

## LATEST NEWS

### New Hon. Editor required

I am sad to announce that this will be the last edition of the Broadsheet that I edit. I have just begun a fully-funded PhD Studentship in Dance Science and unfortunately this means that I have had to hand in my notice for my other roles, including that of Hon. Editor for the Vic-Wells Association. I have enjoyed my time in this role and am pleased to have been part of the evolution of the publication, but my commitments as a PhD student mean that I will have very little time for other projects. Thus we are looking for a new Hon. Editor (see below for advert). More information about the PhD research project itself is below.

Imogen Walker

### Greetings from your new Social Secretary!

I am thrilled to have taken on this role from Mary-Jane Burcher, who has clearly done a wonderful job. I will be grateful to receive any help, advice and ideas from all of you. However, I will be going to India for two months in November and December 2008 and working with underprivileged children on a Theatre Project in Jaipur, helping them to learn English so that they can eventually maximize their chances of obtaining employment in the tourist industry. The teaching is done in English, with the children telling their own Indian folklore tales in the form of a devised play. This means that you will need an 'Acting Social Secretary' while I am away. However, I am pleased to announce the following trip (see page 2).

Founded in 1923 by  
LILIAN BAYLIS CH., M.A. (Oxon) Hon., LL.D. (Birm) Hon.  
Incorporating The Old Vic Association,  
The Old Vic Circle, The Old Vic Club,  
Sadler's Wells Society, Sadler's Wells Circle

## The Electronic Broadsheet

We are now offering the *Broadsheet* electronically (i.e. via e-mail) as well as the paper version. If you would prefer to receive the *Broadsheet* online instead of the printed version, please e-mail Neville Taylor:

[neville.taylor@homecall.co.uk](mailto:neville.taylor@homecall.co.uk)

Please note that it will be sent in PDF format. This will require Acrobat Reader which is free to download at <http://tiny.cc/e1Bgf> The file size for the *Broadsheet* will be up to about 5Mb., depending on the number of pages and the amount of pictures. It is therefore more suitable for members who are on a broadband connection rather than dial-up.

## Annual General Meeting

The Vic-Wells AGM will be held on Monday 1<sup>st</sup> December at 7.00 pm in the Cable and Wireless Room at Sadler's Wells Theatre. Our guest speaker will be Paul Richardson, the retiring Technical Director of Sadler's Wells. He will no doubt have lots of stories to tell of what goes on behind the scenes at the theatre.



Sadler's Wells Theatre in the 19<sup>th</sup> Century

The Vic-Wells Association  
The OLD VIC, Waterloo Road, London SE1 8NB  
SADLER'S WELLS, Rosebery Avenue, London EC1R 4TN  
(also at the PEACOCK THEATRE, Portugal Street,  
Kingsway, London WC2A 2HT)

# Discover the Alexandra Palace Theatre

October 4<sup>th</sup> 2008, 2-4pm

Meet at entrance to Ice-skating rink  
(parking is available)

Take Bus W3 from Wood Green tube  
station or Alexandra Palace rail station

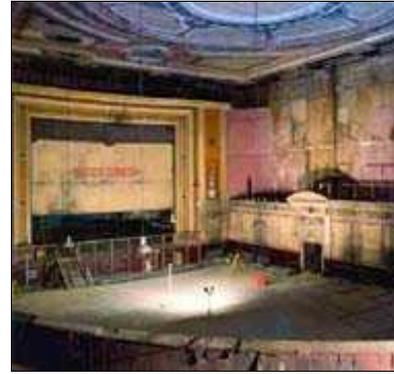
Refreshments included, suggested  
Donation to the Friends of APT £5

- Gather in the foyer for introduction to recent developments at the theatre
- Into the auditorium for a general talk about the history of the theatre
- Look at the stage and the traps and side towers.
- Talk of work of Friends of ATS
- Tea and cakes to finish

Inside Alexandra Palace lies a Victorian theatre with a chequered past, whose doors have been closed to the public for more than sixty-five years. Now, the theatre's fortunes are beginning to turn. Alexandra Palace Charitable Trust, with the support of English Heritage, has started to restore the building and the Alexandra Palace Theatre Friends Group is going from strength to strength since its foundation in 2002.

The theatre was opened in 1875. It rivals in size the Drury Lane Theatre, with a capacity of around 2,000. Many leading actors, including Beerbohm Tree and Ellen Terry, appeared on the stage.

The theatre was most successful with grand Victorian pantomimes and spectacles, using its



extraordinary stage machinery to create dramatic visual effects. The survival of this system of trapdoors and flies, operated by wheels and counterweights, is now almost certainly unique in a public theatre in Europe. One of the main aims is to restore the stage to working order, for heritage and educational purposes – but with the prospect that some spectacular Victorian productions can be reproduced.

Local celebrities, actors Juliet Stevenson, Bill Paterson, Lynda Bellingham and Maureen Lipman, among others, are the Friends Group patrons. "I was amazed to discover that such a beautiful theatre existed inside Alexandra Palace. It is a fascinating site with an intriguing history. Given a big injection of creative energy, something extraordinary could be made of it. It would be great to see it brought back to life," says Juliet Stevenson.

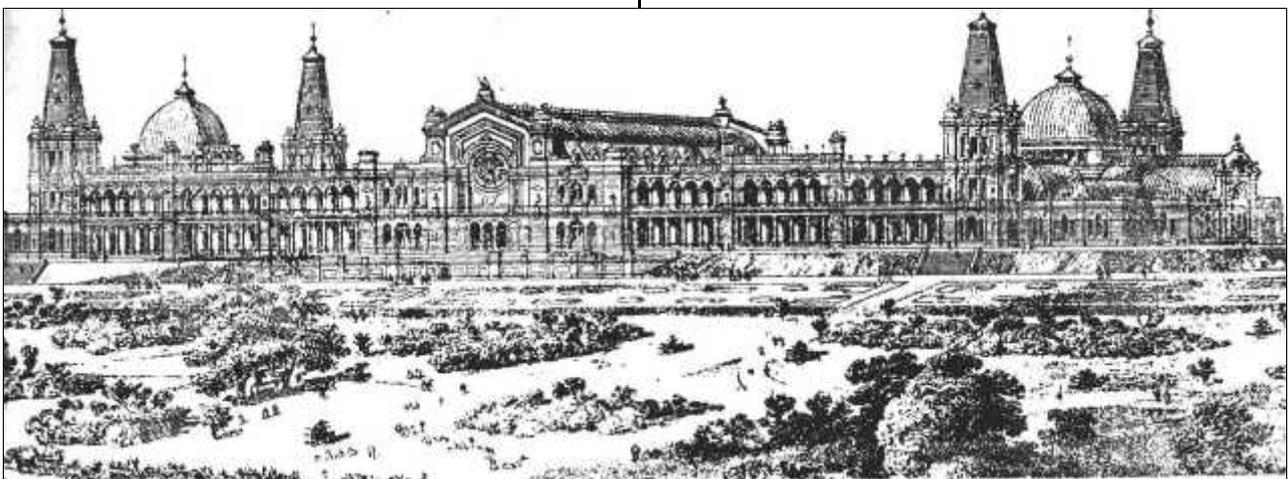
For those wishing to join in, please let me know by September 30<sup>th</sup>. **Maximum number: 25**

Email [trendydiva1@aol.com](mailto:trendydiva1@aol.com)

Phone 0787 6307623

Address 291A Alexandra Park Road  
London N22 7BP

**Kate Smith**



## St Iltyd's Church

Lilian Baylis was extremely fond of St Iltyd's church, Oxwich, on the Gower peninsula; in fact she was so fond of it that she commissioned Leslie Gomas, a Vic-Wells scenery painter, to decorate the ceiling in the sanctuary above the altar. This photograph, taken by church warden Peter Davies, shows the painting which is of the



rainbow at the cessation of the Flood (although the painting has become darker over the years because of candle smoke). The church is on the site of a sixth century Celtic cell and serves a small village of around 200 people.

**Liz Schafer**

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## “Professor” Kevin Spacey

Kevin Spacey, born on 26<sup>th</sup> July 1959, educated at the Julliard School in New York and currently Artistic Director of the Old Vic Theatre, has been appointed Cameron Mackintosh Visiting Professor at St Catherine's College, Oxford. The Oscar winning actor plans to bring a practical perspective to emerging talents giving them the benefit of his theatrical knowledge and experience. “I'll try to help them think about what it's going to be like when they leave and no longer have that cocoon and try very hard to give them some practical advice about agents and auditions and how to just deal with the day to day business of trying to start a career.” He believes he is well on the way to making the Old Vic a truly global theatre and after *Speed the Plough* we can't wait to see him act again.

**James Ranger**

## Dance Science Research

Dance science is a fast-growing field of scientific research which covers the disciplines of physiology, bio-mechanics and psychology in order to ultimately improve dancers' performance, health and well-being. The PhD that I am undertaking is part of a larger project focussing on the identification of dance talent in young contemporary dancers aged 13-16. It is an interdisciplinary, longitudinal (three-year) project that will screen over 300 young dancers who are training at the six government-funded Centres for Advanced Training (CATs) around the country. The CATs are a recent initiative funded by the Department for Children, Schools and Families' Music and Dance scheme to identify and nurture exceptionally talented young dancers. The project aims to look specifically at the following areas:

### *Physiology*

- ◆ Physical fitness (aerobic and anaerobic)
- ◆ Strength and balance ability
- ◆ Growth rates
- ◆ Injury status

### *Psychology*

- ◆ Self-confidence and self-esteem
- ◆ Performance anxiety
- ◆ Perfectionism and eating disorders
- ◆ Motivational climate (the type of environment in which young dancers are trained)

Background characteristics such as age, number of years dancing, and whether the dancers participate in any other activities will also be explored in relation to the above factors. The young dancers will be screened for the above characteristics three times a year for three years, to monitor changes and explore interrelationships. Findings will be presented in a variety of forums including the International Association of Dance Medicine and Science (IADMS) conference, and a number of research papers to be published in dance and sport exercise science journals.

The overall aim of the project is to identify the characteristics of dance talent in young people

and how they might potentially link to performance and creativity. It is hoped that, using this data, recommendations for teaching practice can be made and incorporated into the CATs and into other training institutions nationwide. A project such as this has never before been undertaken in dance and I am thrilled to be a part of it. If you would like more information, please do not hesitate to contact me: [i.walker@trinitylaban.ac.uk](mailto:i.walker@trinitylaban.ac.uk)

**Imogen Walker**

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## REVIEWS

### **Companhia Portuguesa de Bailado Contemporâneo**

As this is my last issue as editor, I thought I might bend the rules a little and report from a dance show that I was lucky enough to see in Portugal. My partner and I were on holiday on the beautiful Portuguese 'Riviera' when we noticed that the national contemporary dance company were performing in the neighbouring town of Cascais. Not only that, the show was sponsored by, amongst others, the National Tourist Board and So Dança, and was free to all members of the public, in the marvellous setting of the old Citadel overlooking the sea.

Three contrasting works were performed by three different choreographers, the first being *Veneno* by Portuguese choreographer Rui Lopes Graça. Eight dancers took on eight individual characteristics and movement styles, becoming more and more separated from each other as the piece went on. The superb dancers executed the movement clearly and precisely, while occasional contact work punctuated the solos. Because our programme was in Portuguese, I cannot say for certain what the theme of the piece was, but for me the allowance of individual interpretation without influence from programme notes made it all the more enjoyable and intriguing.

*Eurodíce e o Instante* was a duet by resident choreographer Vasco Wellenkamp. The slow, drawn-out movements were mesmerising as the dancers appeared to melt around each other to atmospheric music by Philip Glass. The combination of sinuous movement and the almost oppressive music made me almost hold my breath until it was over.

The final piece again conveyed a very different feeling. Choreographed by our very own Henri Oguike, *Finale* was a celebration of the sheer joy of moving which practically had the audience dancing in the aisles. Nine dancers performed the work, weaving and jumping around each other with an impressive amount of stamina and ever-ready smiles. Of course, I absolutely believe those smiles were natural due to the energy and celebratory nature of the work. Simple costumes and uplifting music were effective accompaniments to the choreography. For me, this work really did demonstrate the ability of dance to cross cultures and languages and unite its followers. It was the perfect end to a fantastic evening.

**Imogen Walker**

### **Replacement for our Hon. Editor**

This will be the last Edition that Imogen Walker will edit as she will be working full time on her Doctorate. I should like to thank her very much for the excellent work she has done to produce our greatly expanded newsletter, *The Broadsheet* and to wish her well with her studies.

We are therefore looking for a new Editor to start work as soon as possible. The role can be one of co-ordinating and proof reading the contributions from Members or may be expanded as the Editor wishes to include an Editorial, articles and a letters page. The final layout and contact with the printer is handled superbly by our Hon. Treasurer. Imogen calculates that the role takes about 8 hours work for each bimonthly edition. Ideally the candidate will need access at the least to Microsoft Office, and the Internet for sourcing pictures and keeping in touch with contributors and writers for *The Broadsheet*.

If you would like to become our Editor, a Committee post, please contact the Chairman, see final page for contact details.

**James Ranger**

## NEWS from Sadler's Wells

We've just emerged from a very successful sell out run of *West Side Story*. It's great to be reminded of what a seminal piece of work this is and to have had such a strong cast performing it here at Sadler's Wells was thrilling for our audiences.

We now look forward to our Autumn 2008 Season which includes four world premieres, eight UK premieres, a Sadler's Wells commission, two co-productions and a co-commission. We welcome international artists spanning countries such as Russia, Japan, Israel, Australia and the UK, and the season includes a host of Sadler's Wells Associate Artists including Matthew Bourne and his resident company New Adventures, Christopher Wheeldon and his Guest Resident Company, Morphoses/The Wheeldon Company and Jasmin Vardimon.

September begins in dynamic style with a brand new, eagerly anticipated Matthew Bourne production of Oscar Wilde's gothic fable, *Dorian Gray*. This is swiftly followed at the Peacock Theatre by the return of the much-loved Trocks who dance a fine line between high art and high camp. Also in September, Associate Artist Christopher Wheeldon brings his company Morphoses / The Wheeldon Company back to London for a second visit after winning a South Bank Show Award last year. His programme features work by Ashton, Annabelle Lopez Ochoa, his own award winning *Polyphonia* and a new work by him set to the music of Igor Stravinsky. Finally, Anne Teresa de Keersmaecker's powerful and energetic *Rosas* will be performing two existing and two brand new works to music by Steve Reich.

We're launching a new initiative during our Autumn season called Sadler's Wells Debut which offers a chance to see work by international choreographers new to the UK, on the main stage, with all tickets priced at just £10. The first features the Israeli choreographer Emanuel Gat who presents three works including a UK premiere co-produced by Sadler's Wells, *Silent Ballet*, and the exquisite male duet *Winter Voyage* to Schubert's *Winterreise*.

October marks a first for Sadler's Wells with the world famous Mariinsky (Kirov) Ballet and Opera visiting for a week of performances including Rimsky-Korsakov's opera *The Tale of Tsar Sultan*. The Mariinsky Ballet's programme will feature an evening of works by William Forsythe, thereby launching Sadler's Wells' *Focus on Forsythe 08/09*; a retrospective of this hugely important and influential choreographer's work, which continues in November with the strange and wonderful *Impressing the Czar*, performed by the Royal Ballet of Flanders. This project culminates in April 2009 when Sadler's Wells presents a number of stage works and installations by Forsythe in various locations around London.

The Autumn season also introduces a new *Family Weekend*, with performances on the main stage by the Spanish company Aracaladanza and a host of workshops, games and shows created specifically for children. Our programme of more intimate dance in the newly re-named Lilian Baylis Studio continues, and *I Am Falling* marks the start of a new partnership which brings the Gate Theatre to Sadler's Wells to present dance theatre work.

I do hope you will find something to enjoy and inspire you in this Autumn season. After this we look forward to the return of *Edward Scissorhands* and *The Snowman*, and Liv Lorent's *Angelmoth* in the Lilian Baylis studio to get everyone in the mood for the Christmas season.

**Suzanne Walker**  
**Director of Programming**



Aracaladanza - *A Slice of Paradise*

## NEWS from The Old Vic

### New Season - New Look: The CQS Space

For the past month the theatre has been incredibly busy as we prepare for our new season. In addition to all the usual pre-show activity we have transformed The Old Vic auditorium into a new performance space.

The CQS Space is an intimate theatre-in-the-round, in The Old Vic, and our production crew had the daunting challenge of converting our unique and historic venue into something very different in just three weeks. During all of this time, work was also underway to construct the set and rig the technical equipment for *The Norman Conquests*.

The team have removed the boxes and all of the seating in the stalls. A raised level has been built out from the proscenium arch at stage height. On the new, raised space we installed a seating bank up to the Dress Circle and a similar block on the area where the stage used to be.

The final space is both a striking change from our traditional staging and a dramatic performance site, in all senses of the word. The actors are in the centre of the auditorium, surrounded on all sides, bringing the play closer to the audience. Images and video clips of the conversion can be found on our website.

The first production in this new space will be Alan Ayckbourn's comic trilogy *The Norman Conquests* which has not been seen in this manner in London for 34 years. This play was originally conceived and performed in-the-round, and we are very happy to be able to present it as was intended.

Matthew Warchus (*Speed-the-Plow*, *God of Carnage*, *The Lord of the Rings*) directs an outstanding ensemble cast: Amelia Bullmore, Jessica Hynes, Stephen Mangan, Ben Miles, Paul Ritter and Amanda Root.

**TICKETS:** 0870 060 6628

[www.oldvictheatre.com](http://www.oldvictheatre.com)

The Old Vic, The Cut, London SE1

To keep up-to-date with news and information for all productions at The Old Vic you can register with us at our website to receive regular e-newsletters.

**Sarah Cook**

## The Vic-Wells Association and The Old Vic - an update

I have recently been in touch with Vivien Wallace, Development Director at The Old Vic, in order to see how the Vic Wells Association can become more involved with the Theatre's activities. The meeting was most productive and The Association can now look forward to invitations to participate in Q&A sessions with actors offered after certain performances. In addition to this, she said that by negotiation, it would be possible to have Vic-Wells Association Members attend occasional rehearsals, depending on the show in question. I will be following this up in the coming months.

Kevin Spacey is very keen on the history of the Old Vic Theatre and holds an annual function to celebrate this. In future, Vic-Wells Association Members will be invited to attend at a modest charge.

Vivien was interested in the idea of a collaboration between the Old Vic and Sadler's Wells. The Vic-Wells Association could be involved with this in a unique way, although we did not come up with an idea just yet as to what the event might look like. Suggestions are welcomed!

We also talked about an award that might be offered by the Vic-Wells Association, to a young Theatre Practitioner, via the annual 24 Hour Plays Event, along the lines of the Choreography Award currently offered via Sadler's Wells. I invited the Old Vic to write a short proposal outlining an area in need of support in developing talent. This has now been received and will be discussed at the next Committee Meeting.

Finally, I was particularly pleased to learn, that Vivien has undertaken, in future, to find an actor from a current production to propose a toast at Shakespeare's Birthday Party.

**Kate Smith**

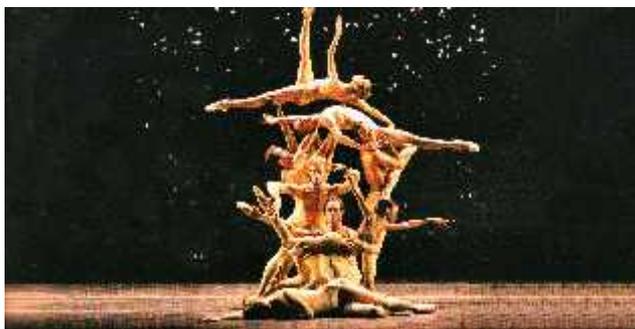


# REHEARSALS

The recent West Side Story rehearsal had been changed to a 'Sitsprobe' and we expected to see the cast singing whilst sitting. In fact we enjoyed an hour of furious dancing and singing in practise clothes but with a full orchestra. It was interesting to see them getting the sound balance right between the orchestra and the singers. There are several potential rehearsals for Members to attend in the next four months but please remember that some of following rehearsal list may not take place.

## **Morphoses/The Wheeldon Company**

**24<sup>th</sup> September (Programme 1)** times to be  
**26<sup>th</sup> September (Programme 2)** confirmed



## **The Australian Ballet**

**7<sup>th</sup> October**



## **The Mariinsky Ballet Company**

**13<sup>th</sup>/15<sup>th</sup> October**



## **Birmingham Royal Ballet**

**28<sup>th</sup> October**



## **Royal Ballet of Flanders**

**6<sup>th</sup> November**



## **Rambert**

**14<sup>th</sup> November**



## **Matthew Bourne's Edward Scissorhands**

**2<sup>nd</sup> 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. For final details of timing and date, please check with the Secretary, Richard Reavill, tel: 01491 872574, or e-mail [nunsacre@tiscali.co.uk](mailto:nunsacre@tiscali.co.uk). 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.

# WHAT'S ON at Sadler's Wells and the Old Vic

**Sadler's Wells**                      **0870 737 7737**  
[www.sadlerswells.com](http://www.sadlerswells.com)

24-27 Sept: Morphoses / The Wheeldon Company  
29-30 Sept: Anna Teresa de Keersmaeker *Rosas*  
2-3 Oct: Richard Alston 40 / 60  
7-11 Oct: The Australian Ballet with Bangarra Dance Theatre  
13-16 Oct: The Mariinsky (Kirov) Ballet  
17-18 Oct: The Mariinsky (Kirov) Opera  
20-21 Oct: Batsheva Dance Company  
25 Oct: Family Weekend  
28 Oct-1 Nov: Birmingham Royal Ballet  
6-8 Nov: Royal Ballet of Flanders  
11-15 Nov: Rambert Dance Company  
18-23 Nov: Sankai Juku  
26-29 Nov: Savion Glover  
2 Dec-18 Jan: Matthew Bourne's *Edward Scissorhands*

**Lilian Baylis Theatre**                      **0870 737 7737**

9 Oct: Live Screen  
17-18 Oct: Les Ballets C. de la B.  
26 Oct: Family Weekend  
29 Oct-1 Nov: *I Am Falling*  
18-22 Nov: Independent Opera at Sadler's Wells

**Peacock Theatre**                      **0870 737 0337**

5-12 Sept: British Youth Opera  
16 Sept-4 Oct: Les Ballets Trockadero de Monte Carlo  
7-25 Oct: *Momix Lunar Sea*  
28 Oct-15 Nov: *Sangre Flamenca*  
19-21 Nov: Jasmin Vardimon  
3 Dec-11 Jan: *The Snowman*

**Old Vic Theatre**                      **0870 060 6628**  
[www.oldvictheatre.com](http://www.oldvictheatre.com)

11 Sep - 20 Dec: *The Norman Conquests*

## WHO'S WHO in the Vic-Wells Association

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### SUBSCRIPTIONS

Subscriptions run from July 1<sup>st</sup> each year and are therefore due at the end of June.

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 yet done so, please send your payment to the Hon. Registrar:

Professor Liz Schafer, 372 Stroude Road, Virginia Water, Surrey GU25 4DB

Please enclose a stamped addressed envelope for your membership card (no SAE, no card!)