

Twelfth Night Party 2019 - Report by Liz Schafer



The guest of honour at the 2019 twelfth night party was Stephen Tompkinson who took the time between the matinee and evening performances of *A Christmas Carol* to visit us, propose the toast and to go round and talk to everyone present. Nickolas Grace, who taught Stephen at the Central School of Drama, reminded everyone that Central has a connection with the Old Vic because George Hall, the musician and actor, trained under Michel St Denis at the Old Vic school – and that school was based in the very rehearsal room where our party was being held. Hall later went on to become Director of Acting at Central for 25 years, and was known for his emphasis on freeing the voice.

Nickolas's introduction also mentioned that on one occasion he and Honor Blackman helped Stephen out at an art gallery opening by taking charge of his baby, Daisy. As she wouldn't stop crying, Honor Blackman and Nickolas calmed her down by dipping their fingers in the champagne and letting her suck them! So if Daisy has developed a taste for fine champagne, we know who to blame!

Stephen spoke of how much he enjoyed performing at the Old Vic, and the sense of history he felt when he first performed there and saw photos of previous star performers on the stairs. His father was so impressed he said "I can't believe you're working here, my son." Another moment when Stephen impressed his father was when he won man of the match in a charity cricket game at Old Trafford. Star performances at both the Old Vic and Old Trafford must be a unique achievement.

Although Stephen was a brilliant Scrooge, and is well known to some for *Ballykissangel*, I had to tell him that I still think *Drop the Dead Donkey* – in which he played an unscrupulous reporter – was amazing. He pointed out that doing the final section, which was always filmed on day the programme went out, to guarantee that the programme was really topical, was nerve wracking. The writers of *Drop the Dead Donkey*, Andy Hamilton and Guy Jenkin, went on to take the idea of risk taking sitcoms further in the semi improvised *Outnumbered*.

Stephen also mentioned that someone had said to him 'you perform at the Old Vic twice once on the way up and once on the way down!' but I think he reversed this as his first performance at the Old Vic was a bit of a 'down' – the not very well received *Cloaca* – whereas his performance in *A Christmas Carol* was very assuredly an 'up'! Stephen cut the Twelfth Night cake and then, appropriately for someone playing Scrooge, presented us all with humbugs!

Many thanks to those who provided the refreshments, to Yvonne Hickman who made the wonderful cake and to the Old Vic.



The "catering crew" included Yvonne Hickman, Ann Reavill, Meg Ranger, Ruth Jeayes and Jeanette White. They appear above, left to right, with part of the sumptuous spread.



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

Saturday 27th 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 £10.00

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]

James Ranger Retires

After 10 years as Chairman and 25 years as a member of the Vic-Wells committee James Ranger retired last year. At the last AGM he was thanked for his great contribution to the Vic-Wells and his stalwart work on behalf of the Association.

In response James commented, "As we move into our 96th year of the Association I wish the Vic-Wells every success as it moves towards its centenary in 2023".

Our President, Nickolas Grace says "My sincere thanks to James Ranger for being a marvellous Chairman of the Vic-Wells Association. His enthusiasm has remained undimmed, and with our Committee he has moved the Association into a brighter, more forward-looking organization. Together we have attracted a glamorous, distinguished and unforgettable group of guest speakers and cake-cutters! I thank him also for the special, high-quality wines he has provided for our gatherings! We wish him and Meg great happiness in another kind of retirement, but look forward to welcoming them back to many more Vic-Wells events."



Annette, with her daughter's dog, Philos

Annette Page: tribute to a ballerina

Report by Robin Wright

Following the death of Annette Page from motor neurone disease (MND) in December 2017, a tribute and fund-raiser was held in the Royal Opera House in March of this year.

This splendid tribute consisted of an introduction by the writer and journalist Sarah Crompton, followed by a film made by Lynn Wake a little while before Annette's death. In it, Annette spoke of her career and there was also archive footage of her magnificent dancing. A number of Royal Ballet dancers presented extracts from works with which she was associated - the opening solo from *The Firebird*, the Fanny Elssler solo from *La Fille mal gardée*, the *Romeo and Juliet* balcony scene and *The Merry Widow* pas de deux.

Ronald Hynd, her husband, spoke about Annette and included some amusing anecdotes. There was a presentation about this dreadful and incurable disease by Sally Light, Chief Executive of the Motor Neurone Disease Association.

The event closed with *Ever After* choreographed by Andrew McNicol and a photo montage whilst the Panorama from *The Sleeping Beauty* was played.

It was great to see many familiar faces from the dance world attending to honour Annette Page with a fitting tribute, supported by the Motor Neurone Disease Association.

The Vic-Wells Association Broadsheet

The committee is currently looking at the cost of posting and printing *The Broadsheet* to Vic-Wells members and it has been suggested that the newsletter could be sent to members electronically. We would like your opinion on this.

If you do not have an email address then a computer printed copy could be sent to you. Some members of the committee said they preferred receiving *The Broadsheet* through the post and like being able to touch and feel the printed paper. Some thought the way forward is to receive the newsletter by email.

Write or email The Editor (details on the back page) with your views on how **YOU** would like to receive *The Broadsheet*.



Inside the Vic-Wells - News and Views

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



The Vic-Wells is to donate £1,500 to support the Birmingham Royal Ballet *Dreams* project which gives young dancers a chance to take part in ballet performances. The project aligns with Lilian Baylis' vision to provide high-quality accessible dance and theatre. It also offers the chance for BRB to inspire and develop the next generation of talented dancers. In 2020, the young dancers will perform *Swan Lake* with company members in Birmingham and Plymouth. More details will be available later.



Nickolas Grace was asked to introduce the new 4K version of *Heat and Dust*, a film he made back in 1982, at the NFT. Watch out for it on general release. Nickolas thinks the new version 'looks wonderful' and it brought back memories of fantastic filming in India for 12 weeks (but also amoebic dysentery!) V-Ws President Nickolas also gave some Masterclasses in 19th Century Naturalism at Paul McCartney's LIPA in Liverpool. And, as a Fellow of the Royal Central School of Speech & Drama, he attended HRH Princess Alexandra's opening of the new North Block at Central in Swiss Cottage.



Opportunities to attend Rehearsals at Sadler's Wells are greatly appreciated by VWs member Joan Sheppard who says, "In February I saw the Pina Bausch rehearsal. And in March I attended the Balletboyz *Them/Us* rehearsal at Sadler's. I can only describe the experience as pure pleasure - watching such gorgeous bodies move with absolute precision. For £5 this is a marvellous opportunity to see these dance professionals in action. And it's great that so many rehearsals are now on offer. Thank you Vic-Wells!" Read more about VWs rehearsals on page 4.



Liz Schafer's new book *Theatre & Christianity* will be published on 6 April. The book argues that most productions of *Measure for Measure* do not take Isabella's faith seriously these days; it suggests that at the end of the play Isabella might be seen to be heading off to the convent to become the next Hildegard of Bingen; it looks at amateur performance in faith contexts concentrating on the Wintershall performances (but also mentioning Lilian Baylis's work at the Old Vic and Sadler's Wells); it then looks at offence and *Jerry Springer: the Opera*.



We are fortunate to have Sheila Dickie join us on the Vic-Wells Committee. Sheila is currently a Senior Lecturer in Dance History at Birkbeck College, University of London, and also a visiting lecturer in Early Dance at the Royal Academy of Dance. She was Education Officer at Sadler's Wells for 10 years and is currently a member of the committee of the European Association of Dance. She has danced professionally and ran her own dance school for 16 years. She still teaches dance to older people.



Jeanette White has retired from the Vic-Wells committee and we thank her for all her contributions over the years. "Jeanette was a faithful, committed member of the committee with an encyclopaedic knowledge of dancers!" says long term committee member and V-Ws party planner Ruth Jeayes. Jeanette White celebrated her 90th birthday at Sadler's Wells recently and remains a member of the Company of Elders, still dancing, and due to perform in the *Elixir Festival* there in June. We wish her many more dancing years.



Two-time Oscar winner Sally Field makes her London stage debut in a major revival of *All My Sons* this month. Field stars alongside Bill Pullman, Colin Morgan and Jenna Coleman in the revival of Arthur Miller's masterful 1947 story of suburban sadness, guilt and the failure of the American dream. The play follows a revival of *The American Clock* as part of an Arthur Miller double-Bill at the Old Vic. *All My Sons* runs at the Old Vic from April 15 - June 8. The show will also be broadcast live in cinemas on May 14.



A visit to "London's oldest new theatre" - The Alexandra Palace Theatre - is being considered by the Vic-Wells committee for our next outing. Watch this space...

And we are organising a tour of the Royal Central School of Drama followed by an evening performance by Steven Sondheim's *Into The Woods*. Details to follow.

And finally... thank you to V-Ws Member Jan Golding from Orpington who sent in a "very old" Vic-Wells Association badge which will be added to the collection mentioned on page 6.

Vic-Wells Rehearsal Opportunities

More rehearsals have been on offer to Vic-Wells members recently.

Richard Reavill outlines what to expect if you sign up to attend.

We are fortunate that Sadler's Wells have offered us invitations to rehearsals four times between late January and early March. There has been a dearth of rehearsals for many months, so I hope this represents a change which will continue. Of course, it is a decision of the directors of the visiting companies whether to open their final rehearsal to guests, usually drawn from groups that, in one way or another, support the company. They may be reluctant to present the show to an invited audience if work on it is still needed. Also, the policy of the theatre management may not be to invite guests to rehearsals. For example, though we support the Old Vic in many ways, and they are helpful to us in providing accommodation for our parties, we have never been offered a preview of their new productions, at least not in my time with Vic-Wells. Rehearsals are generally at the Sadler's Wells theatre, but occasionally, as for the recent "Tango Fire" programme, at the Peacock. So for those members who have joined recently, and for those who have just started to come to rehearsals, here is a short guide.

Final Rehearsal

The final (or "dress") rehearsal is usually in the evening of the day before the "first night", but may be in the afternoon of the first night. For some shows, dance for example, the rehearsal may not be in costume, or may be only partly in costume. This is because the cost of costumes is often high, and performers reduce wear by appearing in them only when necessary. Even so, some dancers want to don the costume to get used to performing in it, particularly if it is heavy, complex, or has long dangling bits which need manipulation. The rehearsal may be no different from a performance, and sometimes with a popular heavily booked show, the company may decide to upgrade the rehearsal to a performance for guests. Companies often visit Sadler's Wells with pre-rehearsed productions, or even pre-performed shows which have been staged at other theatres. Then the rehearsal may just be one of checking "placement", the fitting of the show, and the performers' moves, to a different stage. However, the change of theatre may necessitate some technical changes, for example with the lighting. This means the rehearsal may have components of "technical rehearsal" superimposed.

Run-through

Usually the rehearsal is a "run-through" of the show, but we can never be sure of this, as there may be some particular aspect of the show which the director wants to check or revise. Occasionally, the company rehearses an item from the current repertory, or even some original material intended for a future show. Not all companies hold open rehearsals, and some only invite members of their own "Friends", a term used for their support clubs. Unfortunately Birmingham Royal Ballet invite only their Friends for the one open rehearsal they hold when they visit Sadler's Wells. This is surprising as BRB was based at the Wells as the Sadler's Wells Theatre Ballet immediately before its move to Birmingham. As some members of the Vic-Wells committee are also Friends of BRB, it is sometimes possible to arrange for a small number of other Vic-Wellsians to attend as guests.

Vic-Wells

As Sadler's Wells is primarily a "receiving house" (a theatre which hosts touring productions), and as the Wells management may not know the intentions of a visiting company much before it arrives, we often have news of a rehearsal at short notice. This means that it is only possible to inform members on our e-mail list. If you are not on the list, and might like to attend a rehearsal, please contact me, and I will add your name to the list.

We ask for a donation of £5 for each rehearsal, payable to the Vic-Wells committee member present in the foyer, usually me. Currently, I have to give my contact at the theatre a list of names of those attending a rehearsal. Since the foyer is often crowded, and I might not know all our attending members, or they do not recognise me, establishing contact may be difficult. It is important that members pay the modest £5, as I send our Treasurer a cheque according to the numbers present. Perhaps the adoption of a "gilet jaunes" uniform, (wearing a high visibility jacket), might help, but a Vic-Wells Association badge is the only possibility. Sometimes the fee may be higher if we need to match that of other groups, such as the Friends of the visiting company. In these cases, the money goes to the company concerned, not to Vic-Wells



Richard Reavill

Variable Feast

So rehearsals are a variable feast, and pot luck is on the cards if you can cope with multiple mixed metaphors. The Wells may issue numbered seats, or tickets for free seating in a specific area of the auditorium. Attendants may just point you in the right direction. The rehearsal may be very short or very long, less than an hour, or more than three hours, as was the recent "Bon Voyage, Bob". The sound accompaniment may include the clicking of the cameras of photographers parked in the stalls. Dancers may "mark" their roles, and appear in T shirts and track suits. Stops and starts may occur if something has to be adjusted, or a problem sorted. Strange lighting effects can occur if aspects of the technical rehearsal are concurrent. However, it can be fascinating to watch the final construction of the work that will be the next performance. But if it is a performance you want, with the programme, the interval drinks or ice-cream, and the pre-booked numbered seat, the Box Office is in the foyer!

Richard Alston Dance Company

Richard Reavill asks why the dance company is closing and reviews their recent performance at Sadler's Wells

In March this year, I attended a performance by the Richard Alston Dance Company, in what will be its penultimate appearance at Sadler's Wells. The company will be disbanded next year, which is a great shame, as the programme was the most enjoyable evening of modern dance I have experienced in a very long time.

The first piece, *Detour*, is by Martin Lawrence, Alston's Associate Choreographer, to two percussion pieces, the first for marimba and the second for percussion. Athletically danced, this speedy piece built to an exhilarating final septet. The second part of the programme was given over to a mini-retrospective of Alston's earlier work, four short excerpts of works from 2000, 2001, 2004 and 2018 under the title *Quartermark*. These showed how strongly the choreography is developed from the music, in these cases by Handel, Monteverdi, Ravel and Bach. This was followed by *Proverb*, a work to music of the same name by Steve Reich. This was made by Alston for the 70th birthday of the composer, and revived for the choreographer's own 70th birthday. Finally, the "hit" of the evening, *Brahms Hungarian*, a piece to Brahms' *Hungarian Dances for Piano*, duet originally, but later for single piano. The music was played brilliantly on stage by Jason Ridgway, though the piano sounded rather tinny to me. Was it amplified? Again the choreography mirrors the music with its elements of gipsy melodies and Hungarian folk-song; sometimes grand, sometimes boisterous, often subtle and delicate.



Richard Alston CBE

Photo: Hugo Glendinning



Brahms Hungarian

The dancers were, without exception, excellent. Elly Braund and Nicholas Shikkis stood out in *Detour*, and Joshua Harriette in *From Shimmer*, one of the four items in *Quartermark*. Jason Tucker and Ellen Yilma caught my eye in *Proverb*. All nine dancers in *Brahms Hungarian* were a delight.

So, why is the company closing? The Alston Company is based at The Place, and is funded as part of the activities of that creative centre of modern dance. The Arts Council of England (ACE) apparently halved its grant which funds The Place and Alston jointly. Without enough money to keep both going, Alston felt he had no choice but to close the company. Though ACE is under financial pressure, there is much that it still funds that is far inferior to Alston's work. So, what is the explanation? Is it ageism, (Alston is turning 70)? Is it just that Alston is London based, though the company tours extensively, and ACE is under pressure to have more dance generated outside London? Is it merely the usual bureaucratic ineptness?

There is some support for that theory, as Alston has just been knighted at the same time as his company is forced to close. A mixed message, perhaps, with the ACE secure in its insulated bubble, and either unaware of what is happening outside, or indifferent to it. Maybe it had to give way for something more in tune with whatever the current piece of political correctness is at ACE. Does the obvious enjoyment and appreciation shown by the audiences imply that Alston's work is no longer considered radical enough? Whatever happened to the policy of supporting excellence?

Sadly, the bad deed is done, and government organizations never have the courage to admit a mistake has been made. Such decisions should be made on the basis of the quality of the work, and with *Brahms Hungarian* Alston shows that he is in top form. I hope he will continue to create dance. He could even try something for one of the classical companies. His recent work is close to much of the lighter abstract classical repertory.

"The Arts Council of England is secure in its insulated bubble"

Health Help and Advice for Performers

Christine Kendell reports on the British Association For Performing Arts Medicine (BAPAM), a non-profit organisation that offers advice and help to performers with health problems

BAPAM's beginnings were in 1984 at the Royal Free Hospital, with a clinic for musicians set up by pharmacologist Ian James. Mr James then formed the Elmdon Trust to research this subject focussing especially on the relationship between physical problems and performance anxiety. The organisation became the British Performing Arts Medicine Trust, and later, BAPAM.

It is important for a performer to see a medical practitioner who understands his or her particular needs; general physiotherapy is unlikely to be completely appropriate for an injured dancer, for instance. It is equally important to be diagnosed and treated quickly, as continuing to practise and perform risks aggravating the problem. NHS waiting lists are long, and private treatment is beyond the means of most freelancers.

Most people who consult BAPAM are musicians, but their services are open to anyone who works professionally in, or is a student of, any of the performing arts.

The process is simple; after registering as a client, one can make an appointment to see a specialist practitioner for advice. Clinics are held in London and other large cities such as Cardiff and Glasgow. It may be necessary to have tests or treatment of some kind, which could take place at BAPAM or at an NHS or private hospital. If a client chooses to see a private practitioner, there is information available on sources of financial help; however, some practitioners offer a reduced rate to BAPAM clients.

BAPAM has an extensive list of practitioners. Therapies available include osteopathy, physiotherapy, psychology, hand therapy, Alexander Technique and Pilates. Some physiotherapists specialise in voice problems, and clients can also be referred to a voice coach for vocal rehab. There is also more generalised information available. BAPAM produces several fact sheets covering subjects such as warm-up exercises for musicians, looking after yourself on tour, sensible drinking, looking after your hearing (aimed at musicians), psychological self-care and performance anxiety.

The BBC radio newsreader Zeb Soanes turned to BAPAM for advice a few years ago when he suffered a voice disorder which was diagnosed as a paralysed vocal fold. This is a distressing condition – the throat feels constricted and it is very difficult to project the voice - which has a significant emotional impact, and for a professional voice user there is the added anxiety about the effect on their career. After having some medical tests, Zeb saw BAPAM's voice coach Ian MacDonald. He also had treatment from Jacob Lieberman, an osteopath who specialises in vocal problems. Zeb, who has spoken about his experience several times in interviews, made a full recovery and was able to return to work.

Those who use BAPAM's services have reason to be grateful, but the health professionals also get a lot out of their work there. A retired consultant, who volunteers for BAPAM as a general physician, says that he enjoys the variety of patients' problems he sees; his patients range from trapeze artists to dervish flute players. Doctors and consultants also like learning from each other and finding out about therapies outside their own discipline; to give one example, the Alexander Technique can be of help with musculo-skeletal problems. And, as one of them says, it's great fun.



When working with a pupil, Alexander was concerned with the total distribution of energy in the body throughout the lesson

'Films, paintings, playbills etc.'

Professor Liz Schafer delves into the Vic-Wells Association's extraordinary collections

A standard item on the Vic-Wells Association (VWA) accounts 'Films, paintings, playbills etc.' has always piqued my interest (especially the 'etc.'). I also recently realised that my office at Royal Holloway has quite a lot of Vic-Wells 'etc.' in it and is fast becoming something of a VWA archive. So I have begun sorting through and ordering some of that material including old copies of the VWA Newsletter. And I think some answers to my questions about 'etc.' may lie there, particularly in the reports of events in 1982 when the Old Vic theatre was sold to Ed Mirvish. At that point in time Ruth Jeayes, who nobly does so much to organise the VWA parties, was the Association's Honorary Librarian and oversaw one VWA library housed at the Old Vic and another one at Sadler's Wells.

The libraries were open from 6-8 most evenings when there were performances and it was staffed by VWA volunteers. Once Ed Mirvish bought the Old Vic he was very positive about the VWA, and talked about 'offering reduced prices and special marketing schemes to its members' (VWA Newsletter September/ October 1982 p.3); however, it was clear that everything would need to be moved from the Old Vic theatre building given that Mirvish was planning a major refurbishment. So the Old Vic library had to move.

The 'library' did not consist solely of books. VWA historian Reginald P. Mander (NOT to be confused with Raymond Mander of Mander and Mitchenson fame) had for many years been collecting posters, clippings etc. for the VWA, publishing requests for donations in the VWA Newsletter so that runs of, for example, programmes would be more complete. At the AGM in 1982, the VWA voted on what to do with the Old Vic Library and it was agreed 'with one abstention, that the Library should be transferred to the British Theatre Museum' (VWA Newsletter November/ December 1982 p.5). So 88 boxes full of scrapbooks, cuttings collections, production photographs, review clippings, signed photographs of great stars and playbills went to the Theatre Museum. There was material going back to Samuel Phelps and Sadler's Wells from 1846; there were annual reports from 1897; programmes from the Royal Victoria Coffee Music Hall from 1881. All in all it was an extraordinary collection.

"There was material going back to Samuel Phelps and Sadler's Wells from 1846"

No films or paintings were listed but I do know that the VWA owned one very significant film - Leslie Gordon's astonishing colour film made during dress rehearsals for the opera and ballet during 1936-8 and this was deposited with the National Film Archive (VWA Newsletter January/ February 1983 p.7) at the British Film Institute. Some footage from this film, showing a brief glimpse of Ninette de Valois dancing the role of Webster in *The Wedding Bouquet*, was included in the 'Invitation to the Ballet' exhibition in 2010-11.



Blythe House, home of the V&A Archive

For many years the VWA material has been housed at the V&A depository Blythe House, Kensington. This Edwardian Baroque building, which has often featured in location shooting for films and television programmes, opened in 1903 as the Headquarters of the Post Office Savings Bank and it currently houses collections from the V&A, the Science Museum and the British Museum. But all that is about to change. The government is setting up a £25m collections and research centre in the former Olympic Broadcasting Centre, just ten minute's walk from the V&A's new cultural quarter at Stratford Waterfront, and this is all due to open in 2023. So the VWA 'library' will be moving to V&A East.

But I'm still wondering where the 'pictures' might be...

To be continued...

Rehearsing *Frankenstein*

*New to the world of ballet, Michael Ellison describes his experience of watching the rehearsal of *Frankenstein* at the Royal Opera House... a ballet described by one newspaper critic as "a monster hash"*

Being something of a ballet virgin and thanks to the generosity of my friends, I found myself at the Royal Opera House on a March Monday morning for the dress rehearsal of *Frankenstein*. It seems that different performers can take the dress rehearsals rather than the actual cast, possibly for the "Powers that Be" to assess their talent and charisma before an audience or simply, as in opera, the roles are so strenuous the stars have to reserve their energies - whatever - these were first class dancers.

Expecting tutus and a bit of male padding, I was dazzled by the stunning costumes worn by both the male and female dancers. Lowell Liebermann has composed a symphonic score with filmic qualities that is lyrical and dramatic. The straightforward choreography of Liam Scarlett moved the story of tragedy and horror forward with some very beautiful moments. The sets, created by John McFarlane, were magnificent, particularly the anatomy theatre where Frankenstein creates his monster with the aid of machinery descending from the flies and an electronic devise with flashing lights and belching smoke.

If Mary Shelley's gothic horror novel has never been read, and I suspect this is true of many (self included), most know it from James Whale's 1931 classic, starring Boris Karloff as the monster. I was told that the ballet follows the book with far greater accuracy. This may account for a couple of scenes that, in retrospect, seemed irrelevant but I remained enthralled for nearly 3 hours by the whole concept and the artistry of the performers. Nehemiah Kish, as the monster, gave a performance that was tragic and moving in his thwarted desire to be loved by his creator, Victor Frankenstein. Rejected, he turns to revenge, killing Victor's bride after playing with her like a cat with a bird, dancing with cynical courtesy and animal savagery, creating a real sense of terror.



Steven McRae and Frederico Bonelli in *Frankenstein*

Photo: Tristram Kenton

The morning spent watching this rehearsal was an education in an art form I little understood. I shall now be booking a seat at Sadler's Wells...

COMING SOON



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

www.sadlerswells.com

Main Theatre

Stills from Sadler's Wells website used with permission

- 24 - 25 Apr Anne Teresa De Keersmaeker, Jean-Guihen Queyras & Rosas - *Mitten wir im Leben sind / Bach6Cellosuiten*
- 27 - 28 Apr Israel Galván - *La Fiesta*
- 3 - 5 May Breakin' Convention 2019 - International Festival of Hip Hop Dance Theatre
- 6 May *Yuli - The Carlos Acosta Story* (film) 1 ➔
- 7 May English National Ballet - 2019 Emerging Dancer
- 9 - 11 Mar Yang Liping - *Rite of Spring*
- 14 - 18 May Rambert - McGregor/Motin/Shechter
- 24 - 25 May TAO Dance Theater - 4 & 9
- 29 May - 8 June San Francisco Ballet 2 ➔
- Programme A - Shostakovich Trilogy (29 & 30 May, 2 June)
Programme B - Liang/Marston/Pita (31 May & 1 June)
Programme C - Welch/Scarlett/Peck (5 & 8 June)
Programme D - McIntyre/Wheeldon/Dawson (6 & 7 June)

- 20 - 22 Jun *Somnium: A Dancer's Dream*
- 25 - 26 Jun Birmingham Royal Ballet - [Un]leashed
- 28 - 29 Jun Birmingham Royal Ballet - *Hobson's Choice*
- 2 - 7 Jul Ballet Flamenco Sara Baras - *Sombras* 3 ➔

Lilian Baylis Studio

- 24 - 25 Apr Nora Invites Deborah Hay - *Where Home Is*
- 26 - 27 Apr JV2 2019
- 9 May Wild Card: Keira Martin
- 23 - 24 May Project O - *Voodoo*
- 6 - 7 Jun Wild Card: Stefan Jovanović - *Constellations*
- 14 - 16 Jun Elixir Extracts Festival
- 18 - 19 Jun London Studio Centre - Images Ballet Company 2019

Peacock Theatre

Portugal Street, Kingsway, London WC2A 2HT

- 16 - 27 Apr ENB & ENB Ballet School - *My First Ballet: Sleeping Beauty*
- 30 Apr - 18 May INALA - Soweto Gospel Choir 4 ➔
- 21 May - 16 Jun Beats on Pointe - Masters of Choreography
- 27 - 28 Jun Phoenix Dance Theatre - *The Rite of Spring / Left Unseen*



Old Vic Theatre

Waterloo Road, London SE1 8NB

www.oldvictheatre.com

0844 871 7628

15 April - 8 June Arthur Miller's *All My Sons*
America, 1947. Despite hard choices and even harder knocks, Joe and Kate Keller are a success story. But nothing lasts forever and their contented lives are about to shatter. Jeremy Herrin directs Sally Field and Bill Pullman.

17 June - 10 August Noël Coward's *Present Laughter*
Matthew Warchus directs Andrew Scott in Noël Coward's provocative comedy. The cast also includes Luke Thallon, Sophie Thompson, Suzie Toase and Indira Varma.

MAKE A NOTE!

The Vic-Wells
Shakespeare
Birthday party will
be held on Saturday,
April 27th 2019.
Further details on
front page.



The Vic-Wells Association

Founded in 1923 by Lilian Baylis CH

Acting Chairman:
Mr. Richard Reavill
7 Nuns Acre
Goring
READING RG8 9BE
0149 1872574
vicwells@tiscali.co.uk

Secretary:
Mr. Robin Wright
2 Henry de Greys Close
Grays RM17 5GH
01375 398368
robinwright594@btinternet.com

Membership Secretary:
Professor Liz Schafer
372 Stroude Road
Virginia Water
GU25 4DB
0134 484 2836
e.schafer@rhul.ac.uk

Treasurer:
Mr. Neville C Taylor
128 Gloucester Terrace
London W2 6HP
020 7262 5898
neville.taylor@homecall.co.uk

Broadsheet Editor:
Mrs Marjory Agha
18 Pembroke Road
Kensington
London W8 6NT
0774 684 7126
vwbroadsheet@hotmail.co.uk

Copy deadline for
the next issue of
The Broadsheet is
**SATURDAY,
8th JUNE 2019**
Items or letters
for publication
should be sent to
The Editor
by this date.