

No. 467 - July/August 2009

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

Vice President:
Mr Nickolas Grace FCSSD, CLIPA

50p when sold

Outings with the Vic-Wells

16 July 2009 at 3pm: Bank of England: Tour of Museum

The Bank of England Museum is located within the Bank of England in the heart of the City of London. The museum tells the story of the Bank of England from its foundation in 1694 to its role today as the UK's central bank. The historical displays include material drawn from the Bank's own collections of books, documents, silver, prints, paintings, banknotes, coins and photographs. There is a display of gold, including Roman and modern gold bars, alongside pikes and muskets once used to defend the Bank. Computer technology and audio-visual displays explain the Bank's present day role.

13 August 2009 at 3pm: V&A: Guided Tour of the New Theatre Gallery.

The V&A's Theatre Collections hold the UK's national collection of material about live performance in the UK since Shakespeare's day, covering drama, dance, musical theatre, circus, music hall, rock and pop and other



Albert Finney as Hamlet, 1975
Photography: Antony Crickman
(V&A Theatre Collection)

forms of live entertainment. Theatre and Performance galleries dedicated to the performing arts display works of art, costumes, ephemera, video recordings, puppets, posters and photographs.

30 September 2009 at 10.30am: Royal Hospital Chelsea - Private Guided Tour

There are few institutions in the UK with an unbroken three centuries of service and none of them is so close to the heart of the nation as 'The Men in Scarlet', the Chelsea Pensioners, and their home the Royal Hospital Chelsea. Founded in 1682 by King Charles II and intended for the 'succour and relief of veterans broken by age and war', the Royal Hospital, with its Grade I listed buildings, still serves its original purpose. Visitors are able to see the Great Hall, Octagon and Chapel, walk around Figure, College and Light Horse Courts and visit the Museum and Shop.

BOOKINGS: Please book at least one month in advance of the visit date, if possible. For each visit, please send a cheque for £5 per person, indicating clearly which visit(s) you wish to attend, together with an SAE to Tim Rooke, 314B Park Road, London N8 8LA (0208 352 0492)

SUBSCRIPTIONS

Annual members are reminded that their subscriptions are due for payment on the 1st July. A renewal form is enclosed and further details may be found on the back page.

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)

Shakespeare's Birthday Party

The party was held on Saturday 25th April in the second circle bar area of the Old Vic. Members enjoyed the usual excellent refreshments as well as wine, soft drinks, tea and coffee. The Toast this year was proposed by Niamh Cusack who was appearing in *Dancing at Lughnasa* at the Old Vic. Members were enthralled by her



Niamh Cusack toasts the Bard

speaking so passionately about Shakespeare's plays, saying how relevant they were today to people in all walks of life. The plays have certainly inspired her over the years when she performed as Juliet, Desdemona and Rosalind in

As You Like It, her favourite part, and other great roles. Most of the cast attended the party and Members enjoyed talking to them. Our thanks to both the Old Vic and the



Sir Peter Wright and Members enjoy the speech

Committee members who provided the refreshments.

Members will be interested to hear that, in 1917, the Friends of the Old Vic hosted a performance in the theatre on Monday 23rd at 2.30 pm with scenes from several Shakespeare' plays including *As You Like It*, *Julius Caesar*, *King John* and *The Merchant of*



James Ranger talks to cast members

Venice and concluding with 'God save the King'. The third verse was, 'God save our splendid men, Bring them safe home again, God save our men, Keep them victorious, patient and chivalrous, They are so dear to us, God save our men'. On the evening of the same day, *Twelfth Night*. The theatre then held a Shakespeare Birthday Festival from April 21st to May 4th performing several different Shakespeare plays and with Sybil and Russell Thorndike and Ellen Terry in the cast.

Photos by Nick Panagakis

James Ranger

Note from the Hon. Secretary

Many of you who are e-mail users are probably only too aware of the problem of 'spam', those messages you do not care to receive from people you do not know offering things you do not want. Even with a 'spam filter', (which is supposed to eliminate most of the unwanted messages), my e-mail address of nunsacre@tiscali.co.uk is currently receiving from 30-40 spam messages per day.

Having found no way of stemming the tide of rubbish, I have decided to close the nunsacre e-address. In future, all e-mails concerning The Vic-Wells Association will be sent from a new e-address vic-wells@tiscali.co.uk which has been specially set-up for this purpose. You will find the new address on the back page of this and future editions of *The Broadsheet* with the other officers of the Association. Please use it for any future communications you wish to make.

Richard Reavill

Lilian Baylis Theatrical Excellence Awards

The Old Vic New Voices club offers an unrivalled professional development programme of workshops and master classes for 18-25 year olds who are committed to a career in the theatre. The highlight of their year is the 24 hour play cycle to be presented at the Old Vic on the evening of Sunday 25th July. Auditions are carried out in June with the final audition weekend at the end of the month. From the very many applicants they choose 7 writers, 7 producers, 7 directors and 30 actors. In a bonding weekend they form themselves into seven 'companies'. They all arrive at the theatre on the evening of the 25th July for the companies to choose the subject of their 15 minute play. The actors go home and the writers start to write during the night. Each director is allowed 3 lighting and 3 sound cues. When the actors return in the morning

they start to rehearse and the 7 plays are presented in the evening.

The Association will make a Lilian Baylis Theatrical Excellence Award of £250 to one writer, one producer, one director and one actor. Subject to their professional engagements, our judging panel will consist of our Vice President, Nicholas Grace, Honor Blackman, Joy Ranger and Steve Winter, who organises the event. The award is for the recipients to widen their arts knowledge by attending art galleries, concerts, plays and other theatrical events and when the money runs out they are asked to present a short report saying how the money was spent. Members will be able to attend the evening performance and tickets go on sale at the Old Vic on 24th June (ask for 24 hour plays, Old Vic New Voices, on Sunday 26th July on 0870 0606628). We hope to see as many Members as possible in the audience.

James Ranger

NEWS from Sadler's Wells

SUMMER AT SADLER'S WELLS

The weather experts have promised us a beautiful summer this year – and Sadler's Wells promises you a luscious summer programme of dance, both in the theatre and out of doors. Returning to Sadler's Wells in July is Britain's favourite ballet dancer and all round talent **Adam Cooper**. He presents *Shall We Dance*, a spectacular new dance show celebrating the most well-known music from some of **Richard Rogers'** best-loved musicals. Be transported from the Orient to the Wild West by way of Russian folk dance, New York Jazz and the delirious waltzes of a Viennese ballroom – you'll experience a trip around the world without ever leaving your seat!

Shall We Dance is Adam Cooper's first new production at Sadler's Wells since his dance adaptation of *Les Liaisons Dangereuses* in 2005. Created as a tribute to **Richard Rogers** (who died in 1979, a Broadway legend, having won several Oscars, Emmys,

Grammys and Tony awards for his unforgettable show tunes), the production took almost three years to develop – alone the task of choosing music from the composer's huge oeuvre proved monumental. Adam Cooper decided against involving singers in the show, convinced that a pure orchestral arrangement of the famous melodies would offer more dramatic range and freedom, as well as the chance to create a different kind of narrative. The magical journey around the world will be realised through sweeping projections and lavish costumes for a large cast which is headed by **Adam Cooper** himself, his long-term partner **Sarah Wildor**, and **Emma Simms** (who like them, attended the Royal Ballet School when she was young). He says it is 'a spectacle', a show that has dance at its very heart and is defined by the different styles he has enjoyed dancing in a long and prodigious career spanning principal roles at the Royal Ballet and Billy Eliot, the film. Expect a summer spectacular, with lyrical classicism, tap dancing, Jazz, and big numbers inspired by classic Broadway and West End shows.

SADLER'S WELLS – ON THE LAKE

For the last few years, Sadler's Wells has built up a presence at the hippest, most happening summer festivals. It brought **Wayne MacGregor | Random Dance** to **Latitude**, **Breakin' Convention** to the **Big Chill**; and inspired people to learn Salsa, Samba and Bollywood dancing in the Glastonbury mud.

Now, for the first time, Sadler's Wells will present work on a specially designed, spectacularly beautiful floating stage on the lake at **Latitude Festival**. At sunset in this stunning setting, three companies will take to the stage to give a new and different audience the chance to experience the diversity of work that Sadler's Wells offers. **Hofesh Shechter** – the youngest and most recent of all Sadler's Wells **Associate Artists** - shows *The Art of Not Looking Back* (set to Hofesh Shechter's own composition with additional music by Nitin Sawhney, J.S. Bach and John Zorn). Inspired by and made for the world-class female dancers of the **Hofesh Shechter Dance Company**, the piece is physical, complex and unrelenting, presenting the choreographer's favoured theme of 'man against the world' in a different and unnerving light. A breakdance crew from Edinburgh, **Psycho Stylez**, will bring a taste of **Breakin' Convention** to the Festival. Having competed and performed across the world, with a host of UK titles under their belts, they are continuing to push the boundaries of hip hop dance and develop the art form – while never failing to thrill audiences with their death-defying stunts. In perfect contrast, the third piece in the line-up will be the White Swan pas de deux from the second act of *Swan Lake*. This truly iconic piece of dance is performed by **Begoña Cao and James Forbat**, principal dancer and first artist in the **English National Ballet**. As Emma Gladstone, producer of the Latitude programme says: "It will look like dancing on water – the spectacle will be extraordinary". Surely every ballerina's dream.

Alistair Spalding is equally excited: "I'm really delighted for Sadler's Wells to be able to take a leap out of the theatre and into the

wild outdoors at Latitude. It's absolutely the right time for these dynamic artists to be part of such a rich festival, especially in such a setting. All the dancers will have swimming proficiency badges ..."

Those who have to miss **Begoña Cao's** magic moment on the lake might be happy to know that she will also perform in **Carlos Acosta's** new show at the Coliseum *Carlos Acosta and Guest Artists*, from 22nd – 25th July. Tickets are available both from Sadler's Wells and the ENO's box office.

Lisa Marie Bowler

NEWS from The Old Vic

Firstly, some exciting news about Matthew Warchus' revival of *The Norman Conquests*. Following its successful run at The Old Vic the trilogy transferred to Broadway and received a Tony Award for Best Revival of a Play, the production also received a further 6 Tony Award Nominations.

Now for some news on our new season - in September, **Trevor Nunn** will direct **Kevin Spacey** as Henry Drummond, in Jerome Lawrence and Robert E. Lee's grippingly relevant drama *Inherit the Wind*. Two legal Titans confront each other when a community puts freedom of thought on trial. Considered one of the great American plays of the twentieth century *Inherit the Wind* is based on the famous 1925 Scopes 'Monkey' Trial in which science teacher John Scopes was accused of violating a Tennessee state statute by teaching Charles Darwin's theory of evolution to his students. This production marks the 150th Anniversary of the publication of Darwin's 'The Origin of Species'

In January 2010, David Grindley will direct John Guare's adrenalin-fuelled, Olivier award-winning play *Six Degrees of Separation*. A sharp, vivacious take on two worlds colliding, the play is inspired by the real life story of a flamboyant con artist who managed to convince wealthy residents of Manhattan's Upper East Side that he was the son of Sidney Poitier. The play originally

debuted on Broadway in 1990 and in 1993 it was adapted as a film starring Stockard Channing - reprising her Broadway role - Donald Sutherland and Will Smith. This new production will be the first major London revival of the play in almost 18 years. Kevin Spacey, Artistic Director of The Old Vic commented "I had a wonderful experience working with Trevor Nunn on *Richard II* and I am thrilled we'll be reunited for this timely production of *Inherit the Wind*. David Grindley's production of *Six Degrees of Separation* will, I am sure, be a highly anticipated event. These productions continue The Old Vic tradition of great plays and renowned creative talent and we're

delighted to welcome two of Britain's finest theatre directors back to our stage." Finally, a quick reminder to book your tickets now for The Bridge Project. Our current productions of *The Cherry Orchard* and *The Winter's Tale* (playing in rep until 15 August), have received some wonderful 4 and 5 star reviews, so be sure to book your tickets now before it's too late.

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

Rebecca Pepper

From the Archives

The Old Vic has recently found and allowed us to copy a number of early issues of *The Old Vic Magazine* and some programmes.

Reproduced below is an article by Ninette de Valois which was published in the May 1929 issue of the magazine.



Ballet at the Old Vic.

By NINETTE DE VALOIS.

With the production of "The Picnic" to Vaughan Williams' delightful "Charterhouse Suite"—the Old Vic appears to be making an effort to give their audience a completely English work. The ballet is slight and produced with due regard for economy. This is a wise policy on the part of Miss Baylis—who realises that if English Ballet is to have recognition on a large scale, it must first prove its worth in a less pretentious fashion. The second production of a ballet at this theatre within five months of its first effort, is extremely encouraging to all concerned. The reception given Mozart's "Les Petits Riens" by the Vic' audience will always remain a delightful memory to the dancers concerned in the ballet. The theatre was quick to show its appreciation of Miss Baylis' new policy—and gave the necessary encouragement for the making of a further effort before the close of the season. Many of the names appearing this time will be remembered by the audience. Rosalind Patrick and the Vic Opera corps de ballet reinforced by others from the Academy of Choregraphic Art are dancing. Two of the principal dancers, Miss Ursula Moreton and Mr. Stanley Judson, appeared in "Les Petits Riens." Miss Mollie Lake and Mr. Harold Turner are newcomers among the principals in "The Picnic." She is a late member of Madame Anna Pavlova's company and has toured all over the world with the famous dancer. Harold Turner is a pupil of Madame Rambert, who, incidentally, is Mrs. Ashley Dukes. Hedley Briggs has this time designed all the costumes.

I remember three years ago watching "The Taming of the Shrew" (with Edith Evans in the cast) from a Vic box. It was a "packed out" matinee, and I was struck at the time with the idea of what a mar-

vellous house it would be for "ballet," and how such a scheme at such a place might develop into a practical possibility. The Vic's management within two years has given English dancers a chance. If dancers give a high standard of work and the audience give their interest and support, the trouble and extra anxiety this new line gives the theatre will be justified.

But the management naturally aims at more ambitious productions in the future. I wonder if the lovers of ballet in the audience realise how much it is in their power to bring these things nearer? Your interest, understanding and intelligent criticism alone can make all this possible and we feel we are right, through the medium of this magazine, to ask for your support, provided you of course feel our productions justify themselves.

There are hundreds of English dancers unable to find an opportunity even to "dance"—let alone make a living wage out of their work. It will be necessary to launch three or four big efforts to cope with the situation. I cannot help feeling that this management means to shoulder the responsibility of one of them, and incidentally one of extreme importance. Most of the big companies we hope to see later will have to tour, not only in England but abroad. A Repertory theatre is stationary, the nearest thing we have in this country to a state theatre, and the "Vic" is in our capital. It therefore makes the all-important "experimental" ballet possible for a financial outlay below the average. Not concerned with ballet only, it has other productions which are the attractions to its regular public. Everyone can realise how one enterprise under such circumstances unconsciously supports another.

Why I won't apologise for defending the Arts

by Kevin Spacey

I have watched as young children from the Old Vic's neighbourhood have attended workshops, school projects and community productions and seen them totally engaged and enthralled. These are thousands of kids from low-income families, not some middle-class-only playing field. This is true, not only of our work at the Old Vic but of programmes the National Theatre, the Young Vic and countless other institutions are providing in London and beyond.

**“It's an investment
in the future
of our society”**

Education through the Arts enriches the next generation, and not just of artists. Theatre for example teaches young people to communicate, to resolve conflicts and to explore emotions. It's not about whether these kids want a career in the arts when they grow up. These programmes can be good for business as they contribute to a wide range of interpersonal skills. So it's not a charity or empty philanthropy, it is an investment in the future of our society. Those of us in a position to make an argument for supporting arts and culture will continue to fight for the opportunities that we believe can enrich the lives of people all over this land. The curmudgeons who speak against art funding should realise that there are good hard working and honourable practitioners who want the arts to reach as broad an audience as possible. If mainstream media such as TV and the internet can help, all the better.

The creative industries lead the UK economy and are the envy of the world. Having lived here for seven years I genuinely believe that the UK's pre-eminence in arts and culture constitutes one of the nation's most powerful natural resources. Many arts institutions are suffering and without political will and public support some will struggle to survive the chill winds of recession. We risk allowing our cultural life to be diminished, available only to the minority who can afford high West End prices or rarefied arts events.

So I make no apology for banging the drum to ensure that those who hold the purse strings realise the value of the arts to our economy, as well as to our collective soul.



Kevin Spacey
Artistic Director, the Old Vic.

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WHAT'S ON

Sadler's Wells 0870 737 7737

www.sadlerswells.com

30 June - 4 July Sidi Larbi Cherkaoui & Antony Gormley with monks from the Shaolin Temple : *Sutra*
7 - 19 July Matthew Bourne's *Dorian Gray*
23 Jul - 30 Aug *Shall We Dance: A Tribute to Richard Rodgers*
1 - 5 Sept Paco Peña: *Falmenco sin Fronteras*
8 - 12 Sept Rosas: *Rosas danst Rosas / Zeitung*
17 - 18 Sept Crystal Pite's Kidd Pivot: *Lost Action*
25 - 26 Sept Akram Khan Company: *bahok*

At the London Coliseum

22 - 25 July Carlos Acosta & Guest Artists

Lilian Baylis Studio 0870 737 7737

24 - 25 Sept Lotte van den Berg: *Stillen*

Peacock Theatre 0870 737 0337

4 - 12 Sept British Youth Opera: *Rossini Double Bill / The Rake's Progress*

15 Sept - 3 Oct Bounce: *Insane in the Brain*

Old Vic Theatre 0870 060 6628

www.oldvictheatre.com

23 May - 15 Aug The Bridge Project:
The Cherry Orchard / The Winter's Tale

18 Sept - 20 Dec *Inherit the Wind*

To book tickets for all productions at The Old Vic: 0844 871 7628

REHEARSALS at SADLER'S WELLS

SUMMER 2009

We recently enjoyed a photo shoot rehearsal with Rambert and full performance rehearsals, with orchestra, for two Northern Ballet Programmes and again for two English National Ballet programmes. 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 vic-wells@tiscali.co.uk. If you are on his e-mail list you will be informed automatically.

Shall We Dance

23 July



Bahok (Akram Kahn)

25 September



Scottish Ballet

1 October



In the spirit of Diaghilev

12 or 13 October



Sergei Pavlovich Diaghilev
(1872 - 1929)

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Paul Jesson and Sinead Cusack in *The Cherry Orchard*, directed by Sam Mendes, which runs at the Old Vic until 15th August (see page 7).



Shall We Dance – “a show that has dance at its very heart” (see page 3 - *Summer at Sadler's Wells*).

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

Hon. Treasurer:

Mr. Neville C Taylor
Flat 1
128 Gloucester Terrace
London W2 6HP
0207 262 5898
neville.taylor@homecall.co.uk

Hon. Social Secretary:

Kirsten Sheridan
isishestia@yahoo.com

Hon. Secretary:

Dr. Richard Reavill
7 Nuns Acre
Goring, Reading
Berkshire RG8 9BE
0149 187 2574
vic-wells@tiscali.co.uk

Hon. Registrar:

Professor Liz Schafer
372 Stroude Road
Virginia Water
Surrey GU25 4DB
0134 484 2836
e.schafer@rhul.ac.uk

Hon. Editor:

Mrs Marjory Agha
18 Pembroke Road
Kensington
London W8 6NT
0774 684 7126
marjory_gha@hotmail.co.uk

SUBSCRIPTIONS

Subscriptions run from July 1st each year and are therefore now due.

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!)

**The copy deadline for the next issue of
The Broadsheet is
Saturday, 5th September 2009.**

**Please send items or letters for
publication to any of the above contacts
to arrive before this date.**