeared in 2008 and 2010 with the births of two daughters.

Jacqueline now concentrates on working with the Central School of Ballet, where she teaches and advises students and the Royal Opera House, where she consults on performance and health-related nutrition. She continues to write a practical nutrition advice column for the Amateur Rowing Association. An interest in disordered eating and eating disorders in sport and dance, developed whilst working closely with elite performers in disciplines such as lightweight rowing, diving, athletics and triathlon, this led Jacqueline to study for an MA at the Tavistock and Portman Clinic, in *Working with People with Eating Disorders*.

## **Teneisha Bonner, BA (Hons)**



Teneisha works as a freelance dancer, choreographer, teacher and actress. Her work includes theatre, television, film, music video, commercials, and live events.

Originally trained in all dance disciplines at London Studio Centre, Teneisha has had a long and successful career both commercially and in Theatre. She has been a member of the highly acclaimed ZooNation UK Dance Company since 2004 and is an integral part of the company. Whilst working with them she created and played the role of “Spinderella” in the 5\* Award-Winning show “Into the Hoods” which became both the first ever hip hop dance show and the longest running dance show in the West End’s history, as well as having the honour of representing the UK at the Olympics Closing Ceremony in Beijing. She also proudly joined the original Swedish company “Bounce” for their adaptation of ‘One Flew Over the Cuckoo’s Nest’ – “Insane In the Brain”, where she again created and played the fierce role of Nurse Ratched, to rave reviews. May 2010 saw Teneisha’s acting

debut in the highly anticipated movie “StreetDance 3D” where she played the support lead female. Teneisha was also a part of the original cast for Sadler’s Wells 2010 hit musical ‘Shoes’.

Commercial credits include dancing for Kylie Minogue, Black Eyed Peas, Rhianna, Alesha Dixon, Bobby Valentino and Jamelia.

## **Jasmine Challis, BSc (Hons) Nutr RD**



Jasmine has an Honours Degree in Nutrition and a Post Graduate Diploma in Dietetics. She has qualifications in teaching young people and adults and has undertaken training in group work and increasing motivation. She is registered as a dietitian with the Health Professions Council. Jasmine is an Accredited Nutritionist (Association for Nutrition) and is on to the Register of Sports & Exercise Nutritionists. She has a particular interest in dance but has worked with athletes from a variety of backgrounds. She has worked with dance students and professionals for more than 15 years. She has given group talks and individual advice to professional dance schools and companies. Jasmine is on the Medical Advisory Panel for Dance UK and has been involved in Dance UK Roadshows giving talks/workshops on ‘Nutrition and Dance Performance’ and on ‘Eating Disorders’ and has run courses on these topics for

dance teachers. She was the nutrition consultant for the Dance UK Information Sheet on Food and Nutrition for Dancers. Away from dance she continues working with patients & clients both with disordered eating and other medical problems. Her experience with patients with eating disorders is extensive and her work currently includes being part of a team with a number of consultant psychiatrists in central London and also in Reading. Jasmine was part of the original team running a course on managing eating disorders for qualified dietitians. She was a Council Member (Director) of the British Dietetic Association (board of directors) for over 5 years. Jasmine has worked both with coaches and athletes, and has advised at national level training camps.

## Martin Collins, MA MSc

Martin Collins began dancing with the Splinters Dance Company before training in Theatre at Lancaster University, and subsequently Dance Theatre (MA) & Dance Science (MSc) at Trinity Laban. He has worked as a performer with dance and theatre companies in the UK including Nigel Charnock Company, ENO, Grange Park Opera, Levantes Dance Theatre, Darren Ellis Dance, Matthias Sperling, Dukes Theatre Company, and the Marlow Theatre. He has also performed in a number of different feature films for the UK and Japan, TV and site-specific works commissioned by the BBC, RM Europe, and Independent British Film.

Martin has a large body of freelance experience as a producer of work for national and international platforms. In addition he has work for the Richard Alston Dance Company running the education programme, Essential Alston. Martin currently holds the position of Programme Manager of the Centre for Advanced Training at Trinity Laban.

## Lauren Cuthbertson



Lauren was born in Devon and began dancing with the Junior Associates, Royal Ballet School, White Lodge and Upper School from Sept 1995 - Feb 2002. She gained 2nd place in Young British Dancer of the Year in 2000 and in 2001 she was the Silver Medalist at the Adeline Genée Award. She joined The Royal Ballet in February 2002 as an Artist, was promoted to Soloist in September 2003, First Soloist in September 2006 and Principal in June 2008.

Her repertory with the Company includes Juliet in MacMillan's Romeo and Juliet, Mitzi Casper in Mayerling, a courtesan in Manon, Odette/Odile in Anthony Dowell's production of Swan Lake, the Sugar Plum Fairy in The Nutcracker, Aurora in Coppélia, Don Quixote, the Lilac Fairy, Fairy of Vitality, Sapphire Fairy and Princess Florine in Natalia Makarova's The Sleeping Beauty, the

Lilac Fairy, Fairy of the Enchanted Garden, Diamond Fairy and Princess Aurora in Monica Mason and Christopher Newton's production of The Sleeping Beauty, L'Éte in David Bintley's Les Saisons, the lead female role in Tombeaux, Cathy Marston's Traces, Nikiya and Gamzatti in Markarova's production of La Bayadère, Christopher Wheeldon's Polyphonia, Jiří Kilián's Sinfonietta, Peter Wright's production of Giselle, the Pas de trois in George Balanchine's Ballet Imperial and the 1st Solo Girl in his Serenade, Myrtha in his Giselle, Polyhymnia in Apollo, Agon in Symphony in C, the First Sylph in Johan Kobborg's production of August Bournonville's La Sylphide, the Pas de deux from Wayne McGregor's Qualia, and side Neapolitan couple in Ashton's Ondine, Symphonic Variations, Summer and Winter Fairy in Ashton's Cinderella, the Pas de trois in Les Rendezvous, Napoli Divertissements, the female role in Rubies as part of George Balanchine's Jewels, the title role in Sylvia, girl in Green and girl in Mauve in Jerome Robbins's Dances at a Gathering and Pas de trois in Tetley's Voluntaries. She made her debut as Giselle in May 2009 followed by the Mazurka Girl in Les Sylphides.

She has created roles in Cathy Marston's Between Shadows (2002), Christopher Wheeldon's Tryst (2002), David Bintley's Les Saisons (2003), Wayne McGregor's Qualia (2002), Chroma (2006) and Infra (2008), Robert Garland's Spring Rites (2004), Cathy Marston's Venetian Requiem (2004), Matjash Mrozewski's Castle Nowhere (2006) and Christopher Wheeldon's DGV (2006).

## Professor Joan L. Duda, PhD

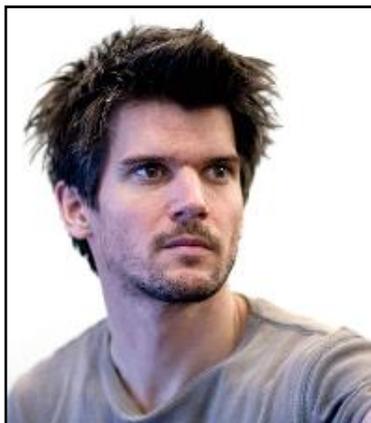


Joan L. Duda is a Professor of Sport and Exercise Psychology in the School of Sport and Exercise Sciences at The University of Birmingham in the United Kingdom.

Professor Duda is internationally known for her expertise on motivational processes and the psychological determinants of adherence, optimal functioning, and performance in sport, exercise, and dance settings. She is experienced in developing, implementing and evaluating theory-based interventions in healthy and clinical populations across the lifespan and leads the Dance Psychology research group at the University of Birmingham.

Professor Duda is Past-President of the Association for the Advancement of Applied Sport Psychology and has also been a member of the executive boards of other major scientific organisations in the discipline. She is currently on the Scientific Committee of the European College of Sport Sciences and is President Elect for Division 12 (Sport Psychology) of the International Association of Applied Psychology. A Fellow of the Association for the Advancement of Applied Sport Psychology, the European College of Sport Sciences, the International Association of Applied Psychology and the American Academy of Kinesiology and Physical Education, Professor Duda has published over 250 scientific and applied papers and book chapters. Based on her scholarly and applied contributions to the field, Joan was awarded an honorary doctoral degree in 2008 from the Norwegian School of Sport Sciences. She is presently Principal Investigator or Co-investigator on projects (totalling over £5 million) supported by diverse funders including the European Commission (FP7 Health; see [www.projectpapa.org](http://www.projectpapa.org)), the UK Medical Research Council/National Prevention Research Initiative, the Economic and Social Research Council, NIHR, BUPA Medical Research, The FA, the English Federation of Disability Sport, and the Association of Applied Psychology. Professor Duda has been a mental skills consultant for over 25 years, working with athletes, coaches, teachers and parents at different competitive levels. She is certified as a Consultant by the Association of Applied Sport Psychology and listed on the US Olympic Registry. She was the sport psychology consultant for the USA Gymnastics Women's Artistic National Team and the Women's US Olympic team that won the gold medal in the Atlanta 1996 Games. This is her 10th year being the performance psychology consultant for the Birmingham Royal Ballet and Joan also consults regularly with dancers participating in other genres (e.g., contemporary, jazz, ballroom, Flamenco, Irish Dance), musicians and other performance artists.

## Ben Duke, BA (Hons)



Ben is the artistic director of Lost Dog, whose most recent work *It Needs Horses* was the winner of the 2011 Place Prize in London.

Ben trained at the Guildford School of Acting, The London Contemporary Dance School and has a first class degree in English Literature from Newcastle University. His work explores the overlap and transition between Dance and Theatre.

Lost Dog's work has toured nationally and internationally, was awarded first prize at the Burgos International Choreography competition, second prize at the prestigious Hanover choreography competition, and has recently been toured by Phoenix Dance Theatre.

## **Ben Duke (cont.)**

Ben has also created work for Scottish Dance Theatre, choreographed for The National Theatre of Scotland, the Gate Theatre London and in 2011 was commissioned to make a new work for Dance Umbrella. Ben is currently collaborating with Handspring Puppet Company on their new production.

As a performer he has worked with Probe, The Hofesh Shechter Company, The Gate Theatre, The National Theatre of Scotland, Glyndebourne Opera and Punchdrun

## **Louise Dunne**



Louise has worked with Beat for almost 3 years, initially as Network Development Officer managing the UK wide network of Beat Self Help and Support Groups, and has worked both professionally and on a voluntary basis in mental health support services for a number of years, and has wide experience in recruiting, training and managing volunteers. Previously, Louise worked for the NHS for 30 years with experience in Paediatric and Neonatal Intensive Care, and managing Occupational Health Services for a variety of NHS and external contracts, including a large Mental Health Trust.

## **Dr. Huw Goodwin, PhD**



Huw graduated in 2004 with a 1st Class degree in Psychology from the University of Bath. His research interests during his undergraduate studies were primarily centred around Sport Psychology, writing his dissertation on 'Mood and Performance of Elite Female Hockey Players'. Huw then gained professional experience in sport performance and wellness and lifestyle with a tutoring role within Team Bath. During this time, he also completed his MRes Psychology, focusing on sport injury and coping skills, before completing his thesis on the 'Analgesic Effects of Anaerobic Exercise'.

Huw has gained invaluable experience within eating disorders, working as an Activity Coordinator at Huntercombe Hospital Edinburgh, an independent inpatient unit for adolescents and young adults. Here, Huw helped develop and implement the assessment tools and management of patients' physical activity.

Huw then joined LUCRED as a PhD student, studying Risk Factors for Compulsive Exercise, which he completed in 2010. Huw has had several papers published from his PhD work on the topic of compulsive exercise and continues to work in the area, working at Leicester NHS inpatient unit for eating disorders, alongside his current role of coordinating the Eating Disorders in Sport work of LUCRED.

Away from work, Huw is a keen sportsman, who has played professional rugby league in France. He has more recently represented Great Britain at Handball, being part of the squad that is training for the London 2012 Olympics.

Huw has now joined the School of Sport, Exercise and Health Sciences to coordinate the Eating Disorders in Sport (EDS) work of LUCRED. Huw's research interests lie in eating disorders in sport (including athletes of all competitive levels), as well as in compulsive exercise in the eating disorders, specifically in the management of exercise behaviour at eating disorder units.

## **Dr. Alison Joy, MB BChir MA MRCGP MRCP**



Dr Ali Joy qualified in medicine from Cambridge University & St George's Hospital in London and initially worked in adult medicine, principally in cardiology and intensive care before obtaining membership of the Royal College of Physicians.

In 1994 she took over a private practice in Cadogan Place in Central London. Her interest in dance has been life-long and she is doctor to the Royal Ballet School and advises various organisations through Dance UK. She is on the board of Rambert Dance Company.

She has had extensive experience of eating disorders both through her general practice and through her work with dancers.

She is also working closely with Luke Abnett, the physiotherapist for the Royal Ballet School, to study data concerning injuries. In particular they have collated data on vitamin D and are trying to analyse whether any pattern occurs with different dance movements. There are two main and obvious hurdles; one is how to analyse different dance movements and the second is a lack of funding.

## **Tracey Lee, FISTD (Examiner) Cert Ed.**

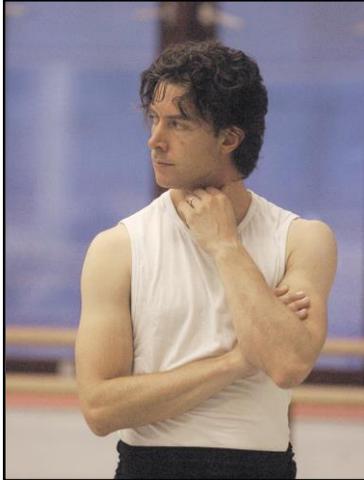


Tracey Lee trained at Bird College of Performing Arts. After graduating she toured extensively abroad as dancer/choreographer for a small touring company. Upon her return to the UK, Tracey decided to pursue a career in teaching. This led to her employment at Bird College where she taught for 16 years, assuming the position of Head of Jazz and Tap. Tracey has been a major examiner for the ISTD and was a member of the ISTD Tap Committee. Choreographically, she has been involved in the creation of the revised Advanced 2 Modern amalgamations, the new Tap awards, and is currently developing the ISTD Tap grades. Tracey joined Performers in 2005 as Course Co-ordinator; and was appointed Principal in September 2010.

## **Mhairi Keil, BSc (Hons) MSc PG Dip Sp Nut RNutr**

Mhairi Keil currently works as a Performance Nutritionist with the English Institute of Sport (EIS), leading the nutrition service for British Gymnastics and GB Wheelchair Basketball. She has been with the EIS since 2006, working across a range of other sporting disciplines. In addition, Mhairi is a consultant Nutritionist to The English National Ballet School and Dame Kelly Holmes, providing support to parents and athletes involved in middle distance running.

## Matthew Lawrence



Born in New Zealand, Matthew Lawrence trained at the Australian Ballet School in Melbourne. After graduating in 1996, he joined Australian Ballet, and was promoted to Principal in 2004. With the Australian Company, Matthew's repertory included the leading roles in Giselle, Romeo and Juliet, La Fille mal gardée, Coppélia, Graeme Murphy's Swan Lake, Don Quixote, Sleeping Beauty and works by many modern choreographic luminaries. Matthew joined Birmingham Royal Ballet in 2008 and the breadth of roles he has already performed with the Company have proved him a hugely versatile artist, with a personality that has already endeared him to the Company and its audiences. Matthew's talents are equally sought out as a guest artist and recent galas have seen him dancing at the World Ballet Festival in Japan, with the New Zealand Ballet, at the Cranko Festival in Stuttgart and our own gala for the retirement of Desmond

Kelly.

### REPERTORY INCLUDES

David Bintley: Sylvia, (Orion), Cyrano (Cyrano)The Orpheus Suite (Apollo), The Dance House and Beauty and the Beast (Beast), and David Bintley and Galina Samsova's production of Giselle (Albrecht)

Mikhail Fokine: The Firebird (Ivan Tsarevich)

Kenneth MacMillan: Elite Syncopations ('Bethena Concert Waltz')

George Balanchine: Slaughter on Tenth Avenue (Big Boss) Frederick Ashton: The Two Pigeons (Her Lover), The Dream (Oberon) and Enigma Variations (Richard P. Arnold)

Peter Wright's productions of The Nutcracker (Prince), The Sleeping Beauty (Prince Florimund)

Peter Wright and Galina Samsova's production of Swan Lake (Prince Siegfried)

With Australian Ballet: Leading roles in Stanton Welch's The Sleeping Beauty, Don Quixote, Stephen Baynes's Raymonda, Graeme Murphy's Swan Lake, Giselle, Romeo and Juliet, Coppélia, La Fille mal gardée and ballets by Balanchine, Tetley, Tharp, Wheeldon, Duato, Robbins and Kylián.

## Dame Monica Mason, DBE



Monica Mason was born in Johannesburg, South Africa. She came to England at the age of 14, training at the Nesta Brooking School of Ballet and the Royal Ballet School. She joined The Royal Ballet in 1958 when she was only 16, the youngest member of the Company at that time. After a brief period in the corps de ballet, she was selected by Kenneth MacMillan to create the demanding role of the Chosen Maiden in The Rite of Spring which was premiered in 1962. One year later, in 1963, she was appointed Soloist. She became a Principal in 1968.

Technically a strong dancer, she was particularly noted for the warmth of her personality and her dramatic sense. Her range embraced purely classical roles like Odette/Odile in Swan Lake, Princess Aurora in The Sleeping Beauty, the title role in Giselle, the Prelude and Mazurka in Les Sylphides,

the leading role in Raymonda Act III as well as dramatic parts such as the Hostess in Les Biches and the Black Queen in Checkmate. In 1974 and 1975 Kenneth MacMillan created four roles

## **Dame Monica Mason, DBE (cont.)**

for her: Lescaut's Mistress in Manon, Calliope Rag in Elite Syncopations, Summer in The Four Seasons and the Midwife in Rituals.

A highly praised interpreter of the leading roles in MacMillan's Song of the Earth, Nijinska's Les Noces and Nureyev's Kingdom of the Shades scene from La Bayadère, she was in the first performances by The Royal Ballet of Hans van Manen's Adagio Hammerklavier, Jerome Robbins' Dances at a Gathering and In the Night, Balanchine's Liebeslie der Walzer and Tudor's Dark Elegies. Other major roles have included the Lilac Fairy in The Sleeping Beauty, Empress Elisabeth and Mitzi Caspar in MacMillan's Mayerling; the title role in The Firebird; Variation I in Frederick Ashton's Birthday Offering, the Fairy Godmother and Winter Fairy in Cinderella, Lady Elgar in Enigma Variations and the Queen of Denmark in Helpmann's Hamlet. In 1980 she created a leading role in David Bintley's Adieu, and, in 1981, created the role of Nurse in Kenneth MacMillan's Isadora. After she stopped dancing ballerina roles, she continued to appear regularly in mime roles such as Carabosse in The Sleeping Beauty, Lady Capulet in MacMillan's Romeo and Juliet and she recently created the role of Mrs Grose in Will Tuckett's The Turn of the Screw.

In 1980 Monica Mason was appointed Répétiteur to Kenneth MacMillan followed in 1984 by her appointment as Principal Répétiteur to The Royal Ballet. In January 1991, after a four year period of assisting Anthony Dowell, she became Assistant Director. In September 2002 she filled the role of Acting Director following the resignation of Ross Stretton, and in December 2002 she was appointed Director of The Royal Ballet.

In July 1996, under the auspices of Roehampton Institute London, she was awarded an Honorary Doctorate by the University of Surrey. She was awarded an OBE in the 2002 New Year Honours List and on 14 June 2008 was made a Dame of the British Empire.

## **Elizabeth Nabarro, BA BSc**



Elizabeth Nabarro studied Psychology at Sydney University and then at Birkbeck College in London before working as a research psychologist on projects dealing with eating disorders, and adolescent development at Great Ormond Street Hospital and the Maudsley. She subsequently trained as a psychoanalytic psychotherapist with the Guild of Psychotherapists. She taught for some years at Birkbeck College on MSc courses in Student counselling, and in Psychodynamic Counselling and Psychotherapy.

For more than 20 years she has worked as student counsellor at London Contemporary Dance School, and has seen students from other performing arts schools including Circus Space, Rambert School of Ballet and Contemporary Dance, Central School of Ballet and The London Academy of Music and Dramatic Art. For the last 5 years, she has been the student counsellor at The Royal Academy of

Dramatic Art. She also has a small private practice.

Her particular concern is with the long-term effect of eating disorders and the way this interferes with and limits the lives of those affected. A central part of her work is to help them deal with whatever has obstructed their development so far so that it can be resumed. Related to this is an interest in the somatic manifestations of psychological distress, especially in dancers who so often use their bodies to express emotion.

*"No mortal can keep a secret. If his lips are silent, he chatters with his fingertips."*

- Freud

## David Nixon, OBE



David Nixon has been Artistic Director of Northern Ballet since 2001.

David trained as a dancer, first in his hometown of Chatham, Ontario and then at the National Ballet School of Canada where his training began in earnest. It was during his time there that he first became interested in choreography, helping to revive a choreographic workshop with the approval of school director Betty Oliphant. After further training in Europe he returned to Canada to train with Erik Bruhn and the great Russian teacher, Eugene Valukin.

David's career began at the National Ballet of Canada where he progressed rapidly through the ranks to become a principal dancer, dancing lead roles in the classical and contemporary repertoire. In 1985 he joined the Deutsche Oper Ballet in Berlin as principal dancer where he won the Critics' Award for Best Male Performance (1987) and continued to increase his own choreographic output. This included producing and directing a successful mixed programme – David Nixon's Liaisons – at the Hebbel Theatre, Berlin in 1990.

David left Berlin for a series of principal guest artist positions with National Ballet of Canada, Bayerisches Staatsballett, Munich and Royal Winnipeg Ballet before returning to Deutsche Oper Ballet in 1994 as first ballet master. His guest artist credits also include: Birmingham Royal Ballet; Komische Oper; Deutsche Staatsoper; Hamburg Ballet and Sydney City Ballet. In 1994 David became Artistic Director of BalletMet in Columbus, Ohio USA. During his six years with the Company he added 16 world and 15 Company premières to the repertoire.

Companies in Canada, the USA and South Africa have since staged David's productions. Recently David has reproduced *The Nutcracker* in Slovenia, *The Three Musketeers* in Tallin, Estonia and *Dangerous Liaisons* in Ohio.

Since joining Northern Ballet David has added an impressive array of new works to the repertoire including the hugely popular *Madame Butterfly*, *Wuthering Heights*, the Gershwin extravaganza, *I Got Rhythm*, *Swan Lake*, *A Midsummer Night's Dream*, *Peter Pan*, *Dracula*, *The Three Musketeers*, *A Sleeping Beauty Tale*, *The Nutcracker*, *Hamlet*, *Cleopatra* and *Beauty & the Beast*.

His work has received recognition: *A Midsummer Night's Dream* and *The Three Musketeers* were nominated for an Olivier award; *The Three Musketeers* won a Manchester Evening News (MEN) Theatre Award and *Madame Butterfly* and *A Midsummer Night's Dream* were nominated for an MEN Award; David was voted Director of the Year by readers of *Dance Europe* in 2003 and 2006; and Northern Ballet received the audience award at the Critics' Circle National Dance Awards for three successive years (2004, 2005, 2006), and the Patron's Award in 2009.

In January 2010 David was awarded an OBE for his services to dance in the Queen's New Year Honours list.

## Gemma Nixon



After training at the Arts Educational School (Tring), Gemma joined the National Youth Dance Company under the direction of John Chesworth before moving to New York to undertake a work/study programme. On returning she joined Scottish Dance Theatre, under the direction of Janet Smith, where she created new works with choreographers including Rui Horta, Didi Veldman and Liv Lorent. As an actor Gemma played the role Sandy in *Monkey*, a collaboration between Dundee Rep Ensemble and SDT. Gemma joined Rambert in 2006 where she has danced and created several main roles with various choreographers including the Mother in Christopher Bruce's *Hush*. Gemma first started collaborating with Jonathan Goddard in early 2009.

## Rachel Peppin, MA



Rachel enjoyed a rewarding 20, year career dancing with the Atlanta Ballet (1987-1992) and later with the Birmingham Royal Ballet (1992-2005). With the Birmingham Royal Ballet she rose through the ranks to principal and performed many major classical roles including Aurora in the *Sleeping Beauty* and Juliet in Sir Kenneth Macmillan's *Romeo and Juliet*.

Throughout her dance career she incorporated Pilates into her daily training schedule and later intensified her regime in the Birmingham Royal Ballet's renowned Jerwood Center, under the guidance of head Pilates instructor Jennifer Mills. It was while training in the Jerwood Center, developed by Sharon Morrison and opened by Prince Charles (HRH Prince of Wales) in 2002 that Rachel became inspired to pursue a

career as a Pilates instructor.

In 2005 she retired from dance and went on to train in London with Alan Herdman. During her career Rachel also completed an M.A., investigating osteoporosis and related health issues in the lives of female ballet dancers. She has been a key speaker at Dance UK's Royal Society of Medicine Conference (2009) and Birmingham University's Symposium on the Psychology of Dance (2009), sharing her knowledge and first hand experience with the Female Athlete Triad and Osteoporosis. She currently works at Cool Pilates studio and lives with her husband and daughter in Birmingham.

## Ann Sholem



In 1983, Ann co-founded Diversions with her partner Roy Campbell-Moore, dancing in and choreographing many of the Company's early works. In 1990 she became Rehearsal Director and Associate Director in 1998. In 2007 Ann was promoted to Artistic Director and won Welsh Woman of the Year (Arts and Media) in 2008. Ann trained at the Rambert School of Ballet where she met Roy in 1973 and performed with Northern Ballet and Scottish Ballet.

## Alistair Spalding



Alistair Spalding is Chief Executive and Artistic Director of Sadler's Wells Theatre, London. He joined as Director of Programming in February 2000, before taking his current position in October 2004.

Under Spalding, Sadler's Wells has become the UK's leading venue for dance, presenting a highly ambitious programme of cutting edge dance in all its forms, hosting world class companies. A key part of his vision has been to expand the theatre's remit to become a producing house, as well as a presenting house. More than 80 shows have thus far been commissioned and produced in that time, 13 artists have become Associate Artists and a number of ground-breaking annual festivals have been launched.

Alistair was appointed as a national member of the Arts Council of England Board in January 2009. He was a member of the Arts Council England Dance Advisory Panel between 1995 and 2003. He was awarded Le Chevalier des Artes et Lettres by the French Embassy in October 2005.

## Nicola Stephens, MSc MCSP MMACP



Nicola graduated from Leeds Metropolitan University in 1997 with an honours degree in Physiotherapy. She initially worked for the NHS in Leeds, West Yorkshire specialising in musculoskeletal and rheumatology physiotherapy whilst gaining experience working with dancers of all levels including at Komische Oper Tanztheater, Berlin and at various dance schools & colleges in the West Yorkshire region.

In 2003 Nicola joined her husband to form Performers Physiotherapy, based in the new, purpose built premises of Performers College, Essex. Performers Physiotherapy is now responsible for the on-site physiotherapy provision for not only Performers College, but also Tiffany Theatre College and the newly founded Evolution Foundation College. Nicola is passionate about the health and well-being of dancers and

has developed a role as a Specialist Physiotherapist in Dance Medicine seeing private referrals from all over the East of England.

Nicola completed her clinical specialist exams in 2005, whilst her recent MSc in Advanced Clinical Practice has led to an invitation to present her research into "laterality in dancers" at the 2012 IADMS conference in Singapore. Nicola is also a free-lance lecturer in undergraduate physiotherapy, Clinical Pilates and dance medicine.

## **Kenneth Olumuyiwa Tharp, OBE**



Kenneth Tharp is Chief Executive of The Place, the UK's premier centre for contemporary dance.

Kenneth trained at The Place's London Contemporary Dance School, and his 25-year performing career included London Contemporary Dance Theatre (1981-1994) and Arc Dance Company (1994-2005). He has also worked extensively as a choreographer, teacher and director. From 2005-2007 he was Lead Artist and Artistic Advisor for The Royal Ballet School's Dance Partnership & Access Programme and also Assistant to the Head of Contemporary Dance at Millennium Dance 2000 until August 2007. He was Dancer in Residence at Queens' College Cambridge from 1998-2006 and with composer

Simon Redfern was co-director of Artyfartyarts, a multi disciplinary arts group. He completed a NESTA funded Fellowship on the Clore Leadership Programme before taking up his current role at The Place in September 2007. He served on the Board of the Royal Opera House from 2002–2010 and is a visiting professor at the University of Lincoln. In 2003, he was made an OBE in recognition of his services to dance, and he was named in both the 2010 and 2011 Powerlist of Britain's 100 most influential black people.

## **Heather J Walker, PG Cert**



Heather trained at the Royal Ballet Senior School, and subsequently danced with the Royal Ballet for 9 years. In 1985, she graduated from the Professional Dancers' Teaching Course at the RAD and has now been teaching for over 30 years, working with students of all ages and levels, and also professional dancers. Three years ago she successfully completed a PG Certificate in Teaching and Learning with distinction, with her research largely focusing on how teaching methods impact on student learning.

Through her own experiences first as a student, then dancer and now teacher, she became interested in "injury management", its prevention where possible and rehabilitation as required, how it impacts both psychologically and physically, and the need to educate young dancers specifically in this area. In her current position at the London Studio Centre, working closely with injured students brought to light other "issues" that impact on their health and welfare, including that of disordered eating which highlighted the need for a cohesive and appropriate policy to offer support and guidance to all relevant parties.

## Zenaida Yanowsky



Zenaida was born in Lyon, France and grew up in Madrid and Las Palmas. She trained with her parents at the Yanowsky School and won a Silver Medal at the 1992 Varna Competition, the Gold Prize at the 1993 European Young Dancer Competition and a Gold Medal at the 1994 Jackson Competition. She joined the Paris Opéra Ballet in 1993 and her repertory there included Kitri in *Don Quixote*, the Tchaikovsky Pas de deux, Esmeralda and the Le Corsaire Pas de deux. She created roles in *Autour de Don Juan*, *Alquibia*, *Sebastian King* and *Hermanas*.

She joined The Royal Ballet as Artist in October 1994 and was promoted to First Artist in September 1995, Soloist in September 1996, First Soloist in September 1999 and Principal in September 2001.

Since joining the Company she has danced the Lilac Fairy in *The Sleeping Beauty*, the Act II and Act IV Big Swans and Odette/ Odile in *Swan Lake*, Myrtha in *Giselle*, the Second Solo Shade and Gamzatti in *La Bayadère*, the Dryad Queen in *Don Quixote*, Raymonda in *Raymonda Act III*; Fairy Winter in Frederick Ashton's *Cinderella*, Dante Sonata, the Red Skater in *Les Patineurs*, the Grey Variation in *Birthday Offering*, *Monotones II* (Trois gymnopédies), the Pas de trois of Ashley Page's *Fearful Symmetries*, the second movement in George Balanchine's *Symphony in C*, *Sanguinic* in *The Four Temperaments*, the Siren in *Prodigal Son*, the Pas de deux girl in *Serenade*, *Theme and Variations*, *Stravinsky Violin Concerto*, *Emma Diamond's Signed in Red* (1996 Dance Bites Tour), the lead woman in *Glen Tetley's Amores*, the principal couple in *Mark Baldwin's Towards Poetry* (1999 Dance Bites Tour) and the Third Movement in *Kenneth MacMillan's Concerto*. In the 1999/2000 Season she danced *Prayer* in Ninette de Valois' production of *Coppélia*, the Black Queen in *Checkmate*, the Hostess in *Nijinska's Les Biches*. In the 2000/2001 Season she made her debut in Frederick Ashton's *Valse* (the Girl in the White Couple), the Street Dancer, *William Forsythe's In the middle*, somewhat elevated, *Nacho Duato's Por Vos Mueros*, M in *Mats Ek's Carmen*, *Empress Elizabeth* in *MacMillan's Mayerling*, the title role in *Manon*, *Sacred Love* in *Illuminations*, the First Sister in *My Brother, My Sisters*, *Jiří Kylián's Sinfonietta*, the Lilac Fairy and *Carabosse* in *Natalia Makarova's The Sleeping Beauty* and the lead Pas de deux in *Christopher Wheeldon's Tryst and Electric Counterpoint*.

She has created leading roles in *Twyla Tharp's* first work for The Royal Ballet, *Mr Worldly Wise*, *Ashley Page's Two Part Invention (Part II)*, *Cheating, Lying, Stealing and Sawdust and Tinsel (The Lion Tamer)*, *Cathy Marston's Figure in Progress* (1997 Dance Bites tour), *William Tuckett's* works for the 1997, 1998 and 1999 Dance Bites Tours: *The Magpie's Tower* (Company premiere), *Dream of Angels (the Woman)* and *Love's Fool (the Girl)*, *Tuckett's The Turn of the Screw (The Governess)*, *The Crucible (Elizabeth Proctor) 3:4* and *Proverb* (2004), *Siobhan Davies' A Stranger's Taste*, *Ashley Page's Hidden Variables* and *This House Will Burn* (2001), *Christopher Wheeldon's There Where She Loves* and *Electric Counterpoint* (2008) and *William Tuckett's Proverb* (2003). She has also created the lead role in *Christopher Bruce's Three Songs – Two Voices* (2005), *Kim Brandstrup's Two Footnotes to Ashton* (2005), *Matjash Mrozewski's Castle Nowhere* (2006) and *Anna* in *Will Tuckett's The Seven Deadly Sins* (2007).

She has also danced the title role of Ashton's *Sylvia*, *Nikiya* in *Natalia Makarova's* production of *La Bayadère*, *Lady Elgar* in *Enigma Variations*, *MacMillan's The Rite of Spring*, the Teacher in *Flemming Flindt's The Lesson*, the Bride in *Andrée Howard's La Fête étrange*, the Pas de trois in *George Balanchine's Ballet Imperial* and Solo Principal Woman in *Rubies* as part of *Balanchine's Jewels*. She also created a role in *William Tuckett's Song Without Words* for 'A Curtain Call for Aid' Asian Tsunami benefit performance.

Television appearances with The Royal Ballet include the finale of *Symphony in C* at the 1997 Farewell Gala and a live BBC broadcast of *Ninette de Valois' production of Coppélia* in the role of *Prayer* in February 2000.