



ROBERTO BOLLE DANCER

There's something strangely saintly about Roberto Bolle. Words like "angelic," "intangible," and "blessed" come to mind not only when seeing him perform *Romeo and Juliet* at New York's Metropolitan Opera House, but even when just listening to him talk. Of course the words "hottest buns in Italy" are also close on the tongue, since the media recently conferred this title on the 31-year-old dancer. And those buns had to go a long way to conquer the respect they deserve, as music critic Paolo Isotta, reviewing Bolle's performance at La Scala last December well knows, at one point comparing him to a go-go dancer.

In any case, it would be a cultural atrocity not to have his talent gracing the stage—a talent that was

obvious from a very young age. His mother first took note of it when she saw her 6-year-old boy dancing furiously in front of the television set in their Northern Italian home. Nobody in Bolle's family was an artist, but young Roberto—in pure Billy Elliot fashion—knew precisely where he was going. "I simply danced all the time," he says. "Whenever there was music, I was dancing. My mother finally enrolled me in dance school." That's when Bolle's career officially started. He danced his way to an age old enough to attend La Scala's prestigious dance school in Milan. "I thank my mother's wisdom for that," he says. "She simply said, 'If you're going to do this, you're going to do it in the best possible way.'"

It was a tough choice for a 12-year-old child to

leave his entire family to go to foggy Milan, but it allowed him to be seen by Nureyev, who personally chose him to dance alongside the icon in the role of young Taziev in 1989's performance of *Death in Venice* at La Scala. CONTINUED ON PAGE 255

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STYLING MEL OTTENBERG

GROOMING FERNANDO TORRENT

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CLOTHING GIORGIO ARMANI

BOOTS EMPORIO ARMANI

ON HAIR, BUMBLE AND BUMBLE GROOMING CREME

ROBERTO BOLLE IN NYC, JUNE 2007