



Happy New Year!
From our new President
Nicholas Grace



Robert Helpmann book - Request for Support



Robert Helpmann as Albrecht in *Giselle*

Photo: Baron - by kind permission of the RAD

As a companion volume to the highly acclaimed *Ninette de Valois: Adventurous Traditionalist* (2012), Dance Books are planning to bring out a new title, *Robert Helpmann: the Many Faces of a Theatrical Dynamo*, edited by Vic-Wells members Anna Meadmore and Richard Cave, for publication in 2018. The volume comprises some twenty items covering the range of Helpmann's activities, a DVD of recorded performance work, an array of appendices and a Filmography. The intention is that, like the book on de Valois, it should be an archival and scholarly resource but also be highly accessible to the general reader. The editors' wish is to accompany the text with as wide a range of photographs as possible. Since the project began, the late Kathrine Sorley Walker's personal collection of images of Helpmann (many not included in her own book on RH; and many hitherto unseen) has been donated to the V&A's Theatre Collections. To include as many of these as can feasibly be linked to the chapters and panel discussions would make the volume equally a visual archival resource for readers. It is proposed that over sixty images be included, most from the V&A and some from Australian collections; but the exact number to be included will depend on whether the appropriate funding can be acquired. The cost of so many newly photographed materials will be in the region of £5000 to £6000. To date a generous donation from the Consortium for Drama and

Media in Higher Education has been received, but we are seeking further contributions to ensure as many photographs as possible can be included in the book.

At the last committee meeting of the Vic-Wells Association (4 December) it was agreed by the committee that the Association would fund the cost of producing the

*"Your contributions,
however modest, would
be gratefully received"*



The Vic-Wells Association's Traditional 12th Night Party

will be held on Saturday 6th January 2018
from 5.00pm to 6.30pm at The Old Vic.

£7.50 for Members and £10.00 for Non-Members

Please write for tickets with your 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]**

hour-long DVD that will accompany the Helpmann publication. The editors are extremely grateful for the support of the Association – some readers may recall that the committee also funded the re-creation of two remarkable masks from the W. B. Yeats/de Valois collaboration, *The King of the Great Clock Tower* (1934). This dance-drama was reconstructed by Richard Cave, and performed during the de Valois Conference of 2011 at The Royal Ballet School; it was also filmed, and can be seen on the DVD that accompanied the resulting book (detailed at the start of this article). The ‘Vic-Wells’ masks are now part of The Royal Ballet School Special Collections.

If you feel able to contribute a sum to the cost of photographs for the forthcoming Dance Books publication -

Robert Helpmann: the Many Faces of a Theatrical Dynamo

please send a cheque, made out to Anna Meadmore, to her home address: 66 Palace Road SW2 3JX.

Please ensure you provide your name and a contact telephone number or email address, so that safe receipt can be properly recorded and acknowledged.

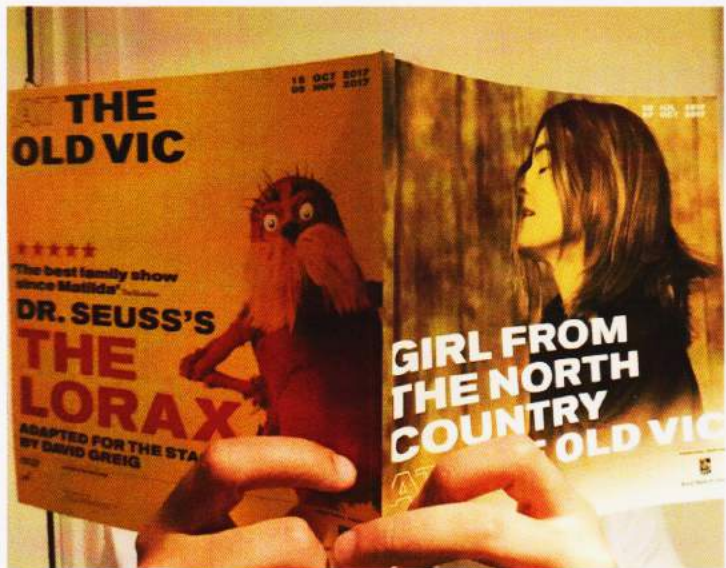
Theatre Programmes under scrutiny

Marjory Agha complains that programmes reveal practically no (interesting) information about actors whatsoever

Why do many of today’s theatre programmes make such an unsatisfactory read? Those anticipatory few moments, just before curtain up, is the perfect time to briefly dip into the programme to find out a little information about the actors who are about to perform before us. What do we find? Glossy advertisements, a bit about the theatre, a look at the background of the play and playwright (for digesting later when we get home) and a list, and it is *just* a list, of the previous productions the actors have been in.

I know actors never want to reveal their age (fair enough). I understand the sensitivities around ethnicity. But what’s wrong with mentioning *where* (no need to state *when*) an actor trained? How an actor tackles and portrays a character has a lot to do with their background, life experiences and training. And a window into that aspect of their lives only serves to enhance our enjoyment of their performance.

I recently saw *Girl from the North Country* at the Old Vic and, not being familiar with the majority of the cast, I thought the programme would enlighten me. Not so. Just a dry list of their previous theatre appearances. It was really annoying to have to google the actors names when I got home to find out anything about them – and then fascinating to discover that the show stealing Sheila Atim, with her achingly soulful voice and command of the stage was a Vogue model aged 18, didn’t go to Drama School, but studied biophysical science at Kings College London - and was still only 26! And in the same production Shirley Henderson’s mesmerising, yet confusing depiction of a woman in the grips of dementia failed to ring true – she looked too young and sprightly for this role. Misdirected or miscast? Back to google for some interesting insights about this well respected Scottish actress.



As Rupert Christiansen, writing some time ago in *The Telegraph* commented, “West End theatre programmes are pricey and pathetic. Plays merit a bare list of who has done what... Can someone please apply a little more imagination to the project?”

As he is appointed President of the Association, Nickolas Grace writes:

“As a schoolboy I went regularly to both the Old Vic and Sadler’s Wells. As a young actor, it was a thrill to appear in Christopher Fry’s last play “A Yard of Sun”, at the Old Vic in 1970. Equally exciting to make my operetta debut in “The Mikado” at Sadler’s Wells in 1983. Since then I have been lucky enough to perform numerous times at both theatres, and attended my first Vic-Wells celebration in 1979.

I’m honoured to be invited to become President of the Association, following in the footsteps of the great director, Wendy Toye, and will endeavour to maintain the Lillian Baylis link between the two theatres.”

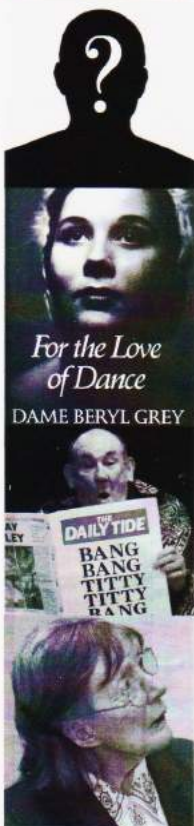
Inside the Vic-Wells – News and Views

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



Nickolas Grace - has agreed to take on the role of President of the Vic-Wells Association. As Vice-Chair Nickolas has worked tirelessly on behalf of our organisation always managing to secure celebrated, interesting and talented 'special guests' to attend the VWs twice-yearly parties. Chairman James Ranger, speaking for the Association, thanks him for all he does for the Vic-Wells, welcomes him on board in his new role and looks forward to working with him in the future.

Tickets - are selling fast for the next Vic-Wells *Twelfth Night Party*, reports party organiser Ruth Jeayes. "This year we are once again having the party in the Old Vic Third Floor Bar area which is superb for serving both drink and food", says Ruth. See page 1 for details of how to get your tickets for this historical occasion. Don't delay... do it today!



James Ranger – Vic-Wells' Chairman, reports that following the election of our Vice-President Nickolas Grace to the role of President, we are now seeking a new Vice-President. "A strong potential candidate has been approached", says James. Watch this space!

Beryl Grey – will be signing copies of her autobiography (see review on page 7) at the VWs *Twelfth Night Party* on 6th January. Dame Beryl, who celebrated her ninetieth birthday last year joined the Vic-Wells School as a scholarship student aged 10 and was just fourteen when she joined the Sadler's Wells Ballet in 1941. She danced her first Odette/Odile in *Swan Lake* on her fifteenth birthday. Make sure you get your signed copy!

Pravda – the play by Howard Breton and David Hare, premiered at the National Theatre in 1985 and revived at Chichester in 2006 was recently performed by the Tower Theatre Company (the only full-time non-professional company in central London) to favourable reviews. Our own VWs member Bill Boyd (pictured) was praised for his "authentic voice and speech".

The Company of Elders – are looking to recruit more MEN, having recently just lost two, says VWs committee member Jeanette White. The company have been rehearsing again with Seeta Patel who did a beautiful solo in the Darbar Festival. *The Company of Elders* is Sadler's Wells Creative Learning department's resident over-60s performance company, proving that it's never too late to start dancing!



Treasurer – Neville Taylor at the recent AGM reported that the accounts of the Vic-Wells Association still maintain a healthy balance although the liquid assets fell again this year. The main reason for this being the continuing poor dividends from Barclays. However your Committee is pleased to be able to fund the DVD to accompany the Helpmann book announced in this issue.



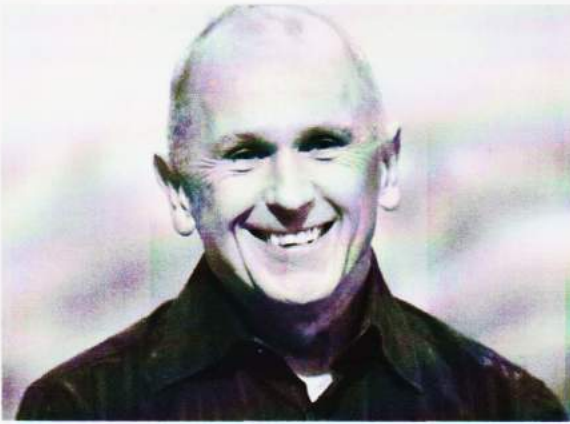
Simon Russell Beale – past President of VWs, attended a Q&A session at the W&SW London branch of Equity. He said it was, "a great English teacher" who told him, "Shakespeare's for you" who sparked his interest in theatre and at 17 he played King Lear in the School play. He spoke at length about his long career and how he feels privileged to have played almost every Shakespearian role he wanted to – but that he would love to re-visit *Macbeth*!

Vic-Wells
Outings

Outings in 2018 – so far mooted is an outing to the *Opera: Power Passion and Politics* exhibition at the V&A, a visit to the Design Centre in Kensington and a tour of the Royal Albert Hall. No final decision yet. Have a word with any member of the VWs committee if you have any other outing ideas or would like to organise an outing on behalf of the association.

Vic-Wells AGM: Wayne Sleep

Liz Schafer reports on Nickolas Grace's interview with Wayne Sleep following the Vic-Wells AGM



The guest speaker at Vic-Wells AGM in November 2017 was Wayne Sleep who answered the questions posed by new President, Nickolas Grace, at around a hundred miles an hour! Wayne veered this way and that, forwards in time and then back again, finally landing precisely on the right spot. The whole interview was dazzling and full of pizzazz. It reminded me of the first saw time I saw Wayne dance, in *Elite Syncopations* (circa 1980). Wayne's energy and verve knocked everyone for six, even where I was seated, up at the back of the gods.

Wayne claimed he would never have been accepted into the Royal Ballet School if he and his mum hadn't bought an overnight sleeper return for the audition because they couldn't afford an overnight stay in London. Had they stayed overnight, Wayne's wrist would have been

measured and the likelihood of him being 'too short' would have lost him the Leverhulme scholarship he had been awarded. A real life Billy Elliott – Lee Hall based some of the plot on Wayne's 1996 biography

Precious Little Sleep – Wayne subsequently carved out a virtuoso career making a virtue of being a short, but extraordinary, dancer. He often partnered tall women, including Princess Diana in the very famous 'Uptown Girl' dance at the Royal Opera House in 1985. On that occasion Nickolas Grace was in the wings, having just

There was a period when no one at Covent Garden would speak to him as he'd gone 'commercial'

performed Sir Joseph

Porter's 'Ruler of the Queen's Navee' from *HMS Pinafore*, and Princess Diana whispered "Wish me luck!" as she passed by him to go on stage.



Princess Diana and Wayne Sleep dance to Billy Joel's *Uptown Girl*

Nickolas knew Wayne well from the time when the RSC were at the Aldwych. Sir Kenneth Macmillan had come to see the musical version of *The Comedy of Errors* when the RSC were at the Aldwych Theatre, and he invited the RSC actors to come and watch his dancers rehearsing up the road at Covent Garden, while dancers were encouraged to walk down the road to the Aldwych and watch the acting there. Nick suggested he and Wayne were two of the few performers to take advantage of this opportunity. Wayne's great achievement in crossing over from dance into acting links him in my mind with the ultimate crossover dancer, Robert Helpmann. But acting proved risky when on one memorable occasion, playing Ariel, Wayne watched in horror as the set caught fire during his

'three men of sin ...' speech, which he had to deliver from up a tree. Stewards got the audience to leave the auditorium - it was Regent's Park – but Wayne was left for ages stuck up his tree watching the fire spread.

Wayne was asked if he had any regrets. His answer was 'yes'. He'd kept his mouth shut sometimes when he was rooting for people who couldn't speak out. And yet Wayne has done so much to create new opportunities, especially for dancers, to open doors, especially through *Dash* in all its myriad of manifestations of ballet, jazz contemporary and tap. There was a period when no one at Covent Garden would speak to him, as he'd gone 'commercial'. But he related that Ninette de Valois approved of his work; and of his making money; and of his *spending* it.

Next year Wayne will be 70 and there is talk of a retrospective - but how would you select what to look back at from all Wayne's astonishing work?



Wayne Sleep with Ninette de Valois

For the Love of Dance: Dame Beryl Grey

Anna Meadmore reviews Dame Beryl Grey's autobiography

Dame Beryl Grey's much-anticipated autobiography, aptly entitled *For the Love of Dance* (Oberon Books, 2017), provides a detailed personal account of her long and truly remarkable career. Based on her own diaries and correspondence, the book contains real gems of information for the ballet historian, rare insights into the making of a great ballerina, and many flashes of personal wit and wisdom. Dame Beryl, who celebrated her ninetieth birthday last year, occupies a unique position in the world of ballet. She was a pioneering ballerina during the founding years of The Royal Ballet, having joined the (then) Vic-Wells School as a scholarship student, aged ten. She describes many instances of Ninette de Valois' detailed management of her development: sending her to a physiotherapist to resolve the problem of 'hammer toes', and asking her parents to arrange for a dentist to straighten her teeth. While she appreciated this attention, she was 'very much in awe of Madam and frightened by her outbursts of rage.' What young Beryl could not recognize at the time, she notes poignantly, 'was that she was really fond of me.' It is this fascinating combination of clear memory and honest reflection that makes Beryl Grey's autobiography such an interesting read.

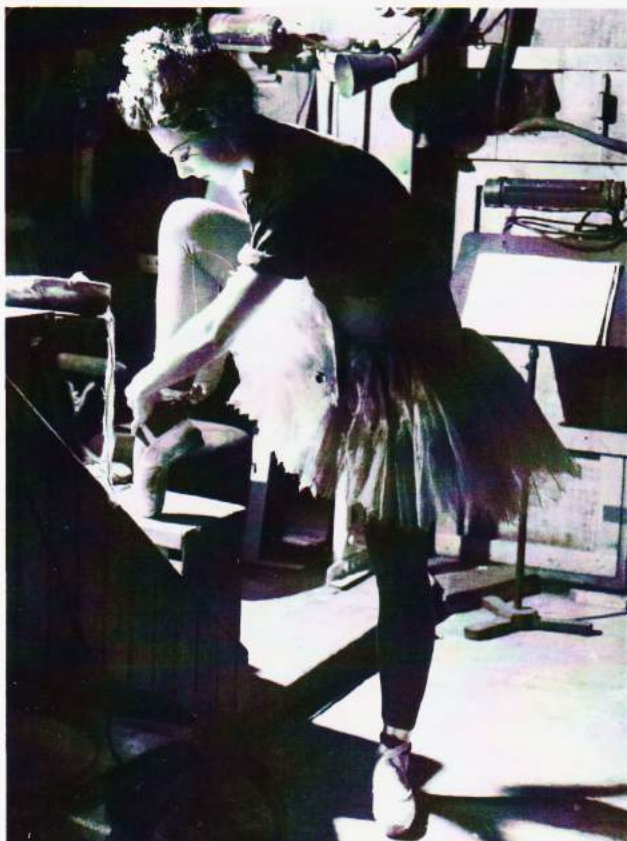


Photo: P A Reuter © PA Images.
Photoprint from The Royal Ballet School Special Collections

De Valois' wishes to protect her young prodigy from the pressures of performing too soon were disrupted by the outbreak of World War Two. As a result, Grey (*née* Groom, until Madam decided upon her stage name) was just fourteen when she joined the Sadler's Wells Ballet in 1941. As she wryly observes: 'I had been thrust into a complex group of ambitious young dancers, many of whom must have greatly resented me.' Indeed, she famously danced her first *Odette/Odile* in *Swan Lake* on her fifteenth birthday, 11 June 1942, supported by the Company's great star, Robert Helpmann - whom Grey describes as 'knowing exactly what he wished to achieve and how to go about it.'

In the magnificent post-war 1946 production of *The Sleeping Beauty*, Beryl Grey was to become The Royal Ballet's definitive Lilac Fairy. She appeared in the role on the occasion of the grand re-opening of the Royal Opera House after the war, and on the Company's legendary first night at the Metropolitan Opera House in New York in 1949. She remembers 'the stifling heat' in the theatre, which meant 'our make-up melted as we tried to put it on'; but also 'the uplifting, thrilling atmosphere coming from the audience'. Grey's expansive personality seems to have reached over the footlights, and she writes warmly of the many ballet devotees on both sides of the Atlantic who became her lifelong personal friends. Her marriage in July 1950 to the renowned Swedish osteopath, Dr Sven Svenson, further widened her horizons, as did the arrival of their son, Ingvar, in 1954. Grey's book is infused with the strength she drew from her family; her happy partnership with Sven was to last for almost sixty years, until his death at the age of one hundred.

In a chapter entitled 'Striking Out On My Own', Grey writes candidly of the 'tussle I had between home and career', and about how upsetting it was to resign from The Royal Ballet and 'cut the umbilical thread'. However, soon after embarking on her international freelance career, Grey became the first English dancer to perform in the Soviet Union (1957-58), an extraordinary episode that she allows may have let 'a chink of light through the Iron Curtain'. Her guest appearances in South America, Southern Africa, Japan, Hong Kong and China are also documented, as is the wider historical context of her travels; in November 1963 she was between Acts II and III of *Swan Lake* in Johannesburg when the theatre director brought her the horrific news of President Kennedy's assassination.



Postcard, undated

The second half of Dame Beryl's autobiography is largely devoted to her life as the Artistic Director of London Festival Ballet from 1968 to 1979. During this intensely busy period - coordinating an astonishing number of international tours and high-profile guest artists - she completely reinvigorated the Company, and raised its standards of performance and production

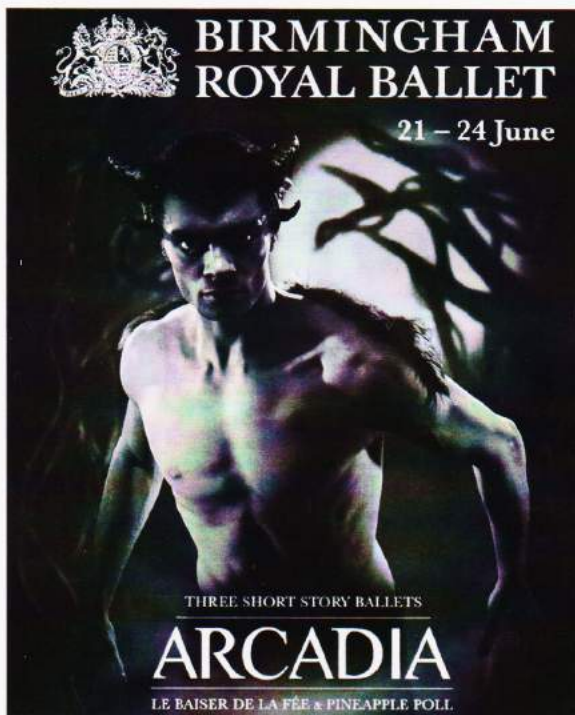
– perhaps most notably inviting Mary Skeaping to mount her authoritative version of *Giselle* in 1971, and Rudolf Nureyev to create his opulent *Romeo & Juliet* in 1977. Much media attention has already been given to the sections of Grey's book where she traces her turbulent working relationship with Nureyev, but I found the 'secondary' characters in these stories equally fascinating. Grey offers a quietly critical assessment of those other Soviet defectors, Valery and Galina Panov, commenting that Festival Ballet staff 'were beginning to find them a handful.' One can see why: Skeaping's careful coaching of them in *Giselle* was simply 'ignored during performance when they reverted to their own choreography.'

Throughout the book there are instances of Beryl Grey's wider role as an ambassador for music, dance and education in the arts; she remains a vital presence behind the scenes, where she has long served on countless boards and committees, and made an extraordinary contribution to the continuing development and good governance of British dance. Hers is an extraordinary life, and Dame Beryl has documented it with her customary clarity, directness and generosity.

Innovation Rules, OK?

Our ballet reviewer Richard Reavill assesses some new work from Rambert and BRB

Two major dance companies visiting Sadler's Wells this autumn included some new works in their programmes. Birmingham Royal Ballet split their one week visit between David Bintley's full-length *Aladdin*, and a triple bill in which his ever popular 'Still Life' at the Penguin Cafe was supported by two new works, *Le Baiser de la Fée* and *Arcadia*. *Baiser* was by the established choreographer Michael Corder to music by Stravinsky, and exquisite designs by John Macfarlane. The music, Stravinsky's homage to Tchaikovsky, presents something of a problem for the choreographer. At forty-five minutes, it is rather long for the very simple story on which it is based, and much "infill" dancing is needed before the next element of the plot is presented. A very strong cast at all levels did the Saturday evening performance, with Celine Gittens sharp and cold as the Fairy, Mathias Dingman passionate and confused as the Young Man, and Miki Mizutani soft and bemused as the Bride. Though not a premiere, (the work was first produced in 2008), this was its first appearance in London, and Corder's choreography matched well the personalities of the three main characters, and the group dancing was attractive and interesting.



Arcadia was the first commissioned ballet by BRB dancer Ruth Brill, and is to an original score by John Harle, who also played the saxophone solos. The designs were by Artena Ameri. The ballet is based on mythology, with Pan as the central figure, danced at this performance with fierce intensity by Tyrone Singleton. Delia Matthews, cool and serene, took the other major role, Selene, the Moon Goddess, a part which had some elements in common with the Fairy in the Corder work. It was a very competent choreographic debut, and it will be interesting to see how Brill develops her obvious talent.

Highly Original Work

The Rambert triple bill commenced with *A Linha Curva*, a work seen in earlier programmes, and danced with great brio and enthusiasm. It also had one of the most detailed choreographed lighting plots I have ever encountered. The two new works were *Symbiosis* by Andonis Foniadakis to music by Ilan Eshkeri, and *Goat*, by Ben Duke to a collection of popular songs arranged by Yshani Perinpanayagam. With *Symbiosis*, the choreography was interesting and well danced, and the work held my attention (always a key requirement), but the religious sub-text did not reach me. And so to *Goat*, a work which had one element in common with the Ionesco play, *The Bald Prima-Donna*. She

does not appear, and neither did the goat. This highly original work was quite hilarious in places, and allowed one of the leading male dancers a speaking part, that of an interviewer asking dancers dumb questions about their roles. It also allowed some sly digs at classical ballets. I particularly liked the response of the dancer in the *Rite of Spring* role as "The Chosen One". To the question: "how do you feel about dancing yourself to death", he replied "I don't know. I haven't done it before". Top score for originality, but the choreography? I'm not so sure.

**"If there was no new work,
the art of dance would
become a museum"**

Both Rambert and BRB have a policy of producing new work, which is not just commendable, it is essential. If there was no new work, the art of dance would become a museum. It would also mean that regular attendees like myself would have to suffer endless repeats of the current repertory, and this would ultimately become very boring. It must also be understood that most of the new

works will not be masterpieces, and will not find a permanent place in the repertory. Even so, a few of them may. We should keep looking for them, as they will be part of the back-catalogue in future decades.

A “Vanity Project” or a Star-Studded “Special”?

Richard Reavill reviews a triple bill of works at the Coliseum starring Russian ballerina Zacharova

In a review of a show at Sadler’s Wells last year, I made a passing comment about *Project Polunin*, which opened at Sadler’s Wells for a week’s performances in mid March 2016. As I write this piece in early December 2017, Sergei Polunin is performing in a new version of his original show at the Coliseum. It is one of three short-run “specials” squeezed into the schedule at the Colly between the end of the ENO opera season and the ENB *Nutcrackers*. The other shows were *Men in Motion*, produced by Ivan Putrov, and *Amore*, starring the Bolshoi’s Svetlana Zacharova. The Putrov show was designed to display the skills of the male dancer, and was, like the Polunin programme, a new version of performances staged last year at Sadler’s Wells. The content included some new creations, and displayed welcome appearances by top international male dancers, plus one woman to make the show’s title slightly inaccurate. The Zacharova show was a triple bill of works not seen before in London, and in which the celebrated Russian ballerina appeared in all three.

Rudolph Nureyev

This triptych of just a few performances of each programme was the subject of fervent discussion in the dance media. Some comments were in favour of the opportunity to see talented dancers performing works of their own choice. Others dismissed the performances as “vanity projects”. I do not recall anyone using that term to describe the occasions when Rudolf Nureyev appeared in similar programmes entitled *Nureyev and Friends*. The discussion was (as usual) somewhat distorted by the passionate support of some fans for the leading dancers involved, and the disdain of others who expressed lack of appreciation of the talents of the same dancers. Never mind, we all have our favourite dancers who can do no wrong and those we prefer to avoid watching.

So, to *Amore* with Svetlana Zacharova. In the first ballet, Zacharova danced Francesca in a ballet based on Dante’s love story of Francesca da Rimini, with the Bolshoi’s Denis Rodkin as her lover Paulo, and Mikhail Lobukhin as her understandably upset husband. The music was by Tchaikovsky, and the choreography by Yuri Posukhov. The designs were by Maria Tregubova, and looked like the outcome of an explosion in a sculpture gallery, but were very effective. Rodkin was handsome enough to be right for the part of the focus of Francesca’s passion, and partnered strongly. Lobukhin emoted fury, as befits a betrayed husband, but the focus of the work was Zacharova, who used her faultless technique to great effect in her portrayal of doomed passion.

Competent but predictable choreography

Though the first ballet was probably the best part of the programme, I found the choreography competent but rather predictable. Zacharova had to work harder to carry the next piece to music by Bach, Patrick de Bana’s *Rain Before it Falls*. De Bana also danced in support, as did another Bolshoi soloist, Denis Savin. Zacharova’s effortless extensions were used to great effect, but the pace was slow - and had she left the stage, there would have been the danger of “shopping list” moments.



Svetlana Zakharova and Denis Rodkin in *Francesca da Rimini*

Photo: Alain Hanel

The final work choreographed by Marguerite Donlon to music by Mozart, was a light-hearted work based on male/female role reversal. Ultimately, Zacharova wore a suit, and the five supporting male dancers wore tutus. It gave the ballerina the opportunity to display a sense of humour, and was quite amusing. It also showed how difficult it is to make a really funny ballet. I can only think of three despite some sixty years of attending dance performances.

Reactions to Zacharova

Reactions to Zacharova are interestingly variable, and tend to be disturbingly extreme. One adoring fan regarded her as the best woman dancer of her generation. An unfriendly detractor described her as a contortionist. The critics were generally positive, though one ballet enthusiast expected a favourable review from one long established newspaper critic, as “he likes ballets with Russian ballerinas and men with red hair”. Cruel, funny, but with just a whiff of justification! My conclusion: she is a marvellous expressive dancer, not just a superb technician. I hope to see her again, perhaps in choreography more worthy of her talent.

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

- 9 Dec - 27 Jan Matthew Bourne's *Cinderella - New Adventures* ①➡
2 - 3 Feb Sadler's Wells Sampled
8 - 11 Feb Tanztheater Wuppertal Pina Bausch *Victor*
14 - 25 Feb Flamenco Festival London ②➡
1 - 3 Mar Sasha Waltz & Guests *Körper*
6 - 7 Mar Ballet British Columbia
9 - 10 Mar Candoco Dance Company *Double Bill*
20 - 21 Mar Fabrizio Cassol & Alain Platel *Requiem pour L.*
23 - 24 Mar Richard Alston Dance Company - *Mid Century Modern*
26 - 28 Mar Sidi Larbi Cherkaoui, Antony Gormley with monks from the Shaolin Temple - *Sutra* ③➡

Lilian Baylis Studio

- 15 - 16 Jan Gandini Juggling - *Sigma*
19 - 20 Jan Yasmine Hugonnet - *Le Récital des Postures*
22 Mar Wild Card - *Neon Dance*

Peacock Theatre

Portugal Street, Kingsway, London WC2A 2HT

- 25 - 27 Jan PricewaterhouseCoopers LLP - *The Wizard of Oz*
1 - 3 Feb Jakop Ahlbom Company & Alamo Race Track - *Lebensraum*
5 - 17 Feb Cirque Berserk! - Zippos *Real Circus made for theatre*
28 Feb - 17 Mar Tango after Dark
21 - 24 Mar Motionhouse - *Charge*
29 Mar - 7 Apr English National Ballet and English National Ballet School - *My First Ballet: Swan Lake*



Old Vic Theatre

Waterloo Road, London SE1 8NB

www.oldvictheatre.com

0844 871 7628

20 November - 20 January 2018 *A Christmas Carol*

★★★★ 'A festive feast' *The Guardian*

"I've never seen a scarier Scrooge or a more heart-swelling stage version of this famous book" *Quentin Letts*



Rhys Ifans as Scrooge in *A Christmas Carol*

Photo: Manuel Harlón

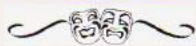
...and coming to the Old Vic in 2018

1 - 10 February Alan Ayckbourn's *The Divide*

21 February - 14 April Legendary filmmaker Ingmar Bergman's masterpiece *Fanny and Alexander* is translated to the stage.

21 April - 30 June World premiere of *Mood Music*

7 July - 25 August *A Monster Calls*



*Learn from yesterday,
live for today,
hope for tomorrow.*

(Albert Einstein)

*Happy New Year
to all our members from
Vic-Wells'
Broadsheet*

The Vic-Wells Association

Founded in 1923 by Lilian Baylis CH

Secretary:

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

Membership Secretary:

Professor Liz Schafer
372 Stroud Road
Virginia Water
GU25 4DB
0134 484 2836
l.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

Chairman:

Mr. James Ranger
Cromer Cottage
Cromer
Stevenage SG2 7QA
0143 886 1318
jim@jranger.com

Copy deadline for
the next issue of
The Broadsheet is
**Saturday,
10th March 2018**

Items or letters
for publication
should be sent to
The Editor
by this date.