



Dame Beryl Grey at the Vic-Wells' 12th Night Party

The very special guest of honour at the Vic-Wells' Twelfth Night Party this year was Dame Beryl Grey. Our new President, Nickolas Grace, introduced Dame Beryl by her real name, Beryl Elizabeth Groom, explaining that Ninette de Valois suggested the change of name when the 10 year old Beryl Groom joined the Sadler's Wells Ballet School in 1937, soon after being presented with a silver medal for her dancing by the great Tamara Karsavina. One month after Dame Beryl joined the school, the Vic-Wells lost its commander-in-chief,



Dame Beryl Elizabeth Grey, CH, DBE

Lilian Baylis, who died in November of that year. Dame Beryl had only the briefest of encounters with Baylis around about one month before Baylis's death. Dame Beryl was on the school stairs when she met de Valois. As she curtsied to de Valois she heard her say to Baylis, who was with her, 'This is the girl I was talking about'. Dame Beryl remembered Baylis's distinctive twisted mouth, which probably originated in Bell's Palsy and which made her smile very lopsided.

Nickolas also mentioned the anecdote about Dame Beryl attending Madeline Sharp's Dance School in Bromley when she was aged 8 and meeting an equally young Gillian Lynne. The two were asked to choreograph a serious duet together as 'Two Pigs in Love!' Dame Beryl couldn't remember too much about it, apart from it being 'quite difficult'!

A star at 15 years of age

Dame Beryl made a short speech, gamely competing with noises off from the foyer down below. She explained she had kept her original contract, which was for £4 a week, and that the amount did not increase for a number of years. For a 15th Birthday present, de Valois asked Dame Beryl to dance Odette/Odile in the full length *Swan Lake*.



BOOK YOUR TICKETS NOW! The Vic-Wells Association's Shakespeare Anniversary Party at the Old Vic

Saturday 21st April from 4.00pm to 5.30pm
in the rehearsal room

(Access through the entrance on the Waterloo Road side of the theatre)

Tickets are £8.00 for Members and £10.00 for Non-Members

Please write now for your tickets with a cheque payable to the
Vic-Wells Association and a stamped, self-addressed envelope, to:
Ruth Jeayes, 185 Honor Oak Road, London SE23 3RP [020 8699 2376]

This was a huge honour, equally intimidating and exciting, and this was the moment Dame Beryl realised that de Valois really believed in her. Subsequently, when she was only 19, Dame Beryl danced Princess Aurora in *The Sleeping Beauty* at Covent Garden.

Nickolas congratulated Dame Beryl on being the first British dancer to dance with both the Kirov and Bolshoi companies in 1957, and then the Peking Ballet in 1958. He then cheekily asked her how she managed to learn so many languages! Dame Beryl talked about taking on the London Festival Ballet which had been a huge challenge, but she was very happy that she had reinvigorated the company, persuaded Nureyev to join the company and eventually transformed it into what became English National Ballet. Copies of Dame Beryl's autobiography *For the Love of Dance*, which was published last year, were on sale, and Dame Beryl signed many copies as well as talking to a great many members.

The party was enlivened by music provided by Mervyn Peters and many cast members from *A Christmas Carol* joined the party, chatting with guests before they had to depart to get ready for the evening performance.



Yvonne Hickman, Cake Maker to the VWA



Ruth Jeayes, Caterer Extraordinaire



Dame Beryl ready for book signing



Some guests enjoyed a sing-a-long with Mervyn Peters



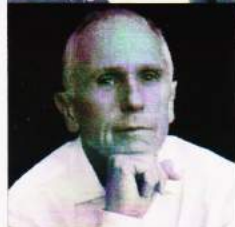
The President and Marjory Agha

Inside the Vic-Wells - News and Views

Send your news, views and comments to the Broadsheet Editor vwbroadsheet@hotmail.co.uk



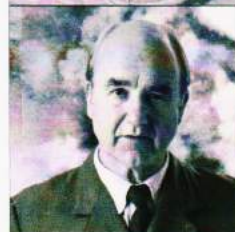
Super-model Daphne Selfe – at the age of 89 - has landed a new advertising campaign with cosmetics brand Eyeko. Longstanding VWs member Daphne began her modelling career at the age of 20 in the 1950s before being 'rediscovered' when she turned 70. Daphne is the only octogenarian among a cast of much younger models featured in the beauty campaign.



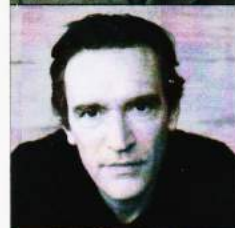
Wayne Sleep OBE – is confirmed as our new Vic Wells Vice President! Dancer, director, choreographer, actor and latterly a house-mate in *Big Brother* and one of the celebrities in *The Real Marigold on Tour* Wayne Sleep is also is a Patron of the British Ballet Organisation and Vice President of the Royal Academy of Dance. VWs Chairman James Ranger welcomes him on board commenting, "I look forward to seeing more of Wayne with the Association, when his busy schedule permits".



Party Time! – Please note the earlier than usual start time for our *Shakespeare's Birthday Party* on Saturday 21st April. The party this year is from **4pm to 5.30pm** in the rehearsal room at the Old Vic with Claire Bloom as our special guest. Please access the venue through the entrance on the Waterloo Road side of the theatre - there are a lot of stairs, so ask the staff for help if you can't manage them. Party organiser Ruth Jeayes reports that she is very busy selling tickets for the event.



VWs Chairman James Ranger recommends – you see the gripping play *Pressure* written by and starring David Haig which is on at the Park Theatre, near Finsbury Park station, until the 28th April. Says James Ranger, "I saw this play, a true story about D-Day, in Cheltenham and was very impressed". *The Telegraph* described the play as "Funny, tense and deeply affecting" and David Haig's performance as "outstanding".



£10 tickets for Previews of *Mood Music* – are available if you are on the Old Vic mailing list. Half of the tickets on sale are only £10 for this next Old Vic production which starts on Saturday 21st April. Joe Penhall's *Mood Music* stars Tony-nominee Ben Chaplin and is a play exploring the drama and the psychodrama of making music. To get on the Old Vic mailing list just ring the Box Office on 08448 717628. Choose options 1 and then 3.



Broadsheet Reviewer Richard Reavill – writes, "My first experience of *Hamlet* was at the Old Vic, and the Hamlet was Richard Burton. Though the run was sold out, I tried my luck at the Box Office with fellow undergraduate Peter. We were rewarded with one seat in the front row of the gallery, and standing place at the top of the gallery steps. Peter won the toss for the seat. I soon envied Peter his seat. However, he was not as comfortable as I thought. As the interval lights came up, he was already running up the steps, two at a time, and headed for the loo. As he whizzed past me, he whispered, 'For this relief, much thanks'. But we saw Burton's Hamlet!"



Can you hear at the Back? – At last! The VWs has acquired a microphone so our special guests can be heard clearly as they are interviewed by our President Nickolas Grace - often amidst the hubbub of the Old Vic third floor bar area where our lively parties are held (when the historic Old Vic rehearsal room is not available). Members complained that they were unable to hear Dame Beryl Grey clearly at our last party.



Fanny and Alexander – is on at the Old Vic until 14th April. VW's committee member Charlotte Mason went to see the play and writes, "I walked up Waterloo Road towards the Old Vic Theatre, surrounded by snowflakes from the mini Beast from the East. It was only when the first act reached its end that I realised how appropriate the weather was for *Fanny and Alexander*. I greatly enjoyed this production, particularly the performances of the children and the way in which the play was dominated by Penelope Wilton – she was so different from her role in *Brief Encounters*, a series that I particularly enjoyed".

A Christmas Carol directed by Matthew Warchus

The Old Vic's recent production is reviewed by Liz Schafer

The Old Vic's *Christmas Carol* was very musical, very thought provoking, and they gave out free mince pies! With the whole theatre reconfigured for the production, with a cross shaped stage and a sizeable portion of the audience in what would normally be an onstage area, the Old Vic metamorphosed into a version of theatre-in-the-round. The audience were very clearly part of the show, and they were also implicated in the story, which was reshaped by Jack Thorne to make the story of Scrooge more closely resemble Dickens's own life. In addition there was a dash of *An Inspector Calls* about it all, creating a sense of everyone being accountable and responsible. This story was not just about the reform of Scrooge, it was about



Rhys Ifans as Scrooge in *A Christmas Carol*

Photo: Helen Maybanks

the need for everyone to have more compassion for the misfortunes of others. And Scrooge's obsession with cash was also fleshed out and made understandable. His father was abusive, and we saw the young Scrooge's emotionally impoverished childhood, as his father kept gambling, losing money, and then sending Scrooge out to work to pay for his father's debts. The obsession with debt - collecting debts and avoiding being in debt - made sense when Scrooge was haunted by his father's financial recklessness, and it spoke to contemporary concerns about credit card debt, particularly around Christmas time.

But the music was very jolly, there was Ceilidh style dancing from time to time, and there were lots and lots of carols (12 are listed in the programme), some sung, some performed on hand bells. This all pointed to the slightly puzzling aspect of

Dickens's title, as the novel isn't

concerned with carols, although it was written in the period when the Victorian Christmas, along with carol singing, was being developed and repackaged. Meanwhile the ghosts were slightly jolly hockey sticks ladies in crinolines, one of whom wanted to be called 'Brenda'. There were lovely lanterns hanging from the roof, stylish top hats and black coats, and buckets and buckets of 'snow'.

I have to wonder why there has been an outbreak of productions of *Christmas Carol* this year. The RSC have done an adaptation and on television over Christmas we had the totally daft *A Christmas Carol Goes Wrong*. Something about this story seems important at the moment, but Matthew Warchus's Old Vic's production suggested it is not enough for Rhys Ifans's Scrooge to reform - everyone has to take more responsibility for those who are vulnerable. But I did have an attack of the Scrooges myself over the price of the programme, given how lightweight it was.

What is it with creators of new dance works which makes them compensate lack of visibility with noise at deafening levels?

"I had an attack of the Scrooges myself over the price of the programme"

Ballet British Columbia

Reviewed by Richard Reavill

Is the objective to drive the audience from the theatre before their eyes adapt to the gloom and notice the inept choreography or the incompetent dancing? No, this would be most unfair to the dancers of Ballet British Columbia, making their UK debut at Sadler's Wells with a triple bill by three different women choreographers. The dancers were very good: strong, athletic, committed, expressive and highly skilled.

The first item was *16 + a room* by Emily Molnar, the company's director. There was a notice drawing attention to the "very loud music". The notice was only part accurate: very loud, yes; but music? The "sound score" (by Dirk Haubrich) was noisy, repetitive and tedious. The notice allowed me to turn off my hearing aids and my wife to search her hand-bag for earplugs. Duly installed, she still had a head-ache within minutes. The choreography was not much more interesting than the "music",

despite some very strong dancing, even including some point-work. There was an impression of tension and constraint. Perhaps the dancers were trying to escape from the room mentioned in the title. Such ideas as it contained were limited and ran out well before the end. The piece was not helped by dark costumes against black wings and back-cloth, though the dancers were more visible to those like me in the upper part of the theatre, as the floor-cloth was light. Those in the stalls had no such advantage.

Matters improved greatly in the second item, *Solo Echo* by Crystal Pite, both musically and choreographically. The music was two sonatas for cello and piano by Brahms, again over amplified. Visibility deteriorated: the lighting remained murky, the

costumes dark and the light floor-cloth had gone. A snow-fall at the back of the stage lightened the work a little and perhaps made the Vancouver based dancers feel more at home. Had they arrived a week earlier, they could have used real snow! The work transmitted an emotional intensity which the other works were not able to match. Pite has a gift for creating interesting movement, particularly of grouped dancers, but a passage with dancers gesturing to one-another by complex hand semaphore conveyed little meaning to me.

The third work, *Bill*, by Sharon Eyal and Gil Behar had the advantage of greater visibility as the dancers wore unattractive flesh-coloured all-over body tights. Some enviable physiques were displayed. The earlier part was the most interesting, with solos by individual dancers moving like very flexible demented rubber robots. The later ensemble passages for the full company contained much jiggling about, mostly on the spot, extended and rather dull. Again, editing was needed to match the limited choreographic ideas to the overlong score.

So what is my position with regard to the dearth of women choreographers? Simple, there is no reason to assume that women are less talented than men in this respect. Lack of opportunity has been blamed for the small number achieving distinction. Commendably, the programme set out to rectify this disparity. Sadly, it was one step forward and two steps back. Ballet BC is a fine dance company and I would like to see them again, but performing consistently better material.

Emma Cons and women's suffrage

Professor Liz Schafer examines Emma Con's role in the suffrage movement

In the year we are marking the centenary of the extension of the franchise, with the passing of the Representation of the People Act in 1918, it is worth remembering the Old Vic's connections with the suffrage cause. Lilian Baylis's aunt, Emma Cons (1838-1912), who first took on the Old Vic as a Temperance Hall, was at the centre of an important debate over the role of women in local government. In 1889 Cons became one of the first ever women alderman on the London County Council (LCC), working alongside the first elected women members Jane Cobden (elected for Bow and Bromley) and Lady Sandhurst (elected for Brixton). The election of Lady Sandhurst was instantly challenged by the anti-suffragist, whom Lady Sandhurst had defeated. In May 1889 Lady Sandhurst was ruled to have been illegally elected and lost her seat. By contrast, Jane Cobden's defeated rival was a Liberal and a suffragist and he did not contest her election. Emma Cons had not been elected, but she had been asked by the LCC Progressives to become an alderman. After the ruling over Lady Sandhurst, Cobden and Cons kept a low profile and did not vote for twelve months because the law stated that if they managed to avoid any challenges for this period, they could not be ousted until the next election. However, once the women started voting at Council meetings, an anti-suffragist filed a writ demanding the women be fined at a rate of £50 a vote. The women's dilemma resulted in lobbying at the very highest political level, with three bills introduced in the Lords, and one in the Commons.



Emma Cons

Cons wrote a letter on the subject to the *Times* 1 December 1890. She sees her action 'as a protest on behalf of women against the ignoring of their rights of citizenship' and also argues that her work so far for the LCC gave 'the public an opportunity of judging for themselves as to the competency of women to discharge the duties required by the County Council', something which, before Cons began her work as an Alderman 'could only have been argued theoretically'. She

***"I still hope that one day
the missing portrait
of Emma will turn up"***

then declares: "It is a bitter experience when one for the first time fully realizes that even a long life spent in the service of one's fellow-citizens is powerless to blot out the disgrace and crime (in the eyes of the law) of having been born a woman."

After this experience, Cons became more and more active on the Committee for the Return of Women as Councillors, the Committee that paid her fines (which were eventually reduced to £5 per vote). Cons also worked extensively with The Women's Local Government Society (WLGS), and at one stage became Vice-President. Cons's niece, Lilian Baylis, like most of her family, explicitly identified with the suffrage cause and one of the big disappointments of her life was that the LCC lost a portrait of her aunt Emma wearing the robes of an Alderman. In 1922 Baylis tried to track down the portrait hoping that it would be hung in the new County Hall. She couldn't get any answers out of the LCC and assumed the portrait was lost - but I still hope one day that this portrait will turn up.

Wasfi Kani nominates Lilian Baylis in Radio 4 Survey

Liz Schafer reports on the Radio 4 Today survey which cites Lilian Baylis as one of the most influential British women in the past century

In the run up to the celebrations marking 100 years since women first won the right to vote, in 1918, Radio 4 asked experts in a whole variety of fields to suggest who might be considered for a hall of fame of the most influential British women of the last hundred years. CEO of Grange Opera, Wasfi Kani, nominated Lilian Baylis and spoke passionately about Baylis's importance as the founder of the three great national institutions: the English National Opera, National Theatre and the Royal Ballet. Kani said it was 'easy' to pick Baylis for the hall of fame, and spoke of Baylis as an amazing impresario at a time, the beginning of the twentieth century, when most impresarios were big men with cigars, and only men could play in orchestras. Baylis not only turned a derelict building into the Sadler's Wells theatre but she had amazing people like Ninette de Valois, Laurence Olivier and John Gielgud on her payroll.



Wasfi Kani OBE

When pressed to name other important women Kani spoke of the achievements of composer Ethel Smythe who went to

Holloway prison as part of her fight for the votes and was famously visited in prison by Thomas Beecham, who found Smythe conducting a chorus of 'March of the Women' by leaning out of a window and using a toothbrush as a baton, while suffragettes marched around the quadrangle below. Smythe and Baylis were actually great friends and several of Smythe's operas were performed at the Old Vic. When pressed for more names, Kani suggested Myra Hess for organizing 2000 lunch time concerts at the National Gallery during the second world war; Ruth Raiton, who founded the National Youth Orchestra; and Janet Baker as a wonderful mezzo soprano. But, she said, her first choice 'has to be Lilian Baylis', a pioneer who made things happen.

The public voted on 6 February. Millicent Fawcett suffragist, intellectual, political and union leader, and writer won overall, and Dusty Springfield won the music nomination but it's good to know that Baylis's ground-breaking work is being remembered.



Lilian Baylis

Julius Caesar – The Bridge Theatre *Reviewed by Michael Ellison*

Having been to the RSC's sandals-and-toga production of *Julius Caesar* at the Barbican, just before Christmas, and being bored, confused and angered, aching for the conspirators to be done away with in order to get back to the reality of Christmas trees and fairy lights, I rather dreaded this production.

Not knowing what to expect with Nicholas Hytner's presentation, taking one's seat above a large performing area in the round, it was quickly apparent things were going to be very different. A rock band struck up, the music loud to the point of deafening but the purpose fulfilled, as it heralded the return of Caesar to wild jubilation from his companions, which instantly infected the crowded pit audience – paying £15 for the honour of being part of the roman populace. They were subtly manoeuvred when platforms, on which much of the action takes place, rose and fell as needed.

There's little furniture employed in this modern dress staging and what there is, is telling, as when Caesar seats himself before the Senate in a chair that might be a throne. Though one or two of the actors are a little 'traditional' with the text, the majority, who aren't, bring wonderful clarity of thought and expression to the play. Much of this is to do with the casting of exceptional female actors in some of the major roles. The two that stood out like search lights were Michelle Fairley as Cassius and Adjoa Andoh as Casca, wonderful foils to Ben Wishaw's Marcus Brutus – a performance of subtle and intellectual empathy.



Ben Wishaw and Michelle Fairley Photo: Manuel Harlan

"This production reflects our current political world"

Never having seen a more exciting performance of the play, with eyes stinging and heart racing, it was hard to sit still at times. If you are a lover of Shakespeare or hungry for a stimulating interpretation of *Julius Caesar* that so reflects our current political world... do book to see this. It is on at the Bridge Theatre until 15th April.

More Nuts to Crack

A Commentary by Richard Reavill

One would have thought that the market was saturated for performances of the ballet *Nutcracker* in London over the Christmas/New Year period. English National Ballet did some 32 performances at the Coliseum of their version choreographed by Wayne Eagling and filled London's largest theatre every night. The Royal Ballet claimed a share of the action with their production by Peter Wright at the Royal Opera House and sold-out all 23 performances. This competition did not deter Birmingham Royal Ballet, even though their sister company was heavily involved. Directly after Christmas and a run of 27 performances of their production at Birmingham, BRB decamped with it to London's Royal Albert Hall. There the BRB *Nutcracker* (also by Peter Wright, but not the same as his RB version) was re-set, re-designed with many projected images and generally re-branded. 7 performances were given, with a probable total audience of about 25,000. The choreographic changes were minor, the costumes the same and the dancing space enormous on a thrust stage specially built in the concert hall arena. Despite the adaptations and the very different location, the production remained the much admired and loved BRB *Nutcracker*.

The track record for productions of classical ballets in concert halls such as the Royal Albert Hall is mixed. ENB achieved great success by commissioning spectacular versions of popular three-act ballets such as *Swan Lake* and *Romeo and Juliet* at the Albert Hall. These used all the arena space and allowed the use of most of the immediate seating. The rationale was: "If you cannot adapt the venue to the production, (difficult with a building), then adapt the production to fit the venue". With a huge performance area, this means a production with double the number of performers to fill the space and a hope that all those seats will generate the revenue needed to pay for the extra dancers. It worked very well for Derek Deane's production of *Swan Lake*. Principal dancers had to allow more time to get to their appointed place at the centre of the arena, but were probably happy with the extra space to demonstrate their speed and the span of their jetes.

What about the BRB initiative to use the Albert Hall? With theatre configurations, there are different formats. The most frequently used is the proscenium format, for example Sadler's Wells and the Old Vic. Historic theatres tend to use thrust stages, for example the Shakespeare Globe Theatre. They are also used in modern theatres such as the Olivier at the National Theatre. A few modern theatres use "theatre in the round" for example the Exchange Theatre in Manchester, or the Round House in London. The Old Vic version of this: "theatre in the peanut-shape", was used a few years ago for a production of Alan Ayckbourn's *Norman Conquests*, by adapting the internal configuration of the theatre. In the Albert Hall, Deane's *Swan Lake* successfully used traditional choreography devised to be viewed, not "in the round", but "in the very large ellipse". Proscenium productions of ballet are designed to be viewed from the front, can still be acceptable when viewed from a forward angle, but are not too good viewed from the side. They should never be viewed from the back. Consider the final pose of the Act III pas-de-deux from *Sleeping Beauty*, sometimes known as the "Aurora pas-de-deux". Technically interesting when viewed from the rear, but not aesthetically pleasing.



So, how have David Bintley and his team solved this conundrum? The answer was to use a thrust stage and to open-out the production. Almost half of the arena area of the Albert Hall was committed to the stage and backstage, with the orchestra perched on an elevated platform above the backstage area. There was an occasional need for the conductor to look over his shoulder to synchronize with the dancers and a couple of television screens were located on the front of the balcony to allow the dancers to reciprocate. The arrangement appeared to work well. The sound projection was good, as one would expect in a concert hall, even the Albert Hall. Scenery remained a problem, but this was solved to a great extent by using projected images. These did not quite replicate the magic of the transformation scenes as presented at Birmingham in John Macfarlane's superb designs, but they were still quite spectacular. The majority of the immediate seating was available, as the "backstage" area was mostly that used to accommodate the orchestra when the hall was used for concerts. With the open sides of the thrust stage, even those seats at the ends of the horse-shoe shaped seating area gave a clear, if oblique, view. The raking of the seats ensured a clear view, even for children, and only those seats in the high gallery areas of the hall were a significant distance from the stage.

The adaptation was very successful and the crowds attended. My guess is that the 7 performances which BRB gave in less than a week in London added about 50% to their total attendance for 27 performances in Birmingham, due to the size of the Albert Hall. It also shows that the Christmas market for performances of *Nutcracker* is much larger, by about 25%, than was previously thought. Parents anxious to keep children entertained towards the end of the long Christmas holidays must have been very grateful for the extra capacity.

It was a brave decision by David Bintley, and his team, and they solved the artistic and technical problems very well. *Nutcracker* is the financial backbone of ballet companies the world over. I hope this production will be repeated in London in future years and provide not only the additional income the company needs to replace the savage cuts in its grant from Birmingham Corporation, but also the additional exposure in London which it deserves.

COMING SOON



Sadler's Wells, Rosebery Avenue, London EC1R 4TN 0844 871 0090

www.sadlerswells.com

Main Theatre

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- 12 - 21 Apr English National Ballet *Voices of America* 1➡
- 23 - 24 Apr Cecilia Bengolea & François Chaignaud *DFS*
- 26 - 28 Apr Ballet Boyz *Fourteen Days*
- 5 - 7 May Breakin' Convention '18 *International Festival of Hip Hop Dance Theatre*
- 9 - 12 May Cloud Gate Dance Theatre of Taiwan *Formosa*
- 15 - 19 May Northern Ballet *Jane Eyre* 2➡
- 22 - 26 May Rambert *Life is a Dream*
- 29 May - 9 Jun Akram Khan Company *XENOS*
- 12 - 13 Jun Birmingham Royal Ballet *Romeo & Juliet*
- 15 - 16 Jun Birmingham Royal Ballet *A Mixed Programme*
- 21 - 23 Jun Semperoper Ballett *All Forsythe*
- 26 - 29 Jun Nederlands Dans Theater 1

Lilian Baylis Studio

- 25 - 26 Apr DeNada Dance Theatre *TORO: Beauty and the Bull* 3➡
- 27 - 28 Apr JV2 JV2 2018
- 9 May Step Change Studios *Fusion*
- 12 May Encore Dance Company *A 3rd Year*
- 19 - 20 May City Academy *Identity*
- 24 - 25 May Wild Card *Humanhood*
- 5 - 8 Jun Akram Khan Company *Portraits in Otherness*
- 14 - 15 Jun Alexandra Waierstall *And here we meet*
- 17 - 18 Jun London Studio Centre *Images Ballet 2018*

Peacock Theatre

Portugal Street, Kingsway, London WC2A 2HT

- 19 - 22 Apr London Children's Ballet *The Canterville Ghost*
- 26 - 28 Apr Phoenix Dance Theatre
Windrush: Movement of the people 4➡
- 1 - 19 May The Tap Pack
- 23 May - 1 Jul TriOperas



Old Vic Theatre

Waterloo Road, London SE1 8NB

www.oldvictheatre.com

0844 871 7628

21 April - 16 June World premiere of *Mood Music*
Ben Chaplin heads the cast of this sly, wry exploration of the dark side of the music industry by Joe Penhall, the writer of *Sunny Afternoon* and *Blue/Orange*.

7 July - 25 August *A Monster Calls*
On publication, *A Monster Calls* became a bestseller with children and adults alike with its dazzling insight into love, loss and healing. Suitable for ages 10+.

**PLEASE MAKE A
NOTE IN YOUR
DIARY!**

The Vic-Wells
Shakespeare
Birthday Party will
be held on Saturday
21st April 2018



The Vic-Wells Association

Founded in 1923 by Lilian Baylis CH

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