



Check us out on Instagram

Vic-Wells now has a new Instagram account which is celebrating the past, present and future of the Association in pictures. This is about stepping into the 21st Century with pride in the history of an institution founded by Lilian Baylis in 1922.

As we approach our centenary, we look forward with optimism even further than we look back to relish our wonderful past. <https://www.instagram.com/vicwells/>

Shakespeare Birthday Party 2019



Vic-Wells President and Vice-President with guest of honour, Bill Pullman

At this recent Vic-Wells Party, members were fortunate that the award-winning Hollywood and Broadway star, Bill Pullman agreed to propose the toast to the Bard of Avon, in between performances of *All My Sons* at the Old Vic.

Our President, Nickolas Grace, introduced him by opening with the Prologue to *Henry V*, replacing "the warlike Harry" with "the powerful Pullman", assuming the port of Mars...; and gave members a quick précis of Pullman's career in films and TV, including *Sleepless in Seattle*, *Independence Day*, *The Sinner* and *Torchwood*. Additionally, he told the party guests about the years that Pullman spent playing a variety of rôles with Montana Shakespeare in The Parks, and subsequently in 2015 played Othello in Norway, as an outsider in a foreign country.

The charismatic Pullman responded enthusiastically, saying how thrilled he was to be working at The Old Vic, following in the footsteps of the legendary Olivier, Gielgud, Laughton and Dench; and how honoured he was to be proposing the Shakespeare toast, following his illustrious antecedents.

Pullman surprised everyone by announcing that he'd specially prepared a Sonnet for the Party, and apologized for his American accent (which was probably closer to the way it sounded in 16th Century English!). He then gave a superb rendition of *Sonnet 91*, which included appropriate lines for his Vic-Wells audience:

*"Thy love is better than high birth to me,
Richer than wealth, prouder than garments' cost,
Of more delight than hawks and horses be..."*

He then proposed the toast to Shakespeare, was presented with a beautiful bouquet by Ann Reavill and chatted to members before escaping down the stairs to prepare for his emotional tour-de-force as Joe in *All My Sons*. A marvellous guest.

All our thanks go to Ruth Jeayes and her team who provided the splendid food and drink. Thanks too to Michael Broderick, who supplied these photographs.



A Message to Vic-Wells Annual Members IT'S THAT TIME OF THE YEAR AGAIN!

Your subscription of £10 is due for payment on 1st July. If you are affected, you will find a renewal notice is enclosed and your prompt payment is always appreciated. Thank you!

We would ask, please, that Members who pay by Standing Order check that their bank has sent the correct amount following last year's increase in rates. If not, please do send the difference to our Treasurer as every little helps and ask your bank to make the amendment in time for next year.

Inside the Vic-Wells - News and Views

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



Mature super-model and VWs member Daphne Selfe has been in the news again. She says people should dress up to go to the theatre or opera as it is “disrespectful to the actors not to wear something good”. As reported in *The Telegraph*, 90 year old Daphne who is **always noticeably well-dressed** at our VWs parties says, “I always dress up when I go to the theatre. I am ashamed by fellows who wear jeans”. Candidly as ever, she added, women “don’t look in the mirror often enough. Get a friend - not a jealous one - to help you work it out”.



We have a new committee member! Michelle Flynn (aka Elle), is curating our Instagram account, drawing on her substantial experience in the worlds of business and the arts. Elle currently works in the brave new world of financial technology but has been an online interviewer with her own successful blog, as well as a DJ with her own Radio show. Elle was also on the board with an AIDs charity looking to provide London with an AIDs memorial. She is excited to bring her ideas, thoughts and industrious spirit to the VWs.



Our Acting Chairman Richard Reavill has been working on a research project on Arts Management at Birkbeck College, University of London. It is a study of the changes in funding from 2008 - 2018 of the **UK's six largest ballet and dance companies**: The Royal Ballet; Birmingham Royal Ballet; English National Ballet; Northern Ballet; Scottish Ballet; and the modern dance company: Rambert. Initial conclusions are that the funding from government sources has fallen substantially over the period, but that the companies have been very creative in finding alternative sources of revenue.



VWs President Nickolas Grace was the Narrator in Prokofiev's *Peter and the Wolf* with The Firebird Orchestra, at St George's, Hanover Square, performed to 300 noisy but appreciative schoolchildren. And, at St Paul's, Covent Garden, Nickolas Grace **represented the Vic-Wells Association** at the Memoria for one of our previous guests, Fenella Fielding, along with many of her friends, including Dame Cleo Laine, Dame Siân Phillips, Barry Cryer, Anita Harris and Andrew Logan.



Members of the Lilian Baylis Arts Club enjoyed an illustrated talk by Nickolas Grace at Sadler's Wells Theatre. They were given an insight into Nickolas's diverse career through excerpts from some of his roles in film and television and this did not include his latest appearance in *Killing Eve*. Nickolas, as we know, is a human dynamo of energy and he spoke for an hour without seemingly pausing for breath. And some club members **signed up to join the Vic-Wells Association**.

Save the Dates!!

A well known guest is guaranteed to attend our three main Vic-Wells annual events, thanks to the splendid efforts of our President, Nickolas Grace. Take a look at a just few of the famous faces who have attended our parties and AGMs over the years. We don't want you to miss out on our next social event so do save these dates in your diaries.

November 4th 2019: Vic-Wells Association AGM

January 4th 2020: Vic-Wells Twelfth Night Party

April 25th 2020: Vic-Wells Shakespeare Anniversary Party

And, following the popular recent visit to the Royal Central School of Drama - don't forget to look out for more social outings which will be listed in the next issue of *The Broadsheet*.



San Francisco Ballet at Sadler's Wells

Richard Reavill reviews a two-week season by the SFB.

Or rather, the last part of it, as he was abroad and arrived back in London on the last day of their visit. He went straight to the theatre to see Programme D to be followed by Programme C at the matinee the following afternoon.

SFB presented four programmes, all of short works, mostly recently created, some of them very recent. I was sorry to miss the Shostakovich trilogy (Programme A) which opened the season, and which was much praised. With six works to consider, my comments will have to be very brief. The Friday performance had three works, and kicked off with *Your Flesh Shall Be a Great Poem*, a somewhat portentous title for a 2018 work by Trey McIntyre to music by Chris Garneau and costumes by Reid Bartelme and Harriet Jung. The dance was interesting in the early part, but a long dance with a small stool rather lost me. I have a problem with ballets involving chairs, and it seems to extend to stools. My interest perked-up with *Bound To* (2018), which had choreography by Christopher Wheeldon to music by Keaton Henson and with scenic, costumes and projection design by Jean-Marc Puissant. Dancers mesmerised by their mobile 'phones was an amusing comment on a current obsession, and led to dance relating to self-absorption. In the later part of the work there was some interesting choreography based on same-sex groupings, but I was not too convinced by the sound-track of songs. The final work was *Anima Animus* (2018) by David Dawson to music by Ezio Bosso and designs by John Otto and Yumiko Takeshima. Dawson's work is frequently seen in continental European countries, but less often in the UK. This example was smooth flowing with attractive music and a pleasant atmosphere, but not particularly memorable.

Programme C on the Saturday matinee also had three items. *Bespoke* (2018) by Stanton Welch to music by Bach and costumes by Holly Hines. This work focuses on the love and commitment dancers have for their profession, and included some spectacular steps. The passing of time is an element in the choreography with a feeling that time passes all too quickly for a dancer. *Hummingbird* (2014) by Liam Scarlett to a surprisingly tuneful piano concerto by Philip Glass and designs by



John Macfarlane was the piece I enjoyed most. About relationships, life, and loss, the extended pas-de-deux near the end by a couple in white was magnificent. This is perhaps a work which The Royal Ballet, or BRB could adopt. *Hurry Up, We're Dreaming* (2018) by Justin Peck with various composers and costumes by Reid Bartelme and Harriet Jung, had an interesting theme: dreaming at various stages in life, with the dancers in sneakers (trainers). It rather fizzled out towards the end, and is perhaps not the right ballet to end a programme. A different place in the sequence might have helped.

It is seven years since their last visit to the UK and there were many good aspects of the ballets presented by SFB on this visit. They were brave to show many new and very recent creations, (five ballets on the last two programmes were premiered last year), though with abstract works exclusively in both programmes, and some similarity in style, there was a lack of variety. When live music was used, it was well played by the Royal Ballet Symphonia. The solo violinist, Cordula Merks, was first class. The dancing was excellent both in lead and supporting roles, and the company has great strength in depth. Though I'm unsure about some of the costumes, the lighting was of high quality. Contrary to many recent programmes of dimly lit new dance, (my usual gripe), SFB want their dancers to be clearly seen.

Vita and Virginia - Eileen Atkins and Vanessa Redgrave at Charleston

Reviewed by Michael Ellison



Vanessa Bell moved to Charleston in Sussex with various Bloomsbury friends in 1916. The house, dating from the late sixteenth century and altered in the nineteenth, was to be occupied and brought to life by herself and her friends over the next sixty-four years.

2019 was the thirtieth Year of the Charleston Festival with ten days of exceptional quality, which included an evening with Eileen Atkins and Vanessa Redgrave reading a correspondence between Virginia Wolf and Vita Sackville-West created over 20 years. Atkins dramatised these letters into a successful play performed in the West End and on Broadway, with Redgrave playing Vita and Atkins Virginia - roles they now renewed in an adaption for a vocal presentation.

On a stormy Sunday evening in an enormous marquee holding something over 400, the wind making the canvas undulate in waves, Atkins and Redgrave took to the stage. The joy of hearing beautiful language spoken by gorgeous voices, adding light and shade, humour and pathos to letters of rare intelligence, peppered with passion and jealousy, was a magical experience. Vanessa as Vita, projected such energy when falling in love with Virginia - a joy of extraordinary radiance from an 82-year-old actress and reminiscent of her ethereal Rosalind in "As You Like It" all of 55 years ago, where she demonstrated an ecstasy of love that sent the audience floating out of the theatre. Eileen, on the lip of 85, was just as one might imagine Virginia; steely, witty, insecure and touchy when it came to criticism. Together, they were a marvel of timing and the ability to hold an audience with silences. A rare and fabulous evening that was witty, profound and humbling in its presentation by these two great actresses.

Ballet Shoes revisited

Christine Kendell reviews the children's book *Ballet Shoes* by Noel Streatfeild

Not long ago, I read a review of a book for young children about ballet; it was an illustrated story about a little girl who went to ballet lessons. The annoyed reviewer said that there were too many story books about this subject aimed at girls and thought that stories about girls becoming physicists or aeronautical engineers would be far more improving. The reviewer's objection was based on the common perception of female ballet dancers as ethereal creatures wafting around on tiptoe, wrapped in gauzy fabrics decorated in sequins. But it isn't always so. Noel Streatfeild's *Ballet Shoes*, first published in 1936 and never out of print, tells the story of three young girls who attend The Children's Academy of Dancing and Stage Training, run by Madame Fidolia, who had been a famous dancer in Russia.

Though it sounds escapist the story is actually quite gritty. Pauline, Petrova and Posy are orphans who have been rescued or acquired in some other way as babies, then adopted, by Professor Matthew Brown. His great-niece Sylvia lives with him and runs the house with the help of Cook and Nana, but money is thin on the ground. So Sylvia has the idea of taking in lodgers. The boarders turn out to be very useful in a variety of ways and the household becomes an unconventional family. It is through one of them, the fabulously-named Theo Dane, a teacher of dance, that the girls have the opportunity to attend Mme Fidolia's school.

The book contains a huge amount of information of various kinds, including two sections of Maeterlinck's *The Blue Bird* and descriptions of a production of *A Midsummer Night's Dream* which, with its enormous cast and flying fairies, sounds more like a nineteenth century production than one from the 1930s. There is also a basic description of the mechanics of stage flying. It is packed with details of training and working as a "pro". Noel Streatfeild had enjoyed amateur theatricals and after the First World War had trained at the Academy of Dramatic Art (later RADA). She had worked as a professional actress as a member of Charles Doran's touring Shakespearian company with Ralph Richardson and Donald Wolfit. At the Academy she had also taken ballet lessons, but had started them too late to become a professional dancer.

The children have lessons at the Academy free of charge because, as Theo Dane explains with startling bluntness, the school will make money from them when they start to work at the age of twelve. Mme Fidolia's situation illustrates the way politics can impinge on the arts: she is a refugee who had to flee Russia because she was a favourite of the Tsar and Tsarina and therefore in danger in Soviet Russia.

All of which is a long way from the question of whether little girls should be reading about ballet. The question of why many of them are attracted to the subject is probably one for a psychologist. I, for one, would thoroughly recommend this book for young children.



Illustration by Ruth Gervis for
Ballet Shoes

Vic-Wells Association visits Royal Central School of Speech and Drama

Reviewed by Neville C Taylor

The Central School of Speech Training and Dramatic Art was founded at the Royal Albert Hall in 1906 by Elsie Fogerty, who was a specialist in speech training. In 1937, Fogerty was offered space on a site proposed for the National Theatre but that scheme did not proceed. In 1957, the School at last moved from the Albert Hall to its present location on acquiring the lease of the Embassy Theatre at Swiss Cottage and its associated buildings. The theatre was originally Eton Avenue Hall, a concert hall for the Hampstead Conservatoire, built in 1890. It was adapted with a proscenium stage and balcony, with a capacity of 678, by theatre architect, Andrew Mather in 1928. After 1932 it became a repertory theatre for many years and was later part of the Embassy School of Acting. The Embassy had a reputation, from the 1930s, for experimental and politically left-wing theatre. By 1957 this reputation had faded. When Central arrived it was both rescuing an old theatre and weaving it into the fabric of new college buildings.



Towards the end of May, a group of Vic-Wells Association members gathered at the Royal Central School of Speech and Drama in Eton Avenue in the Swiss Cottage area of North London for a tour of the premises. We were met by our President, Nickolas Grace, who studied at the school and is one of the famous alumni whose names can be found carved in the risers of the steps leading to the main entrance. Nickolas took us on a comprehensive exploration of the site.

The theatre is approached through an entrance foyer with box office in the centre of a double-fronted stucco Italianate Victorian villa. Improvements made in 2003 gave the stage a full height fly-tower and removal of the balcony means there is now a single rake of seats for 278 patrons.

The tour continued via the back stage area to the black box Webber Douglas performance space in the Embassy Extension of 1993 which also houses

multiple studios and various workshops for scenic design, costumes, props, a large costume store, sound and video editing suites etc.. Outside once again, we came next to the 1972 studio built on the corner of Buckland Crescent and formally opened by the School's patron, Her Royal Highness Princess Alexandra.

With effect from 2005, Central school had become a College of the University of London thus fulfilling one of Elsie Fogerty's original ambitions and 2012 brought further recognition by the granting of the Royal Title by Her Majesty the Queen.

We then entered the most recent addition to the school's site, known as the North Block. This was opened formally, in February 2019, by Her Royal Highness Princess Alexandra, after two years of construction work. It provides a big increase in rehearsal and performance space with five large, double-height studios including a movement studio with sprung floors and a sound studio with facilities for film and digital media. Our journey then took us back past the outer wall of the Embassy theatre to the East Block facing Eton Avenue which had been built in 1997. This includes staff offices, a library and a student common room where our group were pleased to be able to rest and enjoy tea or coffee and cakes.

Our grateful thanks go to our hosts and, especially, to Nickolas Grace for a comprehensive tour of a wonderful facility, with the hope that we did not get in the way of too many students!

Afterwards, our members were able to attend a production of Stephen Sondheim's *Into the Woods*, performed by MA Music Theatre students. A musical which entwines the events of several fairy stories including Cinderella, Jack and the Beanstalk, Rapunzel, Little Red Riding Hood and other characters who all wish for something in their lives to change. The musical is tied together by the story of a childless baker and his wife and their quest to begin a family and their interactions with a witch, who has placed a curse on them, and with the other storybook characters. This production was reduced to two acts from the original three and the set was a library with the performers "reading" the stories from books. As our members said "The outing was highly enjoyable and, in the musical play, the movement direction was really remarkable. We had a great time!"

*'Careful the tale you tell.
That is the spell.
Children will listen.'*

Stephen Sondheim

Celebrating the centenary of Dame Margot Fonteyn

by Anna Meadmore



Margot Fonteyn DBE (1919–1991) was christened Margaret ('Peggy') Hookham. She became a pupil of the Vic-Wells School in 1934 and joined the Vic-Wells Ballet later that same year. After Markova's departure as the Company's leading ballerina in 1935, Fonteyn, who was gifted with perfect physical proportions and great artistic adaptability, assumed the position at an unusually early age. Frederick Ashton created many leading roles for Fonteyn, which revealed her innate musicality, lyricism and purity of line.

Fonteyn's long career can be measured by three great and contrasting dance partnerships, which marked its progress: with Robert Helpmann (from 1936), Michael Somes (principally from 1946) and Rudolf Nureyev (from 1962). Fonteyn reached iconic status in her partnership with Nureyev, who had defected from the Soviet Union in 1961. Their extraordinary partnership saw Fonteyn's career extend well into her fifties. Named Prima Ballerina Assoluta of The Royal Ballet in 1979, Fonteyn remained the supreme ballerina of her generation, and Ashton's greatest muse.

Article from *A Ballet History Timeline* written by Anna Meadmore for The Royal Ballet School website. To see more visit: timeline.royalballetschool.org.uk/1930/item/93/

Margot Fonteyn and Frederick Ashton in Ashton's Nocturne (1936), set to music by Delius, with designs by Fedorovitch (annotated in pencil 'Nocturne No. 5'). The Fonteyn/Ashton artistic partnership was central to the emergence of an English lyric style. Photographer unknown. The Royal Ballet School Special Collections.

Film, Paintings, Playbills etc...

Professor Liz Schafer continues her research into the Vic-Wells Association's archives

I started chasing after the Vic-Wells Association (VWA) 'etc.' because I was writing an article on the VWA for Wikipedia (please check it out). While the VWA was undergoing the Wikipedia 'notability' test, I became extremely impressed by our association's achievements. Did you know that in 1954 the VWA hosted the first complete stage reading in the UK of Dylan Thomas' *Under Milk Wood*? This was at The Old Vic and starred Richard Burton, Emlyn Williams, Sybil Thorndike and Rachel Roberts. Does anyone remember this notable event? Another VWA event was a performance of John Webster's *The White Devil* on 5 March 1961, at the Old Vic, with Stephen Moore, Barbara Leigh-Hunt and directed by Peter Ellis. This was staged at a time when Webster's plays were very rarely performed.

But in my quest to tell the story behind the VWA 'etc.' I turned my attention to the Sadler's Wells Theatre Archive, housed in the Islington Local History Centre in Finsbury Library. This archive consists of 44 linear metres of boxed materials, plus 9 linear metres of volumes. Now you've absorbed those statistics I think we should all applaud former committee member Jeanette White who once worked through those linear metres when she volunteered to make a list of all Sadler's Wells productions. The reason for this marathon was a fund raising scheme whereby ashtrays would be sold incorporating a small souvenir piece of the original Sadler's Wells floor. People with special memories of a night at the Wells would have the date and performance inscribed on the ashtray. After Jeanette had completed her Herculean research, it was decided the scheme wasn't viable! Jeanette owns one of the very few ashtrays produced. She also remembers a very good librarian at the Local History Centre at the time who was extremely enthusiastic about collecting archives relating to Sadler's Wells. Is that why there are 53 linear metres of archives? Maybe.

But the Local History Centre states online that ‘the majority of the twentieth century records were received as a single deposit from Sadler’s Wells Theatre in 1998’ and some of the material must be associated with the VWA; for example, one item is an unbound copy of the subject catalogue of the VWA Library. (Digression – the high standards of the VWA volunteers who looked after the library, which also sold chocolates, ice cream and cigarettes, became clear to me while I was grilling former VWA Librarian Ruth Jeayes. One night when Ruth was on duty alone Tom Baker turned up and suggested she join him for a drink. Ruth nobly remained on duty at her post when I would have abandoned the VWA library and headed to the bar with Dr Who – end of digression). One accession note for the Sadler’s Wells Theatre Archive also states that another item – a scrapbook of pictures of the Vic-Wells Ballet – was presented to the VWA by an anonymous donor in 1960. So I think there is some VWA ‘etc.’ in Finsbury Library, which is very pleasing to know.

“Our Vic-Wells librarian turned down a drink with Dr Who”

Two Tudor ‘Herstories’

Professor Liz Schafer reviews Six and Emilia, two classic examples of ‘Herstories’, that is, taking history, turning it around and thinking about events from the women’s point of view.



Jarneia Richard Noel as Catherine of Aragon in *Six*
photo: Idil Sukan

At the Arts theatre *Six*, is not really a musical but a gig with a storyline although publicity describes it as a ‘histo-remixed pop-concert musical’. The premise is that the six wives of Henry VIII form a girl band. They are all young and dynamic, more Pop Princesses than Tudor queens, and they compete, as if in some tv game show against each other, each claiming they were treated the worst by Henry VIII. Eventually they realise this competition isn’t helping them given that they all want NOT to be defined by their relationship to Henry. There are witty lyrics and witty costumes – mini skirted, girl power, Tudor punk dresses. I tried hard not to get pedantic (Anne Boleyn was not that much of an air head) but I was not the target audience. By contrast my daughter was in her element, wildly enthusiastic, and she has been singing the songs ever since she saw the show. *Six* is loud, brassy and fun, but it also has bite; Katherine Howard’s seemingly carefree account of how she was serially groomed by men at a young age is sobering. Meanwhile Anne of Cleves keeps her head, keeps her castle and everyone realises that she actually did rather well out of Henry.

Emilia – which has now finished its run – was also an all female show. With a script by Morgan Lloyd Malcolm, *Emilia* tells the story – or a version of the story – of Emilia Lanier, the first woman in England to claim to be a poet and to publish her poetry. The three performers playing Lanier take us through the ups and downs of her career, including the experience of having her words plagiarised by her former lover Shakespeare. There is an argument that identifying Lanier as the dark lady of the sonnets has led to her work

being treated less seriously than it would have been without the distraction of the Shakespeare connection. It’s striking that there are no decent male characters in *Emilia* – although Lanier’s dead father seems to have been a good sort – but what hits home is the real sense, as in *Six*, of how Tudor women were cabined, cribbed and confined. A sentimental section of *Emilia* has a revolutionary working class woman burnt as a witch (witches were hanged in England, weren’t they?) for writing poetry. It is not documented, evidenced history but when I saw *Emilia* the theatre was full of young people, mainly young women, who cheered as Lanier told them ‘if they try to burn you, may your fire be stronger than theirs’ because then you can burn the house down!



Clare Perkins Saffron Coomber and Adelle Leonce in *Emilia*
Photo: Matt Crockett

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

- 2 - 14 July Flamenco Festival London
17 July Young Associates / Hetain Patel - *Together, not the same*
19 July National Youth Dance Company / Botis Seva
7 - 31 Aug Matthew Bourne's *Romeo and Juliet* 1➔
1 Sep National Youth Ballet - *Wonderlands*
4 - 14 Sep Alvin Ailey American Dance Theater
(Programmes as below on various dates - check with Sadler's Wells)
Programme A - Lazarus / Revelations
Programme B - EN / The Call / Juba / Revelations 2➔
Programme C - New Moultrie / Members Don't Get Weary / Ella / Revelations
- 8 - 28 Sep English National Ballet - Akram Khan's *Giselle*
30 Sep - 2 Oct Ballet Preljocaj - *La Fresque*
4 - 5 Oct Dada Masilo - *Giselle*
8 - 9 Oct Gisèle Vienne - *Crowd*
11 - 12 Oct Danse Élargie: *Dance Expanded*
18 - 19 Oct Russell Maliphant Dance Company - *Silent Lines*
22 - 26 Oct Natalia Osipova - *Pure Dance* 3➔
29 - 30 Oct Birmingham Royal Ballet - *Mixed Programme*

Lilian Baylis Studio

- 9 July Rambert School of Ballet and Contemporary Dance -
Summer Mixed Programme
12 July Flamenco Eñe: David Carmona @ 6pm / Kiki Morente @ 8.30pm
13 July Jesús Carmona - *Residency Sharing* @ 6pm / Sergio de Lope - *Ser de Luz*
19 July Islington Arts Factory - *Montage 2019*
4 - 6 Sep New English Ballet Theatre - *New Works*
7 Sep Breakin' Convention Presents: *Open Art Surgery*
27 - 28 Sep Breakin' Convention Presents - *1mm Au Dessus Du Sol*

Peacock Theatre

Portugal Street, Kingsway, London WC2A 2HT

- 9 - 14 July *Another Kind of Blue & Flirt with Reality* 4➔
31 Aug - 7 Sep British Youth Opera
11 Sep - 19 Oct *Fame The Musical*
23 Oct - 9 Nov Zonation - *Some Like It Hip Hop*



Old Vic Theatre

Waterloo Road, London SE1 8NB

www.oldvictheatre.com

0844 871 7628

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.

from 20 August *A Very Expensive Poison* WORLD PREMIERE

A shocking assassination in the heart of London. In a bizarre mix of high-stakes global politics and radioactive villainy, a man pays with his life...

DON'T FORGET!

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The Vic-Wells Association

Founded in 1923 by Lilian Baylis CH

Acting Chairman:
Dr. Richard Reavill
7 Nuns Acre
Goring
READING RG8 9BE
0149 1872574
vic.wells.assn@gmail.com

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
marjory_gha@hotmail.co.uk

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