

WELCOME & NEWS

Thanks to the generous donation of the late James Penstone, the *Broadsheet* has undergone something of a make-over, with this being the latest in its evolution! The new format allows for more colour and pictures, and now reflects the quality of other similar publications. We hope you appreciate the change and, as ever, welcome any comments or suggestions you have.

The current issue brings news of the troubled Bristol Old Vic, which I am sure many readers will be concerned about. We will do our best to update you all whenever we can.

Imogen Walker

James Penstone Celebration

This delightful evening was reported fully in the last issue and illustrated by several photographs. Subsequently all the artists and their accompanists were sent a photograph of their contribution as a memento of the occasion. We have had many nice thank-you replies, including from Sir Donald Sinden, and they all said how much they enjoyed the evening and were pleased to have taken part in memory of James.

Here is a photograph taken after the performance with Sir Peter Wright talking to Sir Donald with James Ranger and Liam Scarlett (the choreographer) looking on.

James Ranger

Vic-Wells Association Annual General Meeting

The Vic-Wells Association AGM will be held on Monday 12th November in the Cable and Wireless Room at Sadler's Wells Theatre, starting at 7.00 pm. We are delighted to announce our guest speaker will be Miss Doreen Wells, Marchioness of Londonderry. As many Members will remember in the early 60s and 70s Doreen Wells was, after Fonteyn, the best known and best loved Prima Ballerina in Britain. Later she danced her way around the world from England to America, Canada, Japan, Hong Kong and Rio de Janeiro.

We are in need of new members for the Committee, and the Hon. Secretary would be pleased to receive nominations no later than seven days before the meeting.

Richard Reavill



Liam Scarlett, James Ranger, Sir Donald Sinden and Sir Peter Wright in conversation after the James Penstone Celebration

Photo © Nick Panagakis 2007

NEWS of the BRISTOL OLD VIC

Leading Professionals Demand Answers on Bristol Old Vic

As most of you will know, and as I wrote in the last Broadsheet, the situation with the abrupt and very sudden closure of the Bristol Old Vic is giving cause to great anxiety within the theatrical profession. An appeal has been set up to help with the necessary renovations, but no work has yet commenced. The plans for the renovations are not finalised, although it is essential that these are carried out as a matter of urgency. In particular, the seating is to be renewed; it is a well-know fact that the present seats in all parts of the house are uncomfortable with very little leg room.

Lord and Lady Sainsbury have promised a further massive donation towards these renovations, but it has not been confirmed when these are to start. Meanwhile, the Appeal is being launched and sent out to all theatrical organisations and those artists who have a special link with the theatre. The official line is that the theatre will reopen in 2008 with the Christmas show but those who were closely associated with the theatre, including many of the staff, are dubious about this. The abrupt way many of the long serving staff were treated when the announcement was first made caused bad feeling among them and both the BOV Board and the Arts Council of Great Britain have been blamed for their handling of the situation. The main question being asked by many leading performers in the business as well as former staff is, when the theatre does eventually re-open, will it still be a producing house or just a receiving one? In the past, apart from putting on their own productions, the theatre has welcomed many eminent actors and actresses to appear in a play of their choice. Will this continue, or have the powers that be other plans? Many people believe that an eighteen month closure is a conservative estimate and the theatre will be closed for much longer. Many also believe the theatre will never be reconstituted as a producing company. Rupert Rhymes, Chairman of the Bristol Old Vic Trust, writes that the theatre has been living on borrowed time for several years. Apart from the seating problems, asbestos has been found and the

electrical wiring and plumbing is in poor condition. Regarding the Appeal, the Linbury Trust has donated the magnificent sum of one



million pounds but much more money is needed for all this work to be done. Dame Judi Dench, who is the Appeal Patron, has sent out appeals to help raise another two million pounds to complete the refurbishment. Letters setting out anxieties about the future of the theatre have appeared both in the national media and in professional papers. Val May, who was a former Director of the Bristol Old Vic, and artists such as Emma Thompson and Richard Griffiths alongside more than 100 leading actors, directors and writers have called on the theatre's Board to address a series of concerns raised relating to the theatre's closure on July 31st. The Board have signified that they hope to appoint a new director in due course but are presently focussing all their energies in raising the final two million pounds so the renovations can commence. The eminent actor, Timothy West, who was a former member of the Bristol Old Vic Board, welcomed the fact that many of our most distinguished performers have publicly voiced their concern about the future of the theatre. Mr. West wondered if they realised that they themselves are uniquely placed to ensure the survival of the theatre as a producing venue by committing themselves to appear at the theatre once the refurbishment is complete. Finally, all members of the Vic-Wells Association will be delighted to learn that the BOV Theatre Club is to continue. They have to find new premises to meet but hope to continue with their organised trips, coffee mornings, etc. We wish them every success

with their brave decision. The Chairman of the Club, Ray Price, has just undergone a serious operation. However, he is keeping up his involvement with the Fund that has just been opened for friends of the theatre to donate money towards the necessary renovations to the theatre which are due to commence in the New Year. Mr Price will be conducting a 7 mile sponsored walk next month, and has asked me to say that, if any kind members of the Vic-Wells Association feel inclined to sponsor him, a cheque made payable to BOV Theatre Club, and addressed to Theatre Royal, King Street, Bristol BS1 4ED will give him much encouragement. All monies received will go to the Appeal.

This is the situation at present. I will hope to keep our readers informed as to the future of the theatre.

Mary-Jane Burcher

So what is happening in Bristol?

This is a question I have been asked many times in recent weeks so when the Chairman asked me to write a few lines for the *Broadsheet* I welcomed the opportunity to explain the situation - and correct some odd statements which have appeared.

At present the much loved theatre in King Street is closed and final preparations are being made for refurbishment. Whilst the public announcement about closure may have been sudden the underlying reasons have been assembling for some while. As anyone who has



performed or worked backstage at the theatre was only too well aware an awful lot of maintenance had been left undone in recent years because finance was simply not available. It has to be remembered that the major works masterminded by Peter Moro in the early '70s happened when funds were short and many of his proposals were left out for financial reasons - a particularly unfortunate omission was the provision of lift facilities both backstage and front of house - though the lift shafts were provided! With current legal requirements and audience expectations such omissions can no longer be tolerated.

Lifts are but a small part of the problem. As someone recently wrote, it is one thing to visit a beautiful eighteenth century theatre but sweltering in a sauna in the summer or freezing in the winter months does nothing to encourage repeat business from audiences however good the shows. Members of the Association who have made the annual trip to the Christmas show will probably not need reminding about auditorium temperature nor that the seats could benefit from some new upholstery and better springs! It is was until recently a well-kept secret that the seats installed in the 1970s came second-hand from a cinema, which accounts for some of those odd angles.

A lot of the essential services of the building have quite simply become worn out. New boilers and other equipment is needed to provide an efficient ventilation system. This will be channelled underneath the stalls which will be raised to provide better vertical sight-lines. The area will also be reconfigured to improve the number of good seats whilst seating will also be replaced throughout the rest of the auditorium. Spaces will be created for additional wheelchair spaces in the dress circle and a new lift will rise through the building from street level to the upper bar level so that mobility impaired patrons can have easier access. A new technical control room will mean that current space can be used for an improved audio description facility. In future audiences will enter the building to refurbished foyers and cafés (and toilets!) and then go to the auditorium and find brand new seating providing better leg room, mostly

avoiding the Georgian pillars! The versatile studio will also be refurbished and a purpose built education space created in the adjacent basement.

One of the essential services - the electrical installation - finally brought matters to a head as far as closure this year was concerned and gave the Board no alternative but to close the theatre. The electrical installation in a public building such as a theatre is regularly inspected to ensure public safety. For a number of years that at the Vic has been patched up to ensure compliance in anticipation of the major refurbishment and associated rewiring. Unfortunately, the installation reached the point earlier this year when a definite commitment as to a date for such work was needed. This meant that the work which had been in preparation for many years pending success with fundraising had to be put into operation. Fortuitously, an approach to the Sainsbury family trust came through and encouraged the Board to give the go-ahead for work and launch the public appeal for remaining funds. With the Sainsbury donation appeal pledges reached £5m towards the £7m target. Arts Council England and the Bristol City Council have earmarked substantial funds whilst corporate donations have ranged from £5k to £100k. The seat sponsorship scheme brought in over £60k within a short while of its launch. Please do look at our website and help if you can: www.savebristol-old-vic.co.uk

So what of the future?

This is where some of the strange rumours have been centred. No one intends the theatre to be closed for good - if this was the case why all of the effort in fundraising? There is, however, an ideal opportunity now to look at what is the most viable future programming for theatre in Bristol, since after all the scene is very different from those days when a group set out from Waterloo Road to provide performances in King Street! A number of discussions are under way to look at how best to achieve a viable production activity at the theatre and link with the rest of the community, so do watch for details.

Rupert Rhymes
Chair, Bristol Old Vic Trust

Mary-Jane Burcher - an Appreciation

Some twenty years ago Mary-Jane met James Penstone, our former Chairman, and as was his wont when he met someone new, he persuaded her to join the Vic-Wells Association. Both their lives had been spent in the theatre – hers backstage in administrative and secretarial roles, and friend to such people as Clarkson Rose, and until her death, Evelyn Laye – and his in the audience every night in one theatre or another. Very soon she was on the Committee and soon after that was appointed Secretary when James became Chairman.



Her next job was Editor of the *Broadsheet* and a new Secretary had to be found. She also took on the work of Social Secretary on a temporary basis when James relinquished that role. After a few months the new incumbent became too ill to carry on although nobody else volunteered and she resigned from the Committee in January 2005. But her resignation has only now been accepted – she was too valuable a Member to lose.

Every job she has undertaken has been done with great ease, consideration and boundless enthusiasm (the trips to Bath and Bristol being among the highlights), even though her health has not always been good. The last act was to organise the memorial concert for James. It was a resounding success and he would have loved it. It was a tribute to Mary-Jane that so many famous actors gave their services or sent an appreciation. May she have a long and happy life in retirement from Committee work and enjoyable nights at the theatre – we will miss her although we will see her at parties!

Frances Cowen

Obituary

Ed Mirvish, born 24th July 1914 in Virginia, died recently in Canada at the age of 92. He led an adventurous and exiting life, starting as a discount store keeper 'Honest Ed's Famous Discount House' and moving into theatre in 1963 when he bought the run down Royal Alexandra Theatre in Toronto. After thorough re-decorating, he opened with musicals and although the theatre was never profitable he later opened a small 215 seat experimental theatre space.

He bought the Old Vic for £550,000 in 1982 and spent a further £2.5million renovating it. For much of the 15 years he owned it Sir Peter Hall's company were based there. Regrettably the theatre was never profitable and after reputedly losing over £25 million Ed and his son David decided to sell the theatre in 1997. Very generously he sold the Old Vic for far less than its true value to a theatre trust run by Sally Green.

He continued his theatre activities in Canada and brought the Lion King and other musicals to Toronto. In 1993 he built the Princess of Wales Theatre in Toronto and last year staged the world premier of Lord of the Rings, the most expensive theatre production ever.

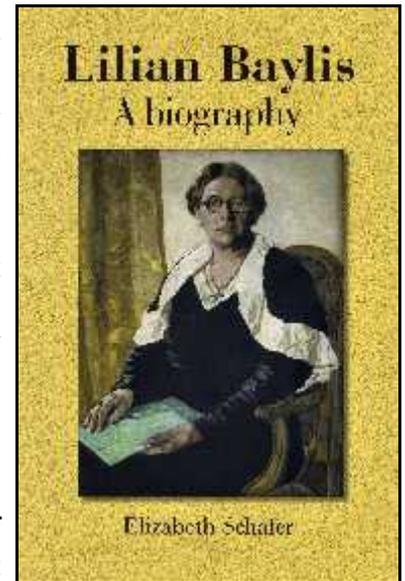
I have sent a letter to his son, David, expressing our thanks for all Ed Mirvish did for the Old Vic and our condolences at this sad time for him.

James Ranger



My Year with Lilian Baylis

Since the launch of my biography of Lilian Baylis at the Old Vic in January this year, an event kindly hosted by the Vic - Wells Association, I feel I have spent much of the year in the company of Lilian Baylis. A n d a s November will see the 70th anniversary of Baylis's death it s e e m s a n



appropriate moment to reflect on what people today seem to think of Lilian Baylis. Jude Kelly, for example, didn't know a huge amount about Lilian Baylis, but she knew that Baylis interested her, that she wanted to know more about her and so she chose her Baylis as the subject for a Radio 4 'Great Lives' programme. Jude Kelly is someone who might be able to identify with the professional challenges and stresses faced by Baylis in running two theatres and three companies, as Kelly now runs the South Bank complex, as well as steering the cultural festival that will accompany the London Olympics. What was fascinating for me about talking to Jude Kelly about Lilian Baylis, however, was just how many connections I could see between Baylis and Kelly - both women committed to opening up the arts, making them accessible to non traditional audiences; both wanting people to come into the theatre and use it as a community resource as well as a place of entertainment: Lilian Baylis in the early days at the Vic used to spend hours teaching local children 'How oats and beans and barley grow' on the Vic stage as part of what would be described these days as community outreach; and when I first met Jude Kelly in around 1996 I went to the West Yorkshire Playhouse, where she was then artistic director. I could hardly believe I was in a theatre; the whole place was heaving with people from the community *doing* things and a seniors' club was filling

most of the foyer engaged in a whole range of activities. Jude Kelly actually used local theatre supporters as silent chorus figures in some of her productions – and Joan Cross’s unpublished autobiography records that when *Aida* first appeared at the Vic the crowds onstage were regularly swelled by obliging gallery regulars. Baylis and Kelly also connect for me in that they both suffer from some snobbishness in relation to their work.



Elizabeth's step-daughter Keira at the book launch

So far this year I've discussed Baylis on *Nightwaves* for Radio 3, I've done a platform lecture at the National Theatre, focussing mostly on Baylis's role in creating the company which eventually became the National at the Old Vic, I've written articles on Baylis's

achievements for a variety of publications – for *Around the Globe*, for example, I argued that Baylis's promotion of the 'bare boards' aesthetic (which she loved because it was so cheap!) helped popularise what eventually became the 'original practices' approach (which of course includes 'bare boards') to Shakespeare in production. And I'm looking forward to discussing Baylis with Sarah Lenton in December for the Friends of the Royal Opera House. So overall, I am glad to conclude that, although Waterstones won't stock my biography of Baylis because it's not sufficiently commercial (they say), Baylis, her theatres, her companies, her achievements, her eccentricities and her sheer determination – are still of interest to many people today.

Elizabeth Schafer



NEWS from Sadler's Wells

I have been Director of Programming here at Sadler's Wells since October 2006 and it is with much excitement that we have just launched our autumn season. Our most prolific yet, it includes three UK and three world premieres, one Sadler's Wells commission, three Sadler's Wells co-commissions and four Sadler's Wells co-productions.

Whilst the theatre has been dark for maintenance over the last few weeks of summer, the studios have been a hive of creative activity. Two new works have been in development to be performed in October, both of which have emerged from the Jerwood Studio at Sadler's Wells, which aims to develop new collaborations with artists outside the dance world: In one studio we've had Sadler's Wells Associate Artist contemporary dance choreographer Russell Maliphant, who created the award winning evening *PUSH* with Sylvie Guillem, creating a new co-commission with celebrated visual artist and filmmaker Isaac Julien, entitled *Cast No Shadow*. In a second studio choreographer Arthur Pita, who's created commissions for Phoenix Dance Theatre, Candoco and the Royal Opera House, has been collaborating with Sue Buckmaster and her acclaimed theatre company for children, Theatre-Rites, with visual artist Sophia Clist and composer Charlie Winston, recently on tour with Peter Gabriel, to create *Mischief*. This is Sadler's Wells' first co-commission of a piece specifically aimed at families and children. We hope this delightful piece which involves dance, visual art, puppetry, music and song will be the perfect way to introduce children to dance – hopefully as the start of a life-long passion!

Another major highlight of the new season, takes place in September with the first UK performances from our recently appointed Associate Artist Christopher Wheeldon's

new company, Morphoses/The Wheeldon Company. After six years as resident choreographer at New York City Ballet, Christopher Wheeldon has left to form his own company – upon which all eyes in the dance world are now firmly focused. Morphoses' debut season features two new works commissioned by Sadler's Wells performed by some of the world's finest ballet stars drawn from The Royal Ballet, American Ballet Theatre and New York City Ballet.

Sadler's Wells is also firmly committed to supporting new talent in dance and this Autumn we introduce Hofesh Shechter - a rising star to our audiences. Hotly tipped as dance's next big thing, 32 year old Hofesh Shechter's talent for creating intensely physical movement with a young urban feel has also recently attracted the attention of Channel 4 and the National Theatre. His company's debut performance at Sadler's Wells marks the culmination of a unique venture and co-commission between Sadler's Wells, Southbank Centre and The Place of *In Your Rooms*.

October sees the return of the multi award-winning Sadler's Wells co-production and collaboration between Akram Khan, Sidi Larbi Cherkaoui, Antony Gormley and Nitin Sawhney; *zero degrees*. If you haven't had a chance to see this work I highly recommend you do as this is likely to be its last appearance here in the UK. The month is drawn to a close no less spectacularly with the return of Cuba's legendary dancer, Carlos Acosta, performing with Guest Artists from Ballet Nacional de Cuba.

Another Sadler's Wells co-production, this time with Crying Out Loud, features in November with the thrilling and engaging performer, James Thiérree who presents the UK premiere of his latest work, La Compagnie du Hanne-ton's *Au Revoir Parapluie*. After visits from Welsh National Opera and Glyndebourne on tour, the season closes with two firm favourites of the festive

season; the charming and magical stage version of *The Snowman* celebrates its tenth anniversary of delighting audiences, young and old, at the Peacock Theatre; while Matthew Bourne's ever popular and irreverent *Nutcracker!* continues to delight in the main house.

Looking forward to 2008, you may also have heard that we recently announced **Spring Dance at the Coliseum** – a new partnership between Sadler's Wells, Raymond Gubbay and Askonas Holt which sees us presenting a brand new season of dance at the Coliseum. In March & April 2008 the first season includes a chance to see New York City Ballet for the first time in 25 years; Stuttgart Ballet performing Cranko's definitive *Romeo and Juliet*; Carlos Acosta's acclaimed production featuring Guest Artists from the Royal Ballet; and dance superstars Sylvie Guillem and Russell Maliphant in the award-winning *PUSH*.

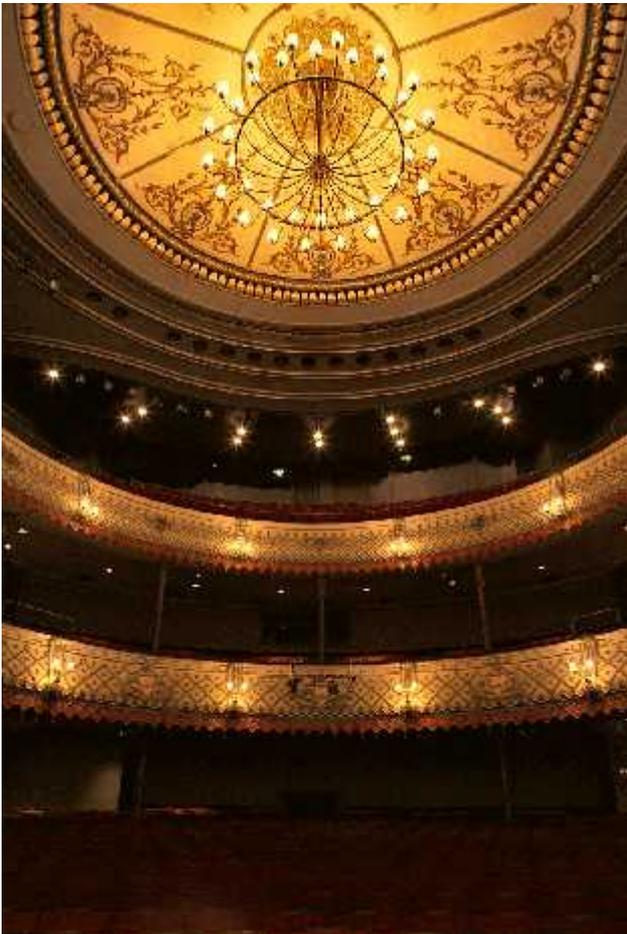
All in all, it's a very exciting time here at Sadler's Wells and we hope our audiences enjoy the diversity of work on offer. Our audience is going from strength to strength and we're delighted to see many new people being introduced to dance. Whilst we hope you enjoy some of our regular favourites perhaps you might also enjoy venturing into different territory with us and trying something new from time to time.

Suzanne Walker
Director of Programming

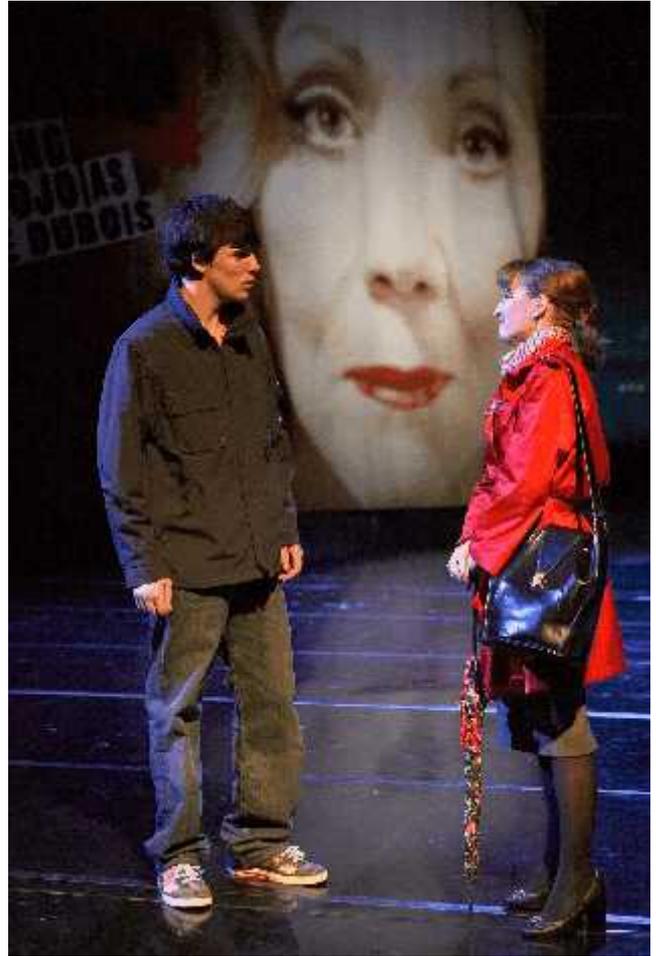


NEWS from The Old Vic

To us, great theatre is about great plays, great performances and great nights out from the moment you step through the door. Our iconic building has a rich history of great productions from Olivier's Hamlet to Ian McKellen's Widow Twankey. And under the artistic leadership of Kevin Spacey, we continue to attract the best creative talent. We also nurture young actors, writers and directors, and work with schools and our neighbours to bring theatre to a wider audience. The first production of our new season, *All About My Mother* is currently playing at The Old Vic. This new play by Samuel Adamson is based on the multi-award winning film by Pedro Almodóvar and stars Mark Gatiss, Diana Rigg and Lesley Manville. The play is a passionate and moving tale of motherhood, love and families, both those we are born into and those we make ourselves. Following the tragic death of her son, Manuela (Lesley



Old Vic auditorium
Photo by Ellis Parinder ©



Colin Morgan and Lesley Manville in *All about my Mother*. Photo by Manuel Harlan ©

Manville) goes in search of his father. Along the way she gets caught up in the lives of three very different women: Agrado (Mark Gatiss), a long-lost transvestite friend, Rosa (Joanne Froggatt) a young nun and Huma Rojo (Diana Rigg) the famous actress so admired by Manuela's son.

This Christmas we are very excited to bring back The Old Vic pantomime, with a wonderful new version of *Cinderella* written by celebrated actor, comedian and novelist, Stephen Fry. In spring, we open *Speed-the-Plow*, David Mamet's witty and caustic satire on the Hollywood movie business, starring Kevin Spacey.

At The Old Vic we are committed to supporting access to theatre and are pleased to announce that, thanks to a generous gift by Aditya Mittal, we are able to offer 100 tickets at £12 to every performance for the under 25s.

The Old Vic has no subsidy. Ticket sales alone are not enough to cover all of our costs, so the financial support of generous individuals, companies, trusts and foundations is vital to our existence. For more information, please e-mail friends@oldvictheatre.com or visit www.oldvictheatre.com

Sarah Cook

Pantomime - 2007

In the last Broadsheet, I wrote that Sir Ian McKellen would be appearing in the pantomime *Cinderella* at the Old Vic this Christmas. In fact, Sir Ian will be bringing his much-publicised *King Lear* to the New London Theatre on November 17th for a season. He hopes, however, to appear in a pantomime at the Old Vic in 2008, which is good news for us all.

Meanwhile, at the Old Vic, Stephen Fry is writing a special adaptation of *Cinderella* to be presented there this Christmas. He has promised to make it traditional, realising that for some children it will be their first experience of the theatre. Mr. Fry has recently had a big success with his television series, *Kingdom*. His adaptation of the famous musical *Me and My Girl* ran for eight years in the West End and was a huge success. No casting for *Cinderella* as yet, but I will keep you informed as and when names are released.

Talking of pantomimes, our old friend Chris Harris will be playing Widow Twanky in *Aladdin* at the Theatre Royal, Bath, this year. With the Bristol Old Vic temporarily closed, and the musical *Mama Mia* at the Hippodrome, that means there is no pantomime in Bristol this year, so Chris is sure to be a bigger box office attraction than ever. More details in the next *Broadsheet*.

Mary-Jane Burcher

REVIEWS

The Drowsy Chaperone: Novello Theatre

Sadly, by the time you read this, *The Drowsy Chaperone* will have ended its all-too-short run at London's lovely Novello Theatre.

I attended a preview of the show early in its run – the theatre was packed, the audience loved it and it was thought it would have a reasonable run. Certainly, it was different; an import from Broadway where it was a tremendous success. It is not easy to describe – a musical comedy with a barmy story, only one and a half hours in length, performed with dazzling colour and tuneful fun by a superb cast, none of whom can be faulted. These included our Vice President, Nickolas Grace, who played an all-singing, all-dancing British butler, in an all American setting.

When the curtain rose, you saw a lone man, sitting in his somewhat downtrodden New York apartment, reminiscing about all the musical shows he had seen and loved, and playing records of these shows that he had obviously seen countless times. One of these is *The Drowsy Chaperone*. Suddenly, the stage comes to life and bursts into colour and glamorous sets appear. The story, such as it is, is based around a rather sad heroine, Janet, who is about to marry, and the Drowsy Chaperone of the title is supposed to keep an eye on her. Elaine Paige plays this role to perfection, tongue in cheek, continuously tipsy and sending herself up beautifully. As Janet, loose-limbed Summer Strallon dances sublimely; Nickolas Grace comes on and off as Underling the Butler and sings and dances his way through a lovely comic performance. The big cast injected their all into a crazy story, with the usual mishaps and misunderstandings, and of course, as in all musical comedies, there is a happy ending, with the various couples partnering off with each other.

The American Bob Martin, who played The Man in The Chair, is on stage throughout, interrupting the actions at times to join in the dance step he has learnt by heart over the years from seeing the show so often. There is a particularly poignant moment at the Finale, with the entire company onstage, when they gesture him to join them and his great wish to be a part of the show is fulfilled. As his character so rightly says, musicals can take you to the realms of magic and happiness into another world, even for a brief time. It was Mel Brooks who is quoted as saying that “musical” and “comedy” are the two loveliest words in the vocabulary. He is so right, and one can only wish there were more shows around like this one.

I saw one of the last performances before it closed: there were long queues at the box office, and nobody, including the theatre staff, could understand why the show was closing. After the performance, Nickolas kindly took me to meet Elaine Paige, and when I commiserated her on the imminent closure, she shrugged her shoulders and said, “That’s show business”.

I know all our readers will join me in wishing Nickolas good luck with whatever he does in the future.

Mary-Jane Burcher

Alvin Ailey: Jazz Programme

Alvin Ailey American Dance Theater made a welcome return to Sadler’s Wells with three different mixed bills spanning decades of choreography. The Jazz Programme was a celebration of music and dance’s undeniable relationship and featured four works by four different choreographers, to music by classic jazz musicians Ray Charles, Billie Holiday, Duke Ellington and Billy Strayhorn, and Dizzy Gillespie.

New Work was a world premiere choreographed by up-and-coming artist Camille A. Brown. Perfectly capturing a situation familiar to us all – the daily

commute – the work played to its dancers’ strength in characterisation and used a simple seating prop brilliantly. *Portrait of Billie* was an expressive work danced with strength and lyricism, with stunning yet simple costumes and set pieces, portraying the legendary Billie Holiday’s struggle between her public adulation and her troubled private life.



The Road of the Phoebe Snow followed young Americans as they battled against life’s daily problems in work and relationships. Beautifully danced with an impressive display of athleticism in daring jumps and lifts, the quality of movement and lines were memorable in this work. The evening’s finale, *The Winter in Lisbon*, was an uplifting piece to the music of the inimitable Dizzy Gillespie, was an infectious joyous work appearing to celebrate dance and life itself. Enjoyment radiated from the dancers and I’m pretty sure most of the audience wanted to join in as the dancers shaked and shimmied round the stage.

Aside from the strength of the dancers, one of the most impressive things about this company is its versatility, and the evening’s mixed programme, which ended on a decidedly high note, left me wishing I had booked tickets for every programme the company was presenting.

Imogen Walker



WHAT'S ON

at Sadler's Wells and the Old Vic

Sadler's Wells 0870 737 7737
www.sadlerswells.com

19 -23 Sept: Morphoses/The Wheeldon Company
28 -29 Sept: Hofesh Shechter
3 -4 Oct: Isaac Julien and Russell Maliphant
9 -13 Oct: Birmingham Royal Ballet
14 Oct: National Youth Ballet
16 -20 Oct: zero degrees
23 -28 Oct: Carlos Acosta and Guests
30 Oct -10 Nov: James Thiérée
13 -17 Nov: Rambert Dance Company
26 Nov: Welsh National Opera

Lilian Baylis Theatre 0870 737 7737

23 Sept: Pimlico Opera
23 -27 Oct: Black Maria
28 Oct: Half Term Break
2 Nov: Live Screen
13 -17 Nov: Independent Opera
23 Nov: Independent Ballet Wales

Peacock Theatre 0870 737 0337

18 -29 Sept: Tango Fire
6 -7 Oct: Theatre-Rites and Arthur Pita
10 Oct -3 Nov: Shaolin Monks
6 -24 Nov: Momix

Old Vic Theatre 0870 060 6628
www.oldvictheatre.com

27 Aug -24 Nov: All About My Mother
4 Dec -20 Jan: Cinderella



REHEARSALS

Morphoses/The Wheeldon Company

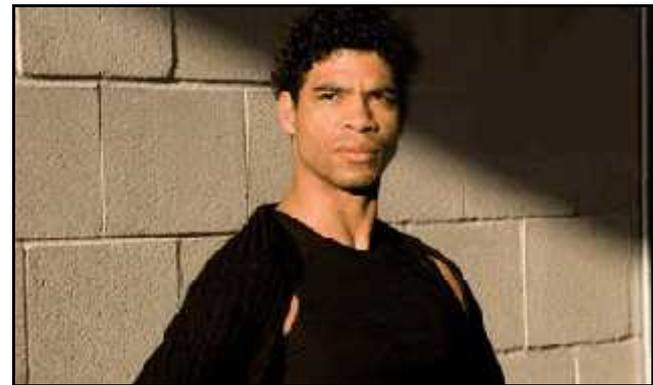
Friday 21st September, 2.30-5.30pm

Please let Richard Reavill know if you wish to attend (see p. 12).



Carlos Acosta with guest artists from Ballet Nacional de Cuba

Tuesday 23rd October



Rambert Dance Company

Friday 16th November, 4.00 pm



Matthew Bourne's Nutcracker

Wednesday 12th December

Illustrations from the Sadler's Wells website are used with permission

Attendance at Rehearsals

We attend rehearsals by kind permission of Sadler's Wells and the Management of visiting companies and dancers may not always be in full costume and may walk through part of their roles. Please check with the Secretary, Richard Reavill, tel: 01491 872574, e-mail nunsacre@tiscali.co.uk for final details of timing and date. If you have registered your email address with Richard he will send you this information automatically. Please come to the foyer of Sadler's Wells 15 minutes before the start of the rehearsal and pay the £5 admission fee to the Committee member present.

James Ranger

SUBSCRIPTIONS

Thank you to all of you who have already renewed your subscriptions and especially those who pay by standing order or direct debit as that entails a lot less work for me!

Subscriptions run from July 1st each year.

The annual rate is £7.50

(reduced to £6.00 for OAP's).

Life membership is available for a single payment of £75.00.

If you have not already done so, please send your payment to the Hon. Registrar at the address below, enclosing a stamped addressed envelope for the return of your membership card. Please note that Emma Cons rules apply – no SAE, no acknowledgement.

Any queries should be sent to same address, preferably by e-mail.

Please also note that members of the London Ballet Circle who joined in February 2007 do not need to renew until July 2008.

Liz Schafer, September 2007

WHO's WHO in the Vic-Wells Association

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