



Join us and the *Kiss Me, Kate* Cast!

by Liz Schafer

On Saturday 5 January 2013, the Vic-Wells Association will be inviting members of the cast of *Kiss Me, Kate* to take a break between shows and join our annual *Twelfth Night* party.

But behind the characters of Fred Graham and Lilli Vanessi in *Kiss Me, Kate* lurk the ghosts of a great husband and wife theatrical team: Alfred Lunt (1892-1977) and Lynn Fontanne (1887-1983). While it is well known that *Kiss Me, Kate* was inspired by the explosive quarrels of Lunt and Fontanne - stage-manager, Arthur Saint-Subber, used to watch in awe as Lunt and Fontanne rowed backstage and then swept on stage to perform *The Taming of the Shrew* as if nothing was wrong - it is less well known just how much Fred Graham's production of *The Shrew* owes to Lunt



Hannah Waddingham as Katherina

and Fontanne's 1935 production of the same play, a production so successful that it toured until 1940.

" *The spanking scene offers us a moment of living theatre history*"

But this theatrical debt was really brought home to me when I saw Michael Blakemore's Tony award winning revival of *Kiss Me, Kate* in the Martin Beck Theatre, New York, on a Saturday evening in April 2001. As it happened that day I had spent the entire morning in the Billy Rose Theatre collection reading a Lunt/Fontanne prompt copy and had the details of their comic business very fresh in my mind. It quickly became obvious that Fred Graham's *Shrew* includes whole chunks taken directly from Lunt and Fontanne's show: the shot bird falling from the skies; Katherina stuffing sausages down the front of her dress; Katherina wielding a bouquet like a stiletto. Not all this survives into the watered down, bowdlerised 1953 film version of *Kiss Me Kate* (they even dropped the comma in the title!) But one piece of business that does survive, and which became iconic, is the memorable/infamous moment when leading lady Lilli Vanessi is put across the knee by her ex-husband Fred Graham and spanked.

❄️ THE TWELFTH NIGHT PARTY ❄️

Not to be missed! Our annual Twelfth Night Party will take place at the Old Vic on Saturday, 5th January 2013 from 5.00pm to 6.30pm in the second circle bar area.

A member of the cast of *Kiss Me Kate*, the Old Vic's current production, will cut the cake at this historic celebration.

Tickets are £6 for Members and £7.50 for Non-Members.

Please write for tickets, enclosing a stamped, self-addressed envelope, to: Ruth Jayes, 185 Honor Oak Road, London SE23 3RP, or call 0208 699 2376.



Hannah Waddingham and Alex Bourne
Photo: Tristram Kenton

This looks straight back to the very first meeting between Fontanne's Katherina and Lunt's Petruchio when Lunt's Petruchio ended up spanking Fontanne's Katherina. When Michael Blakemore's *Kiss Me, Kate* transferred from Broadway to London (and was a hit despite opening in the wake of the 9/11 attacks), there was some huffing and puffing about the spanking, but this really does offer us a moment of living theatre history, re-enacting a piece of stage business that goes back to 1935.

Kiss Me, Kate is not only a brilliantly witty musical, it is a glimpse into the theatre of the past and an astonishing tribute to Lunt and Fontanne, their gags and their comic business.

And so, when the Vic-Wells Association invites Fred Graham and Lilli Vanessi to join the party on 5 January, we will also, in some ways, be inviting Alfred Lunt and Lynn Fontanne to come along too.

Choreographic Demonstration

reviewed by Jim Ranger



The Dancers with Valentino Zucchetti

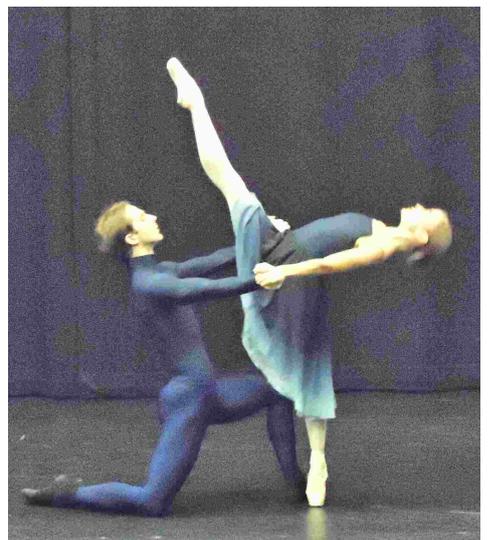
We were lucky that Sadler's Wells allocated us the Lilian Baylis Theatre Studio for our recent Vic-Wells AGM. This meant that, after the formal business, we could use the stage for the demonstration. Valentino Zucchetti brought Nehemiah Kish, principal and Letizia Stock, artist – all from the Royal Ballet - to rehearse and then perform his new Pas de Deux . He originally choreographed it on a shorter male dancer so we saw him rework the several complicated lifts to suit Nehemiah. After the rehearsal, while the dancers changed into their costumes, Valentino outlined his career to date, starting in Italy before coming to the Royal Ballet School where he became interested in choreography, winning the prestigious

Ursula Morton Choreographic prize. He gained a great deal of experience working with choreographers whilst with the Norwegian Ballet before joining the Royal Ballet. The performance of the Pas de Deux



Letizia Stock and Nehemiah Kish...

was delightful and it was clear he had fully achieved his original conception. Valentino has been commissioned to choreograph a work for the Royal Ballet's annual performance at the Opera House which I am sure Vic-Wells members will all wish to see. On behalf of the Vic-Wells, I would like to sincerely thank Valentino and his dancers and also Sadler's Wells.



... perform the Pas de Deux

Who should the Guardians be?

Report by Richard Reavill

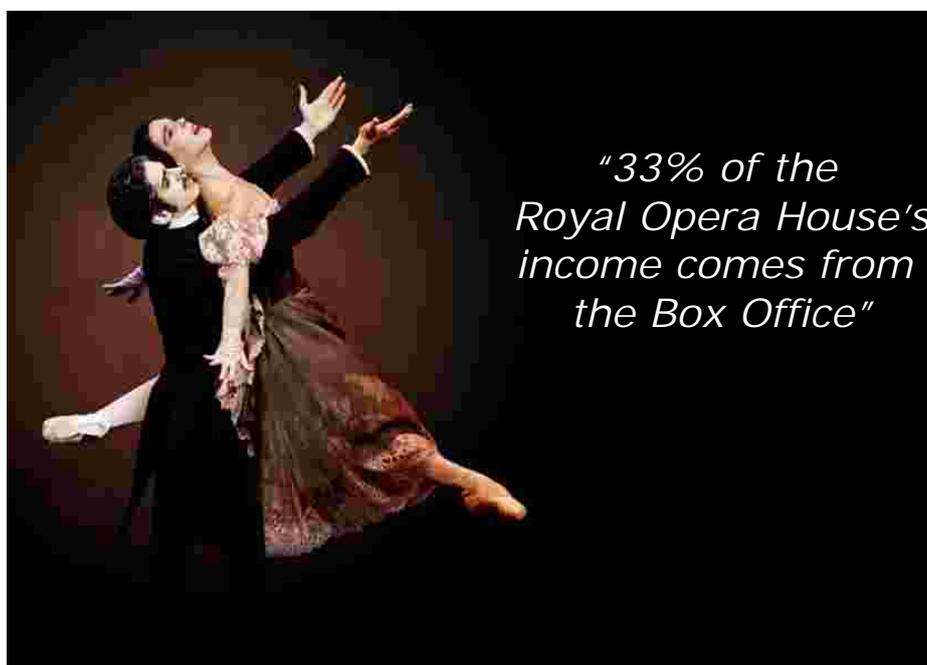
This is the third, and the last, (I promise), of this triptych of articles about the governance of dance companies. In the June 2012 Broadsheet, I posed the question: “*Who Guards the Guardians?*”, and discussed some of the current background to the governance of dance companies in the UK. This was followed in the September 2012 *Broadsheet* with the question “*Who are the Guardians?*” with some comments on the method of their selection. The implication of the early analysis was that the guardians were unguarded, with little or no control by any higher authority as to how they perform their function. The later article showed that the system of recruitment found directors with a wide range of skills and backgrounds, no doubt with enthusiasm and commitment, but rather short on experience directly related to dance. Since the guardians are largely unguarded, it becomes more important that they are legitimate, competent and effective. So, is the current system of recruitment satisfactory? Is there a better or more justifiable method of recruitment, and would it help to avoid some of the problems that have occurred in the past?

Stakeholder Theory

Reverting to type, as one does, causes me to consider the possible relevance of another concept which is exercising the minds of those, such as myself, who work in Business Schools. This is ‘Stakeholder Theory’. A stakeholder could be defined as an individual or group who contribute to, or are affected by, the activities of an organization or group. The easy example is the business, where the major stakeholders are the shareholders, the staff, the suppliers, the customers, and the tax-man. For a dance company, there are no shareholders, but we must add the sponsors and the Arts Council of England (or Scotland), as they contribute the major part of the funding. The tax-man retains an interest, as the price of theatre tickets includes VAT.

In public limited companies (plcs) in the UK, and elsewhere such as the USA, only the shareholders have ultimate control of the selection of directors. More complex systems exist in some European countries such as Germany, where the employees are formally represented on the boards of public companies, so there is an element of representation of another major stakeholder. Shareholders vote for nominated directors, and major shareholders are often asked to nominate a representative. Since business is all about the use of capital supplied by the shareholders, that they should have control of the company is reasonable, as is that more control is wielded by the shareholders who invest the largest amount.

Royal Opera House



So can we consider the application of this model to dance companies, and perhaps arts organizations in general? The largest UK organization involved with dance is the Royal Opera House (ROH), which is also the largest ‘client’ of the Arts Council of England (ACE). Of course, the ROH also performs opera, and the Royal Opera consumes about two thirds of the ROH budget, compared with the one third which goes to the Royal Ballet. No matter, the ROH can serve as an example. The 2009/10

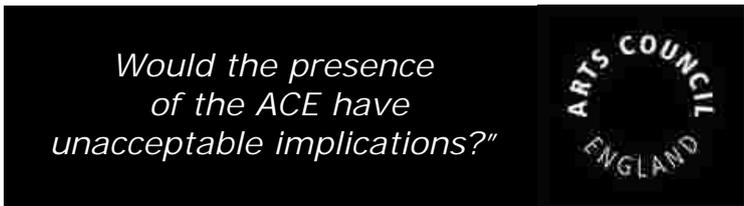
accounts show that about 33% of the ROH income came from customers, via the box office; 26% from the ACE; 21% from donations, sponsorship and philanthropy; and 19% from 'trading', presumably from more customers. Though 61% of outgoings are for production costs, the accounts do not indicate how much money goes on employee costs and how much to suppliers. Opera and ballet are very 'labour intensive' activities, so it can be assumed that a substantial part of this expenditure goes to the employees: singers, dancers; technicians; musicians; etc. Other expenditure (Marketing: 6%; Management and administration: 6%; and 'commercial') will have significant staff components. Thus the major stakeholders are the customers; the employees; the ACE; and donors/philanthropists.

Birmingham Royal Ballet

Comprehensive accounts are published on the Birmingham Royal Ballet (BRB) website, and show that the box office supplied about 25% of BRB income, ACE about 58% and Birmingham City Council about 7%. The residual 10% comes from trading and donations. Accounts for ENB published by the Charities Commission are rather sparse, and no accounts are published on the ENB website. However, it appears that more than 50% of ENB income comes from the ACE. Apart from the Royal Ballet, all other UK dance companies tour in the UK, and a substantial part of the ACE grant is to cover the high cost of touring. So for the majority of UK dance companies, the major stakeholders are still the ACE and municipal funding; the customers; the employees; and donors/philanthropists.

What's the Answer?

So, should dance companies have representatives of major stakeholders on their Boards? Philanthropists and fundraisers are sometimes represented, as are municipal donors, but the ACE, often the largest donor, is not. Does the ACE believe that its presence would have unacceptable 'political' implications? The municipal donors have no such qualms. The customers are the suppliers of significant income, are vital to the activity, and can vote with their feet. Even so, they are unrepresented. However, so are the customers of commercial companies. The employees are vital to the activities of dance companies, but are unrepresented in the UK. They do have representation in some European countries, particularly in Scandinavia. Employees are not represented on the Boards of UK commercial companies, but are represented in some European countries.



So the conclusion is that the major stakeholders are little represented by the Boards of UK dance companies. My feeling is that this is wrong in principle. Representation of the employees would not be difficult to achieve, that of the customers would be more difficult, but not impossible. Would it be better than the current system? That is very difficult to say, and even more difficult to prove. How about a ten year experiment, with half the companies on the new system and half on the old? Perhaps an opinion poll is easier. The Editor would be happy to publish letters giving your views.



Staying Alive!

You will need to put on your dancing shoes for this! Rita Hayworth, Fred Astaire, Gene Kelly and other talented dancers of yesteryear dancing to the Bee Gees hit *Staying Alive*. It's amazing how the music fits the chosen scenes. Absolutely brilliant! Check it out on:

<http://tinyurl.com/7e3y92z>

Out and About with the Vic-Wells

Trip to 'Shakespeare: staging the world' at the British Museum

There have been a remarkable number of Shakespeare performances recently, many as part of the Cultural Olympiad, but we are going to see a lot more Bardbiz over the next few years: 2014 will see the 450th anniversary of Shakespeare's birth and 2016 will mark the 400th anniversary of his death. However, it seemed appropriate for the Vic-Wells Association to visit the Shakespeare exhibition, given that the Association was founded at a time when although the Old Vic claimed to be the 'Home of Shakespeare', Lilian Baylis was actually trying to boost audiences for her Shakespeare productions.

The British Museum's Shakespeare exhibition (which ran from July to November 2012) demonstrated, yet again, how hard it is to deploy performance material within an exhibition. The exhibition starts very promisingly: you enter through a passageway with the sound of an audience murmuring as if a show is about to begin. You then enter the old reading room and weave in and out of a dazzling variety of exhibits. Some were astounding: my favourite was the Sheldon tapestry map of Warwickshire, stitched at a time when even ordinary maps were still rare, expensive objects. But some of the exhibition was a bit like three-dimensional footnotes to the plays: the Prince of Morocco in Merchant of Venice swears "By this scimitar" and so the exhibition shows us a scimitar. I enjoyed rather more the less obvious exhibits, particularly the ones that placed Shakespeare as the man of Stratford such as the Bishopton cup, from Holy Trinity church Stratford, a cup from which Shakespeare is likely to have taken communion.

For me the highlight of the exhibition was a regular British Museum treasure which I have seen many times before and hope to see many times again: the manuscript play of *The Book of Sir Thomas More*, a multi-authored play of the mid 1590s which was banned and never performed



Portrait of Abd el-Ouahed ben Messaoud ben Mohammed Anoun, ambassador to England from the King of Barbary (Morocco), unknown artist, England, c. 1600.

because it dealt with the touchy subject of refugees taking Londoners' jobs. Three pages are written

"A multi-authored 1590's play was banned because it dealt with the touchy subject of refugees taking Londoner's jobs"

in 'Hand D', now widely accepted as Shakespeare's handwriting, and it is fascinating to see the crossed out lines, the idiosyncratic spellings, the light punctuation, all very suggestive of the mind at work. It also reminds us how much intervention there is – and how many opportunities for mistakes to creep in – between the

moment when Shakespeare put down his quill pen and the moment we read a published text of one of his plays: scribes writing out the fair copy (and 'Hand D' takes some reading); printers setting the type; once we are into the eighteenth century, editors interpreting, re-punctuating, realigning, re-spelling the lines. But 'Hand D' is as close to Shakespeare as it is possible to get. And although the exhibition's use of recordings of actors speaking famous speeches were interesting, they remained ghosts compared with the physical presence of the paper Shakespeare wrote on, the ink he wrote with, and the crossings out he made.

Hedda Gabler at the Old Vic

reviewed by Tim Rooke

Having only seen Sheridan Smith in a light musical at the Savoy and in a TV drama, I took my seat at the Old Vic not knowing what to expect!

It turned out to be a very rewarding evening - although I wasn't much taken by Brian Friel's adaptation of this Ibsen classic. He should stick to what he does best - writing original plays. He has added things which did *nothing* to improve on this seminal work. Director Anna Mackmin's staging was first rate aided by Lez Brotherston's design - he is surely the best stage designer of our day.



Sheridan Smith and Daniel Lapaine in *Hedda Gabler*

Darrell D'Silva's portrayal of the judge will long live in my memory - very old school sinister. Daniel Lapaine, who plays Hedda's doomed lover, gives a first rate performance - but the evening belongs to Sheridan Smith as Hedda Gabler. She brings out the poignancy of the role despite playing a complicated tragic character who is evil and sadistic towards her husband, played by the ever reliable Adrian Scarborough. Brava Miss Smith! I wait eagerly to see her in some of the Bard's great female roles.

Some Like it Hip Hop

reviewed by Laura Dodge



Choreographer Kate Prince makes hip hop and street dance thoroughly accessible and engaging in ZooNation's *Some Like it Hip Hop*. After a popular run in 2011, the show described in *The Guardian* as "a belter" and *The Evening Standard* as "choreographically brilliant" returned even bigger and brighter to the Peacock Theatre stage this September. Based on the classic film, *Some Like it Hot* (but with the sexes reversed), the piece tells the story of an all-powerful Governor ruling a land where books are banned and women are subservient to men. Unimpressed, Jo-Jo (Lizzie Gough) and Kerri (Teneisha Bonner) don suits and comedy moustaches in a contemporary and cross-dressing version of girl power.

Against this background of gender politics, love and humour come to the forefront with hilarious male-imitation walks, silly character conflicts and even a laundry room date. Choreography fits the story cleverly and works seamlessly with the original musical score by DJ Walde and Josh Cohen. Most impressive is the sleep pods scene where six dancer silhouettes are seen moving in visually-impressive patterns. Throughout, the cast display their incredible talent and level of energy across a range of dance styles including krumping, locking, funk, popping and house. But Gough and Marilyn Monroe-equivalent Tommy Franzén are undoubtedly the stars. Both finalists from the BBC's *So You Think You Can Dance*, their movements are impeccably precise, well-timed and performed with supreme confidence and prowess.

"Performed with supreme confidence and prowess, their movements are impeccably precise and well-timed"

The show has undoubtedly modern moves and music but the variety of people choosing to come and watch is diverse. In the final numbers, the whole crowd, from young children to retired ladies were on their feet amidst the buzz and energy of the cast. Some people *may* like it hip hop before the show, but I have no doubt that all audience members are hip hop converts after seeing such a superb performance.

Coming Soon to Sadler's Wells or the Peacock Theatre...



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A selection of the some of the productions to look forward to during the next six months

- 1 - Tango Fire - *Flames of Desire*
- 2 - ZooNation Dance Company - *Some Like It Hip Hop*
- 3 - Tanztheater Wuppertal Pina Bausch - *Two Cigarettes in the Dark/Vollmond*
- 4 - Ballet Revolución
- 5 - The National Ballet of Canada - *Romeo and Juliet*
- 6 - New Adventures - *Matthew Bourne's Sleeping Beauty*
- 7 - Flamenco Festival London 10th Anniversary
- 8 - Northern Ballet - *The Great Gatsby*
- 9 - Hofesh Schecter Company - *Uprising & The Art of Not Looking Back*

What's on



Sadler's Wells, Rosebery Avenue, London EC1R 4TN

Phone: 0844 871 0090

Main Theatre ** UK Premieres

04 Dec - 26 Jan. *Matthew Bourne's Sleeping Beauty*

31 Jan - 09 Feb. *Anjin: The Shogun and the English Samurai* ** ➔

14 - 25 Feb. Tanztheater Wuppertal Pina Bausch *Two Cigarettes in the Dark / Volmond (Full Moon)* **

08 - 13 Mar. BalletBoyz® *the TALENT 2013*

15 - 27 Mar. Flamenco Festival London - 10th Anniversary

29 - 30 Mar. Sadler's Wells Family Weekend - balletLORENT *Rapunzel*

03 - 06 Apr. Sidi Larbi Cherkaoui & Antony Gormley with monks from the Shaolin Temple *Sutra*

11 - 13 Apr. Fabulous Beast Dance Theatre

The Rite of Spring & Petrushka

17 - 21 Apr. The National Ballet of Canada *Romeo and Juliet* ** ➔

Lilian Baylis Studio

24 - 24 Mar. Flamenco Festival London - Beyond Flamenco

Peacock Theatre, Portugal Street, Kingsway, London WC2A 2HT

28 Nov - 6 Jan. Birmingham Repertory Theatre - *The Snowman*

30 Jan - 24 Feb. Tango Fire *Flames of Desire*

06 Mar - 23 Mar. Ballet Revolución ➔

27 Mar - 07 Apr. English National Ballet 2 *My First Cinderella*



Old Vic Theatre

www.oldvictheatre.com

Waterloo Road, London SE1 8NB

0844 871 2628

20 November - 3 March 2013 Cole Porter's *Kiss Me, Kate* ➔

8 March - 25 May 2013 Terence Rattigan's *The Winslow Boy*

1 June - 31 August 2013 Tennessee Williams' *Sweet Bird of Youth*



The Society for Theatre Research's lectures are free and open to the public:

15th January 2013 (SH): Frances Hughes - *Max, the Incomparable (Sir Max Beerbohm)*

13th February 2013 (AWG): Claire Cochrane - *The Regional Project of Eclipse Theatre*

21st March 2013 (SH): Catherine Hindson - *Bristol Old Vic Theatre*

16th April 2013 (SH): Sarah McCleave - *Terpsichore in London*

Lectures are at 7.30pm at either the Art Workers Guild (AWG), 6 Queens Square, London WC1N 3AT or at the Swedenborg Hall (SH), 20-21 Bloomsbury Way, London WC1A 2TH

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of

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Items or letters
for publication
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by this date.

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