

No. 466 - April 2009

**Emeritus Life President:**  
Dr Wendy Toye CBE, Hon.D.Litt.

**Vice President:**  
Mr Nickolas Grace FCSSD, CLIPA

## Shakespeare's Birthday Party



This year's party will be held on  
**Saturday 25<sup>th</sup> April**  
from 5.00pm to 7.00pm  
at The Old Vic Theatre.

A member of the cast from the current  
production, *Dancing at Lughnasa*, will  
propose the toast to the Bard.

As well as the usual refreshments, there will  
be wine, coffee and tea, all served in the  
second circle bar at the front of the theatre.  
We hope to see many of you there on what is  
always a very enjoyable occasion.

Please apply for tickets enclosing a stamped  
addressed envelope:

£6 for Members and £7.50 for guests,  
to Miss Ruth Jeayes, 185 Honour Oak Road,  
Forest Hill, London SE23 3RP

## Editorial

I am pleased to report we have established  
much closer connections with the Old Vic and  
are in the process of setting up two annual  
Lilian Baylis Theatrical Excellence Award with  
them (more news on this in the next  
Broadsheet). We will be holding our annual  
Shakespeare's Birthday Party at the Old Vic on  
Saturday April 25<sup>th</sup> and have been invited to  
hear a talk from Anna Mackmin about directing  
*Dancing At Lughnasa* currently showing at the  
Old Vic. As usual Members have had the  
opportunity to see several fascinating Dress  
rehearsals at Sadler's Wells with more listed on  
the back page.

Due to the current difficulty of running small  
businesses, we have lost two of our Officers,  
Denise Toovey, Hon. Development Officer and  
Kate Smith, Hon. Social Secretary. I should like  
to thank them very much for their invaluable  
help during the time they were able to assist the  
Association. This means we now urgently wish  
to recruit an Hon. Editor for the Broadsheet and  
an Hon. Social Secretary. Please let me know if  
you are aware of anyone who might take on  
these not very arduous posts. Once again may I  
thank our Treasurer, Neville Taylor for his  
invaluable help in producing this edition.

**James Ranger**

## NEWS from Sadler's Wells

### Sadler's Wells – Onwards and Outwards

Sadler's Wells is expanding in more directions  
than one – from the theatre into the city, from  
London out into the world, and from the stage  
to the World Wide Web. The coming season  
sees London's dance house presenting work in  
venues across the city – in other theatres, art

galleries, and strange, unexpected places all  
over London. As well as the Spring Dance  
Season at the **London Coliseum**, and the recent  
performances of Hofesh Shechter's *Uprising* and  
*In Your Rooms* at the **Roundhouse**, Sadler's  
Wells is currently co-producing a new evening  
of dance theatre with the **Young Vic**. The  
production is based on Modest Mussorgsky's  
*Pictures from an Exhibition*, exploring themes of

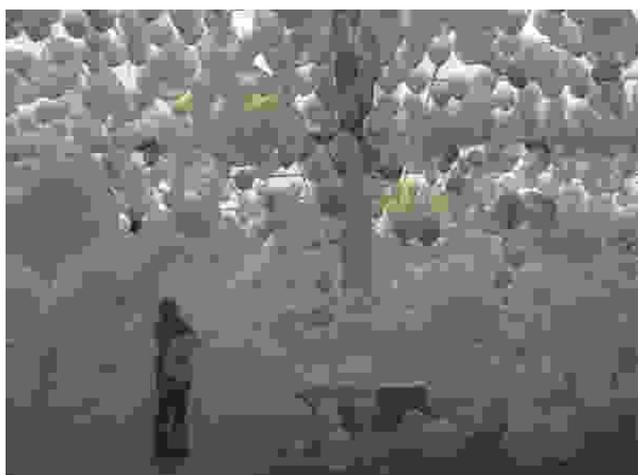
Founded in 1923 by  
LILIAN BAYLIS CH., M.A. (Oxon) Hon., LL.D. (Birm) Hon.  
*Incorporating The Old Vic Association,  
The Old Vic Circle, The Old Vic Club,  
Sadler's Wells Society, Sadler's Wells Circle*

**The 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)

love and loss, death and commemoration, and throwing a new light on Mussorgsky's musical sketches as well as him as a person. It is directed by opera and theatre director **Daniel Kramer** and choreographed by **Frauke Requardt** and will open at the *Young Vic* in May. The project is especially interesting as it is created on the border between dance and theatre, integrating elements of both art forms, and also because it re-unites the two theatres that were so closely connected many years ago.

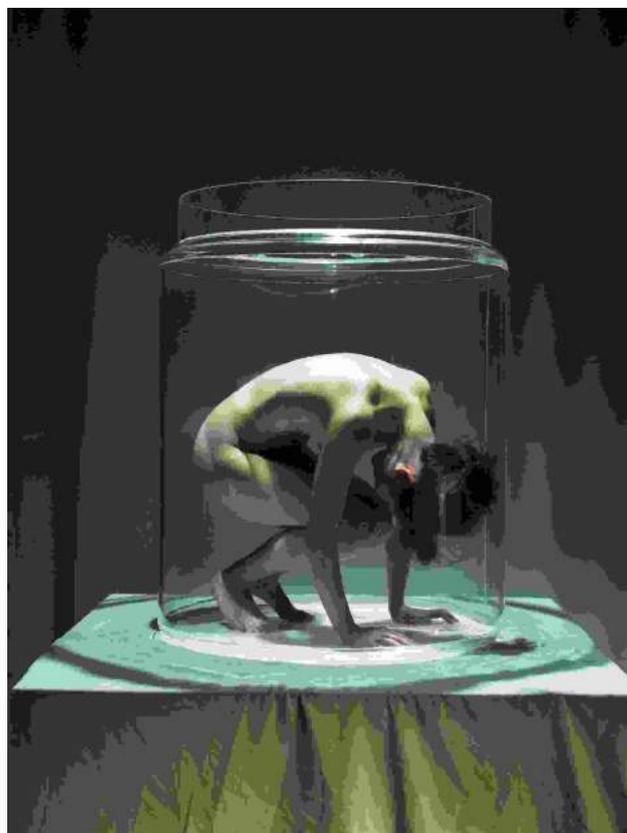
Another exciting off-site project will be shown at **Tate Modern** as part of the *Focus on Forsythe* season: William Forsythe's exploration of the phenomenon of gravity, *Nowhere and Everywhere At The Same Time*, is performed by the **Forsythe Company** among hundreds of swinging pendulums in the stunning space of the Tate's Turbine Hall. Other performances in the Forsythe season are more elusive, popping up in places that no one would ever think of visiting in search of a dance performance. "*City of Abstracts*" travels around the city and can be found outside a nightclub in the early hours of the morning, as well as the Sadler's Wells foyer or a street in Southwark. A camera captures the passer-by and projects their image on to a large screen – twisting and contorting their movement into something completely new. Responding to the screen's manipulations, the effect on the viewers is often that they start moving, creating their own private dance piece in a public space.

Another installation by William Forsythe will be presented in the **Midlands Goods Shed**, a derelict warehouse near King's Cross: *Scattered Crowd* is composed of thousands of white balloons, delicately suspended to create a breathtaking volume through which viewers are free to wander at their own pace. The slightest stir causes a ripple of movement,



*Scattered Crowd* Photo by Julian Gabriel Richter

creating choreography that dispels with dancers entirely. Also in May another warehouse – this time an old Victorian building in Shoreditch called **Village Underground** – will show unusual and strange signs of life. The **Clod Ensemble** presents a site-specific performance that shows a collection of extraordinary human beings contained in a series of glass jars, cabinets and test tubes. *Under Glass* is an animated exhibition of human life and a theatrical vision of how we might live within our limits.



*Bottled Ballerina* Photo by Manuel Vason

Meanwhile the Hip Hop festival *Breakin' Convention* – now in its 6<sup>th</sup> year! – is going even further afield, expanding its activity across the UK. On tour to venues in Wycombe, Nottingham, Birmingham, Bradford, Edinburgh, Plymouth and Newcastle, it engages with the community by allowing young local Hip Hop dance theatre companies to perform alongside established pioneers of the dance form from around the world. This year's *Breakin' Convention* festival and tour features the Korean crew of breakdancers **Myo Sung**, famous for their death-defying stunts, French Hip-Hop-entertainer **Salah**, the amazing **Flying Steps** from Berlin, and old-school Hip Hop legend, **Mr. Wiggles**. You can find out more about the performances, workshops, and related activities on [www.breakinconvention.com](http://www.breakinconvention.com).

Not content with touring the UK, Sadler's Wells is sending its own productions on tour across the globe. **Sylvie Guillem** and **Russell Maliphant's** hauntingly beautiful *PUSH* has just returned from Moscow and is going to Australia and New Zealand this spring, culminating in a performance at the glorious Sydney Opera House. The amazing Shaolin monks in **Sidi Larbi Cherkaoui's** *Sutra* – the big hit of our Spring Season 2008 – have since been touring all over Europe, attracting attention and acclaim at all the major international festivals. When the monks return to Sadler's Wells in June they will have performed in Rome, Avignon, Barcelona, Madrid, Berlin, Luxemburg, Paris, Athens, Macao and Singapore among many other cities - very different from their first visit to London a year ago when many of them had never been outside China.

While all this is happening on stage in London and other theatres across the world, more dance activity is brewing in an altogether different medium. Sadler's Wells is expanding its work to embrace film and the web. In a new collaboration with **Axiom films** it tries to capture some of the iconic dance piece that

have been created for the Sadler's Wells stage and put them on DVD: *Zero Degrees* and *Sutra* are already available, with ***Sacred Monsters*** following soon. On the Sadler's Wells website since this season is the **Sadler's Wells Video Player**, displaying clips of performances and interviews with the artists and choreographers about their work.

On a more interactive level, Sadler's Wells is using the web to search for new talent to perform on stage in front of a live audience. Since February this year young dancers and choreographers all over the world have been uploading clips of their own original choreography on to the Sadler's Wells website. They are competing in the *GLOBAL DANCE CONTEST 2009*, which Sadler's Wells launched for the first time this spring. The winner will be decided by public vote and will receive a cash prize as well as being invited to perform on the Sadler's Wells stage as part of *Sadler's Wells Sampled* in January 2010. Visit [www.globaldancecontest.com](http://www.globaldancecontest.com) to watch the clips and decide for yourself who your favourite contender is.

---

## NEWS from The Old Vic

Here at The Old Vic we have been delighted with recent press reviews for our current production of *Dancing at Lughnasa*. Anna Mackmin's revival of Brian Friel's Irish classic opened to fantastic reviews across the board. The production runs until 9<sup>th</sup> May and critics have hailed it a '*masterpiece*' (The Independent) and a '*magnificent revival*' (Daily Telegraph) so be sure to book your tickets now to avoid any disappointment!

After a whole season in our newly configured in-the-round auditorium, it will soon be time to return to our original and more traditional seating arrangement. From 23<sup>rd</sup> May – 15<sup>th</sup> August **Sam Mendes** directs a transatlantic company of actors in a double-bill of classic works which pairs a new adaptation of *The Cherry Orchard* by Tom Stoppard with *The Winter's Tale*. The productions have both opened already in New York to great success.

A formidable transatlantic company and creative team will mount these two new productions for seven internationally renowned theatres. **Simon Russell Beale** leads the British/American cast. He is joined by

**Sinead Cusack, Richard Easton, Rebecca Hall, Josh Hamilton, Ethan Hawke and Paul Jesson.**

**Sam Mendes** says "The idea behind *The Bridge Project* was born out of a simple desire: a wish for artists, collaborators, and audiences on both sides of the Atlantic to experience one another's work, talent, and artistry in the theatre. Having had the pleasure of working in both New York and London, I became aware of how little exchange actually exists between these two cities of great theatrical traditions."

To keep up-to-date with news and information for all productions at The Old Vic you can register with us at our website [www.oldvictheatre.com](http://www.oldvictheatre.com) to receive regular e-newsletters.

**Rebecca Pepper**

---

## Tide Turns for Bristol Old Vic

At long last, things are looking up for the beleaguered Old Vic in Bristol; after months of waiting to know what was going to happen, a new Artistic Director will start in September, and one with excellent theatrical credentials - Tom Morris - who did so much for Battersea

Arts Centre in recent years, and brought the National Theatre a huge success with *War Horse*. This is really the first tangible move in the right direction to getting the theatre really going again. Emma Stenning has also been appointed as the Executive Director, who is head of production for the Manchester International Centre where she produced several world premieres. Both Tom and Emma have worked together before, in the same roles at the Battersea Arts Centre.

In the meantime, the Theatre Studio is currently presenting a new play by Catherine Johnson which is based in Bristol, set around the Clifton Suspension Bridge, entitled *Suspension*. This has received mainly good notices and there are various productions

taking place during the next few months.

Meanwhile - to the main theatre, some work has already been done, in particular so that the building is fit to use from a health and safety point of view. Ray Price, the Chairman of the Bristol Old Vic Theatre Club informs me that the main refurbishment has to wait until all the funding, or a substantial part of it, has been raised. It is a massive undertaking and until that time, there are still some doubts as to what exactly will happen. Ray tells me that everyone is hoping that the work will begin as soon as possible, but to be realistic, it is going to be quite a while before the Bristol Old Vic will be fully operational again.

**Mary-Jane Burcher**

---

## ***The Merchant of Venice* at The Rose Theatre, Kingston**

A new theatre in the London suburbs is a rarity, but south-west London now has the newly built (2008) Rose Theatre at Kingston on Thames to add to the theatre at Wimbledon and the two theatres at Richmond. And a delightful venue it is, centrally placed in Kingston High Street, and backing on to the river for a pleasant stroll pre or post performance if the weather is fine. The theatre is circular in shape with a semi-circular auditorium and a thrust stage. There are stalls, and circles at two levels. Even the furthest seats are quite close to the stage. The flat area immediately in front of the stage is seat-less, but for a very modest fee, a place can be reserved within striking distance of the performers. A cushion is a useful optional extra.

The Vic-Wells Association, (or more specifically committee member Celia Hedgeman) organised a visit to the theatre for Propeller's production of Shakespeare's *Merchant of Venice*. The theatre was almost full, unusual for a mid-week matinee in mid-February, and even more remarkable for a production by a company known to be "experimental". The significant feature of the Propeller company is that all the actors are men, and they perform both the men's and the women's roles, rather like *The Trocks*, but intentionally not as funny. This is to some extent a reversion to the circumstances of the performance of the plays in Shakespeare's day, though at that time the women's roles were taken by boys or male adolescents. Hence, perhaps, the limited nature

of the roles for women in Shakespeare, though there are some remarkable exceptions such as Juliet, Desdemona, Cleopatra, and Portia, which brings us back to *The Merchant of Venice*.

Propeller productions are directed by Edward Hall, and it is often the way of young directors to want to update Shakespeare, either by using modern dress, or by giving the production a modern slant, or both as in this production. I find that many of the more conservative Vic-Wells members are deeply antipathetic to such approaches. Their reaction was not quite as extreme as the elderly opera-lover who sat next to me at a modernised version of *The Magic Flute* grinding his teeth with justifiable rage at the mistreatment this masterpiece was being given by its egotistical producer. My view is more flexible, as I have enjoyed some up-dates very much, for example, Jonathan Miller's opera productions *Rigoletto* and *The Mikado*, and Matthew Bourne's *Swan Lake*, and a Royal Shakespeare Company production of *Romeo and Juliet* set in modern Verona in which Romeo arrived on a motor-scooter with Benvolio riding pillion. Many decades ago there was a splendid production of *Troilus and Cressida* at the Old Vic updated to World War I, with the Trojans in Prussian military uniforms, Thersites as a scruffy newspaper reporter, and Paris serenading Helen at a white boudoir grand piano.

So what are the criteria for a revisionist approach to the classics? Mine are simple: does the up-dating add more than it subtracts; and would the author/composer accept the changes were he around to see the piece in its new

setting? Each audience member should trust his or her mind's eye on the former, and note if there is a whirring noise in his or her mind's ear, as it is probably the author rotating in his grave.

Edward Hall sets the play in a prison called Venice. Why? No reason is apparent, nor explanation given in the programme. The set rather overpowers the play, and I am reminded of a review about a Lionel Bart musical with a similarly overbearing set which elicited the comment that the audience came out "humming the scenery". The costumes were mainly drab prison garb, and those for the women only perfunctorily feminine. This gave those actors taking the women's roles rather more difficulties than they deserved. The location adds a new layer of meaning which is alien to the play, and discordant to the trading traditions of the Venice in which Shakespeare locates his story. Unnecessary textual changes were made to eliminate material which did not chime with the new interpretation. How could the merchant Antonio operate his shipping business, and Shylock his money lending business, from a prison? Why are they incarcerated? More important, in what way does this better illuminate the themes of the play? In fact, it obscures much of the meaning without any beneficial addition. One feature is commendable, which is that Hall has no truck

with political correctness. The violence, hatred, and anti-Semitism in the play are strongly portrayed.

The actors performed energetically, with a lot of clambering up and down the bars of the set. Most of the poetry of Shakespeare's verse was lost. The casket scenes went well, and the trial scene achieved its drama. Shylock sharpening his knife on the sole of his boot was a nice image. The second half of the performance was generally better than the first half, as the level of over-production somewhat relented, and the play was better able to speak for itself. Richard Clothier was a bitter and intransigent Shylock, Bob Barrett a stolid rather than noble Antonio, and the rest of the company did their best under difficult conditions. The young Kelsey Brookfield as Portia had some success with the major scenes. This is a very difficult part, and a star part. Portia needs to be radiant, which was made more difficult by bizarre costuming.

So to summarise: the production was over-directed, over-designed, under-costumed, and unappreciated by traditionalists in the audience. Some did not stay for the second half. I loved the theatre, but hated the production. It received a great ovation, primarily from the younger members of the audience.

**Richard Reavill**

---

## A Pre-performance Review

### Birmingham Royal Ballet in *Sylvia*

Birmingham Royal Ballet's new production of *Sylvia* choreographed by David Bintley was premiered in Birmingham in late February. It has toured to some major provincial cities, and arrives at London's Coliseum theatre in April as part of a dance season co-produced by Sadler's Wells. This is a pre-performance review. Reviewing the show before the performance is generally deplored, and is dangerous for the creative reviewer. There have been instances where the theatre has burned down, and the 'reviewed' performance has not taken place! These comments are based on the Birmingham and tour performances, and, it is hoped, may persuade members to attend those at the Coliseum.

"How do you solve a problem like Maria?" is a

song in *The Sound of Music*, and choreographers wonder "How do you solve a problem like *Sylvia*?" The original production of *Sylvia* was at the Paris Opera in 1876, and its attraction to choreographers is the superb music by Leo Delibes. Also, with the ballet public clamouring for full-length ballets, a fine danceable three act ballet score is not lightly to be cast aside. As usual the problem is the story. This involves gods and goddesses, nymphs and shepherds, pirates and huntresses, indeed the usual type of rubbish plot beloved by 19<sup>th</sup> century choreographers. This may not deter the Bolshoi or the Mariinsky with their productions of Petipa classics like *Le Corsair* or *La Bayadere*, as these are period pieces and accepted as such. Perhaps modern choreographers are keen to find more realistic stories to work with. Kenneth MacMillan created ballets such as *Romeo and Juliet* and *Manon*, John Cranko *Onegin* and *The Taming of the Shrew*, and Bintley himself has made full length ballets on

more realistic subjects such as *Cyrano* and *Hobson's Choice*.

*Sylvia* has proved more difficult, as David Bintley found with his first version in 1993. Only two other major choreographers have made an attempt to reproduce it in the last sixty years, John Neumeier and Frederick Ashton. There appear to be two choices: either stay with the original story and produce new choreography in a classical style, or devise a new plot. Neumeier adopted the latter option, but its danger is that the music can often conjure images which do not fit the revised scenario. His version was revived at the Paris Opera last year. I saw it when it was first produced in 1997, and found it then a rather strange work which did not really succeed and was not very memorable.

Ashton stayed with the original story and the classical style. The danger here is that the work could look like pastiche. His 1952 version, recently revived at Covent Garden, has many virtues, and much exquisite choreography particularly for the ballerina, but it also has its longeurs. The leading male role is weak, some of the group choreography is rather twee, and some may find it old-fashioned.

Bintley has found a middle way, without encountering the dangers experienced by politicians who have taken this route. The original story remains more or less intact, but as a story within a story. *Sylvia*, captain of Diana's huntresses, is sworn to celibacy, but there is mutual attraction between her and the shepherd Amynta. When Amynta is found watching the bathing nymphs, Diana punishes him by blinding him. *Sylvia* is abducted by the hunter Orion, but is found by Amynta with the help of the God of Love, Eros. *Sylvia* is eventually forgiven by Diana and reunited with Amynta, largely at the insistence of Eros, who also restores Amynta's sight.

Bintley encapsulates this tale of mythical Greek characters within another plot concerning the marital strife in an aristocratic household. Eros appears disguised as a gardener, and the warring Count and Countess subsequently appear as Orion and Diana. There is growing affection between their governess, *Sylvia*, and the Count's valet, Amynta. The original story is used by Eros as an allegory to repair the endangered marriage, and to help consummate the new relationship.

Bintley claims not to have incorporated many revisions in this, his second version of *Sylvia*,

but from my inadequate recollections of the earlier version, much has been changed, and indeed improved. There is some fine new choreography. A particular virtue is the way in which the roles of Eros, Orion, and Diana have been made more prominent. This is particularly true for Diana, who in Ashton's version makes one very short and rather bad-tempered appearance late in the ballet.

BRB's team of dancers has been much strengthened recently by the return of two male principals, the emergence of new male and female talent from within the company, and the acquisition of new dancers at the principal and embryo-principal level. Many are present in the four casts for the new work, and it is fortunate that there are five major roles to accommodate the burgeoning talent in the company, as well as a number of cameos for the more junior dancers. I was particularly impressed with a Saturday matinee performance in Sunderland, with debuts in four of the five major roles. Momoko Hirata; Joseph Caley; Celine Gittens, and Tyrone Singleton, are four of the currently large collection of BRB new talent. Caley in particular partnered well and danced the difficult solos excellently. Prior to the performance, squads of football fans were passing on their optimistic way to the match, but were to be seen returning crestfallen as I left the theatre. Perhaps they felt, while drowning their sorrows in the adjacent pubs, that it would have been better to have gone to the ballet rather than to see their team lose!

There is a lot of humour in Bintley's new *Sylvia*, both in the characterisation, (peg-leg pirate captains, pirates originating from Penzance rather than from *Le Corsair*) and in other more subtle ways. I will not spoil the fun of spotting the in-jokes by identifying them, but watch especially for Bintley's version of a famous pose from a Balanchine work on an ancient Greek myth from BRB's recent repertory. Bintley might claim that this was his "homage" to Balanchine, and such tongue-in-cheek humour often surfaces in the treatment of the mythical story. Such 'lightness of touch' is both justifiable and desirable; better here than in the governance of banks!

So to conclude: it is a very enjoyable new version, great choreography, attractive designs, lovely music, fine dancing. You can answer the questions "Who is *Sylvia*, what is she?" when it reaches the Coliseum. Go see!

**Richard Reavill**

## Jack and the Beanstalk at the Theatre Royal, Bath

On a quite a pleasant January day, a small group of us paid our annual visit to Bath for the pantomime, preceded by lunch in the theatre restaurant.

Our friend, Chris Harris, not only played Dame Trott but helped write the production and directed it. Apart from Chris, the cast included a past Dr. Who, Colin Baker, this time playing a baddy - he was making his 27th panto appearance. Jack was played by Lewis Bradley, not yet 20, but he was a finalist in the TV reality show *Any Dream will Do*. He has appeared in the West End in *Joseph and his Amazing Technicolour Dreamcoat* and in the touring production of *Chicago*. A veteran at an early age, he was tall, could move with ease and had a good singing voice. The Fairy was Susan Penhaligon, another seasoned veteran of stage, film and TV. The Princess was Martine McMenemy, another new graduate from theatre school who was everybody's idea of a princess, blond, pretty and demure. The King was another well-known face from film and TV - but one that you can never put a name to - Marcus Knibbs.

The panto was hugely enjoyable, without any swearing (yes, it can be done!), with lots of scene changes, audience participation, song sheet etc.. The company, of fourteen, worked extremely well together and although the musical accompaniment seemed slightly too loud, perhaps our seats in the front stalls had something to do with this. The children, who have passed "pupils dancing" with the Royal Ballet, were as usual from Dorothy Coleborn's School of Dance. Two troupes of eight are cast to dance and this afternoon one of our group, in mid-performance, had to be replaced so one lucky girl got an emergency call to finish the show!

Tim Rooke



## WHAT'S ON

### Sadler's Wells

0870 737 7737

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

- 20 - 26 Apr Focus on Forsythe
- 12 - 16 May Rambert Dance Company
- 19 - 23 May Northern Ballet Theatre : *Mixed Bill / Romeo & Juliet*
- 29 - 30 May Bruno Beltrão : *H3*
- 5 - 6 June Wayne McGregor | Random Dance
- 16 - 20 June English National Ballet : *Ballet Russes [a 100<sup>th</sup> anniversary celebration]*
- 30 June - 4 July Sidi Larbi Cherkaoui & Antony Gormley with monks from the Shaolin Temple : *Sutra*
- 7 - 19 July Matthew Bourne's *Dorian Gray*

### Spring Dance at the London Coliseum

- 7 - 11 April Russell Maliphant: *two : four: ten*
- 14 - 18 Apr Birmingham Royal Ballet: *Pomp & Circumstances / Sylvia*
- 22 - 26 Apr Anton & Erin: *Cheek to Cheek*

### Sadler's Wells at the Young Vic

- 8 - 23 May Daniel Kramer's *Pictures from an Exhibition*

### Sadler's Wells at the Village Underground

- 9 - 16 May The Clod Ensemble : *Under Glass*

### Lilian Baylis Studio

0870 737 7737

- 8 May Folk Art, Let's Dance
- 22 - 24 May *Fevered Sleep : Brilliant*
- 28 - 30 May Pierre Rigal : *Press*

### Peacock Theatre

0870 737 0337

- 17 Mar - 11 Apr: *Tango Fire*
- 30 Apr - 2 May: Jasmin Vardimon Company: *Justitia*
- 5 - 23 May: *Havana Rakatan*
- 27 May - 28 June Darren Bennett & Lilia Kopylova : *Latin Fever*

### Old Vic Theatre

0870 060 6628

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

- 26 Feb - 9 May: *Dancing at Lughnasa*
- 23 May - 15 Aug The Bridge Project: *The Cherry Orchard / The Winter's Tale*

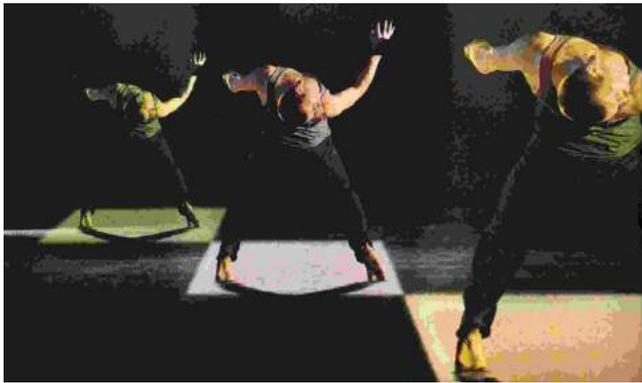
To book tickets for all productions at The Old Vic: 0870 060 6628



## REHEARSALS at SADLER'S WELLS

**SPRING/SUMMER 2009**

Some of our lucky e-mail Members had the opportunity to see an evening rehearsal of Eonagata with Sylvie Guillem in February which was made available to us at the last minute. Listed below are the potential rehearsal opportunities for the next few months which will all be in the afternoon. Not all of these may be open to Members so please check with Richard Reavill, tel: 0149187 2574 nearer the time or e-mail [nunsacre@tiscali.co.uk](mailto:nunsacre@tiscali.co.uk). If you are on his e-mail list you will be informed automatically. Please arrive 15 mins before the rehearsal time and pay £5 to the Committee Member present.



**Rambert**

**15 May**



**Northern Ballet Theatre**

**19 & 21 May**



**English National Ballet**

**16 June**

*There may also be rehearsal opportunities for Dorian Grey and Shall We Dance*

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

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

### Chairman:

Mr. James Ranger  
Cromer Cottage  
Cromer, Stevenage  
Herts SG2 7QA  
0143 886 1318  
[jim\\_ranger@hotmail.com](mailto:jim_ranger@hotmail.com)

### Hon. Secretary:

Dr. Richard Reavill  
7 Nuns Acre  
Goring, Reading  
Berkshire RG8 9BE  
0149 187 2574  
[nunsacre@tiscali.co.uk](mailto:nunsacre@tiscali.co.uk)

### Hon. Treasurer:

Mr. Neville C Taylor  
Flat 1  
128 Gloucester Terrace  
London W2 6HP  
0207 262 5898  
[neville.taylor@homecall.co.uk](mailto:neville.taylor@homecall.co.uk)

### Hon. Registrar:

Professor Liz Schafer  
372 Stroude Road  
Virginia Water  
Surrey GU25 4DB  
0134 484 2836  
[e.schafer@rhul.ac.uk](mailto:e.schafer@rhul.ac.uk)

### Hon. Social Secretary:

Ms Kirsten A Sheridan  
62 London Road  
Ditton  
Aylesford  
Kent ME20 6BX

### Hon. Editor:

Marjory Aga

**ENTHUSIASTIC APPLICANTS SOUGHT** for the above vacancies on the Committee. If you think that you could help, please speak to Jim Ranger.

The copy deadline for the next issue of *The Broadsheet* is **Monday, 15<sup>th</sup> June 2009**. Please send items or letters for publication to any of the contacts listed above.