

The 'Winslow Boy' celebrates Shakespeare's Birthday Party!

by Jim Ranger



Charlie Rowe and Henry Goodman

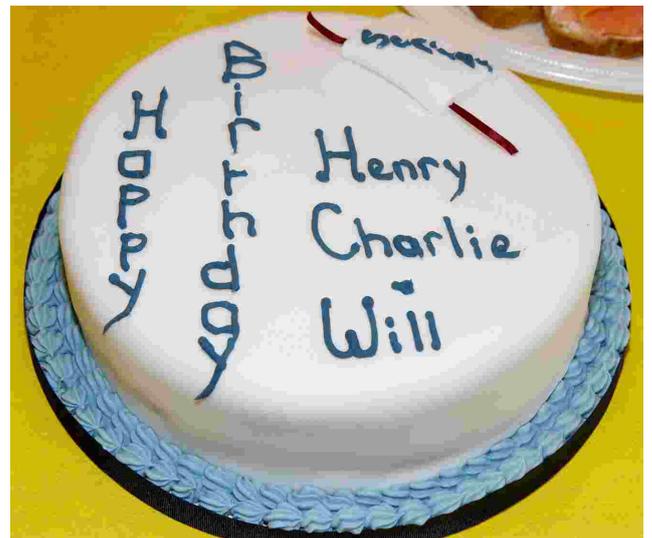
This year, Henry Goodman, ably supported by young Charlie Rowe, performed the historic Vic-Wells role of proposing a toast to the Bard on his birthday! Henry said he greatly admired and enjoyed Shakespeare's plays. (He certainly has acted in many of them - most memorably in the role of Shylock at the National Theatre). Amazingly, Henry and Charlie both share a birth date with Shakespeare - so a birthday cake was prepared for *all three* to be enjoyed back stage later. Members were delighted that Henry stayed so long and spoke to so many of our members.

At the Old Vic Henry Goodman played the father (Arthur Winslow) of 'The Winslow Boy' (Charlie Rowe). Godwin's thought provoking performance was

moving and poignant. Charlie Rowe, as the 'Winslow Boy' looked, on stage, convincingly young, likable, naive and believable (and, towards the end of the play, displayed a lack of full adult understanding and nonchalance so very typical of the adolescent). Thankfully, as you can see from the photographs, he was much more animated at our party!



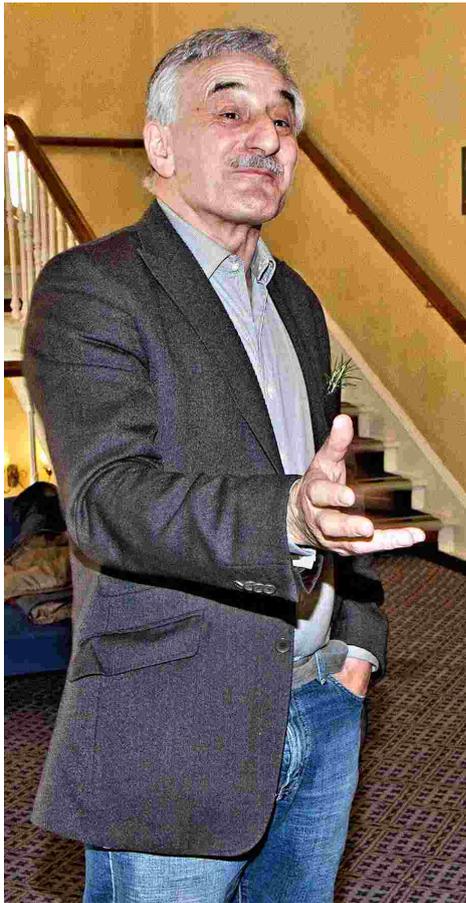
Henry Goodman and Vic-Wells members enjoy a wonderful spread!



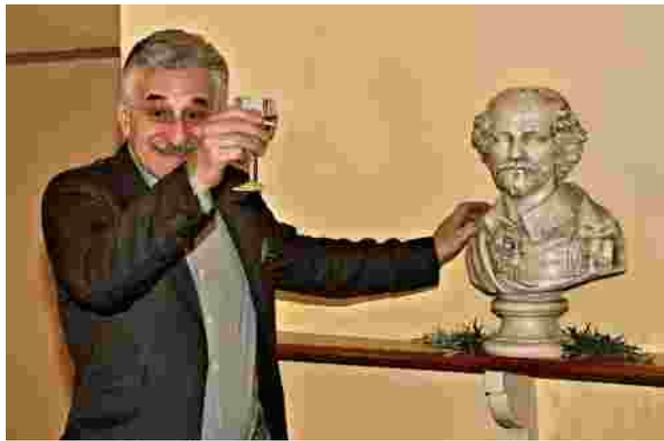
...and a birthday cake for three!

Our thanks go to the Old Vic for letting us use the second floor bar area between the matinee and the evening performance, as well as to Ruth Jeayes (and her team!) for providing all the delicious food and wine and to Yvonne Hickman for making and decorating the fabulous cake.

Party photography © Nick Panagakis



Henry Goodman addresses the party-goers...



...and then toasts the Bard

Obituary

Mary-Jane Burcher



As personal assistant to the musical comedy star Evelyn Laye, the seaside entertainer and pantomime Dame Clarkson Rose, and the singer/comedian Max Bygraves, Mary-Jane Burcher spent a lifetime on the fringes of show business. The daughter of a manager for George Edwardes, producer of the *Gaiety Girls* musicals, she worked sporadically for Laye for about 40 years.

When Laye's husband, the actor Frank Lawton, fell ill, she found she could no longer retain Burcher's services. As a result, Burcher contacted Rose (whom she had first seen when she was 12 and he was playing *Widow Twankey* in *Aladdin* at the King's Theatre, Hammersmith in 1945). At that time, Rose, universally known as 'Clarkie', presciently commented, "maybe one day you'll work for me." His prediction came true and Burcher assisted him in his professional and private business until he died in 1968.

In her latter years, Mary-Jane served on the committee of the British Music Hall Society. She was also heavily involved with the Vic-Wells Association and for years edited *The Broadsheet*. Her last theatre review appeared in the March 2013 *Broadsheet*. She died in March at the age of 79.

Pioneering Women

Professor Liz Schafer on Renaissance playwright Elizabeth Cary

In 1936 Lilian Baylis took time off from running the Old Vic and Sadler's Wells to address the *International Federation of Business and Professional Women* in Paris. The topic she chose was 'Women in Theatre Management' and her lecture largely consisted of identifying pioneering women who had made a major contribution to theatre management, traditionally seen as a male preserve. Baylis's notes for the lecture still exist and consist largely of a long list of names as diverse as Eliza Vestris, Sarah Thorne, Nancy Price, Lena Ashwell and Mrs Henderson; presumably in the lecture Baylis expanded on these women's achievements in her own inimitable style. The event was reported as a great success in *The Era* of 26 August 1936.



Elizabeth Cary (1585–1639)
by Paul van Somer, c.1620

Baylis's interest in women's achievements also included support for women playwrights such as Clemence Dane and Cicely Hamilton but although the Vic-Wells produced several plays by Renaissance playwrights other than the house dramatist William Shakespeare – for example Dekker, Beaumont and Fletcher, Massinger - I am willing to bet Baylis had never even heard of the remarkable Renaissance playwright Elizabeth Cary, later Viscountess Falkland (1585-1639).

A life well lived

Cary wrote plays, translated from Latin and French, wrote polemics and histories as well as giving birth to eleven children in quick succession, but it wasn't until the second half of the twentieth century that Cary's achievements began to be acknowledged. A highly educated woman, in 1613 Cary published the first known English play written by a woman, *The Tragedy of Mariam, Fair Queen of Jewry*, a play full of amazing women characters - scheming, arguing, complaining and refusing to keep quiet. Cary was also deeply religious and in the 1620s converted to Catholicism, was disowned by her parents and separated from her career politician husband. She kidnapped two of her own children in a custody battle with her eldest son, Lucius Cary (the poet and Cavalier hero who died at the first battle of Newbury) and ended up living in poverty in a thatched cottage next to the river in Twickenham. Elizabeth Cary's extraordinary life is recounted in the earliest known biography of an English woman writer, 'The Lady Falkland Her Life' written by one of Cary's daughters who became a nun.

According to her biography, Cary was born and brought up at Burford Priory in Oxfordshire, the daughter of Sir Lawrence Tanfield. She would have been married in St John's, Burford and on Wednesday 12 June at 4.30, as part of the Burford Festival, there will be a workshop performance of *The Tragedy of Mariam* in St John's, just down the aisle from the extremely self-aggrandising tomb of Cary's parents. As this tomb includes an effigy of Cary kneeling, facing towards what will be the performance space, the Lady Chapel, I like to think she will, in a way, be watching. And I am sure the Anglo Catholic, deeply religious, and always pioneering Baylis would have approved marking in this way the 400th anniversary of the publication of this astonishing woman's play. Elizabeth Cary died in London in October 1639 and was buried in Henrietta Maria's chapel in Somerset House.



The Tanfield tomb
in Burford

So if anyone is near beautiful Burford around 12 June ...

For details about the Burford Festival 2013, call 01993 8225390 or visit <http://www.burfordfestival.org/>

Out and About with the Vic Wells

Book your tickets now!



Royal Ballet School, White Lodge, Richmond-upon-Thames

A visit has been arranged for Thursday, 11th July 2013 at 1pm. The RBS bus will be available to pick up Vic-Wells members at 1pm at Mortlake station which can be reached from Waterloo or Richmond by a SouthWest Trains service. Members travelling by car will need to contact RBS in advance to park at White Lodge, or ample parking is available at the Sheen Gate to Richmond Park and the RBS bus can pick up there. Please advise us how you intend to travel when you make your booking. There will be a talk before we are free to look round the museum.

The cost for this trip will be **£10**.

Please send your cheques to **Tim Rooke, 302b Park Road, London N8 8LA** and don't forget to enclose a stamped self-addressed envelope.

Lest we forget...

Put the date Tuesday, 23rd July 2013 (1.30pm sharp!) in your diary because a visit has been arranged to see how the poppies that we all wear every November are made – at the Royal British Legion Factory in Richmond. The cost for this outing will be £5. Application details as above.



Making the poppies...



...and wearing one!

News from Sadler's Wells

by Liz Moon

As all shows at Sadler's Wells are now booking until 26th January, you can plan your trips there up to Christmas and beyond (see also back page). And alongside the main performances, there will also be a wide range of talks and classes happening throughout the season. For more information visit www.sadlerswells.com where you will also find video trailers of many of the productions.

New Book out

Sadler's Wells Dance House, a new book celebrating Sadler's Wells' significance and success in the world of dance, has been released to commemorate the 15th anniversary of the current building.

Published by Oberon Books and written by the *Daily Telegraph's* Sarah Crompton, the book is based on interviews with artists including Matthew Bourne, Sylvie Guillem, Akram Khan, Russell Maliphant, Wayne McGregor and Hofesh Shechter. *Sadler's Wells Dance House* discovers how this theatre and its creative impulses have shaped the course of dance in the twenty-first century. To purchase a copy of the book priced at £20, visit www.sadlerswells.com/shop.



Matthew Bourne's *Swan Lake*

Photo: Bill Cooper

National Dance Awards

Some Like It Hip Hop performers Tommy Franzén and Teneisha Bonner have been recognised by the National Dance Awards. Winning the awards for outstanding male performance (modern) and outstanding female performance (modern) respectively, it marks the first time that hip hop dancers have won the accolade in the history of the awards.

Graham Watts OBE, Chairman of the NDA Critics' Circle, says, "Although it is overdue, it is fantastic to see two supremely talented dancers who have come from a hip hop background gain this level of recognition." And ZooNation's founder and artistic director, and director of *Some Like it Hip Hop*, Kate Prince commented, "Not only is this a huge personal achievement for both Teneisha and Tommy, but it is also the first time that hip hop dance as a genre has won anything at the NDAs. It is a sure sign that there continues to be a shift in dance in the UK." *Some Like It Hip Hop* returns to the Peacock Theatre in June this year.



News from the Old Vic

Sex and the City fans will not be disappointed by Kim Cattrall's performance in *Sweet Bird of Youth* at the Old Vic from 1 June to 31 August. She stars alongside acclaimed Broadway actor Seth Numrich in this powerful and poetic play by Tennessee Williams. The play is directed by Marianne Elliot who says "The drama draws us into an entanglement of desire, loss and the chasing of broken dreams, set against a backdrop of fierce political debate and racial tensions in the Seep South of Mississippi".

And Shakespeare's timeless *Much Ado about Nothing*, featuring James Earl Jones and Vanessa Redgrave will be on at the Old Vic from 7 September to 16 November 2013. James Earl Jones and Vanessa Redgrave recently starred in Alfred Uhry's *Driving Miss Daisy* both in the West End and on Broadway.

Rooke's Reviews

Tim Rooke on recent theatre productions
THE WINSLOW BOY

When I saw that this Rattigan piece was programmed for the Old Vic, my heart sank. It has been done to death by every local theatre, both professional and "am-dram".

The only reason I went was to keep my 100% record of attending Old Vic productions. But it turned out to be a memorable evening with a well paced production under Lindsay Posners's direction. Henry Goodman's performance as the father of the accused boy was particularly outstanding. Deborah Findlay plays the mother as a sympathetic character, sometimes prone to silliness. I thought Naomi Frederick, as the prototype feminist daughter, somewhat overplayed it but Peter Sullivan as the Barrister was riveting. Overall, this was an interesting and thought provoking evening.



Charlie Rowe as Ronnie Winslow

TRELAWNEY OF THE WELLS



Trelawney of the Wells

Photo: Johan Perrson

This production at the Donmar Warehouse was hugely enjoyable, but did not quite reach the same heights as a production at the Old Vic some few years back.

Despite a fairly good cast the evening never really took off for me. The star of the evening was Hildegard Bechtler who created a very atmospheric set with beautiful lighting. This piece needed sympathetic direction to keep it moving along at a steady pace – but, sadly, Director Joe Wright was not able to provide this.

NOEL COWARD'S *PETER AND ALICE*

It was great to see Dame Judi back on the boards! She just gets better with age! She was ably supported by Ben Wishaw (who was a good Hamlet at the Old Vic a couple of years back) and the ever reliable Nicholas Farrell.

When Dame Judi as Alice (as in Wonderland!) realises that Ben Wishaw is Peter (as in Peter Pan!) she comes up with a gem of a line, "we are practically our children's own book department". These two characters are wonderfully supported by Nicholas Farrell, Derek Riddell and Olly Alexander. Excellent direction by from Michael Grandage and a memorable set by Christopher Oram. The evening was short (90 minutes) and expensive. But Judi Dench was magic.



Dame Judi Dench in rehearsals for
Peter and Alice

THE AUDIENCE

I also saw *The Audience* with Dame Helen Mirren being Dame Helen being the Queen. Unlike the Queen, she should abdicate.

The rest of the cast were fine...

*"Dame Helen
should abdicate"*



Dame Helen Mirren in
The Audience

Theatre Reviews...

Recently seen a production you love or hate? Send your review to the Broadsheet Editor.

ALL PASSION SPENT

I was greatly looking forward to seeing *Passion Play* written more than 30 years ago by the masterful playwright Peter Nichols. The cast of actors, Zoe Wanamaker, Samantha Bond, Owen Teale, Oliver Bond and Annabel Scholey were an added bonus.

It centres around Zoe Wanamaker and her husband who have been married for 25 years. She is having to come to terms with the fact that her husband has been having an affair with a younger girl friend of hers, played by Annabel Scholey. How she learns of this is by the discovery by a mutual friend of a letter written by this younger and very attractive woman to Zoe's husband.

What was difficult to come to terms with was the realisation that both the main protagonists have alter ego's, dressed like the main characters in rather dowdy jeans and cardigans, who give voice to the inner feelings and thoughts of both. This strips the marriage bare - revealing the illicit desire and hidden passions that lie beneath the everyday facade. This is a clever device but, personally, I found it somewhat distracting.

David Leveaux's staging is set in an unadorned, timeless room with only a staircase visible, the action taking place around a large settee. However the writing distinctly evokes a period when coin-operated telephone boxes existed.

The reviews for the play have generally been favourable. However the manner of the writing and action may not appeal to everyone's sensibilities.



Owen Teale, Annabel Scholey & Zoe Wanamaker
Photo: Johan Persson

Reviewed by Joyce Parsons

ANTHONY SHER AT THE NATIONAL

Like London buses, three plays arrived in quick succession in my diary recently. First *The Captain of Kopenick* at the National Theatre. Proving that truth is stranger than fiction, it is based on a true story. In late 19th century, a habitual petty criminal, pursued by the police steals a Army Captain's uniform and finds himself given respect and position by his fellow citizens. In reality, the Kaiser was so amused that an Army uniform could command such respect without question, he pardoned 'the Captain' who went on to make celebrity appearances for the rest of his life.

Written by Carl Zuckmayer, who also wrote *The Blue Angel*, and directed by Adrian Noble, this was the sort of production that shows the National's strengths. Great ensemble work, an on-stage band and songs, maximum use of the revolve, all topped off with a star performance by Anthony Sher. The play seemed fresh and relevant to today, though how much that is due to the National's constant need to 'refresh' texts, I'm not sure.



Anthony Sher & Barnaby Kay
Photo by Mark Douet

Reviewed by Maggi Willis

PETER AND ALICE

Two other former RSC actors headed my next theatre visit - *Peter and Alice*, part of Michael Grandage's season at the Noel Coward theatre. Another play based on a true event, the chance meeting of the children who were the inspiration for Peter Pan and Alice, now adults, it reflects on the challenges of being a 'muse' and what happens when you have to move on with your life. Ben Wishaw and Judi Dench gave intelligent understated performances as you would expect. But the play itself, while passing muster as a decent afternoon play on Radio 4, is not particularly rich and, without its main players, will probably prove forgettable.

Reviewed by Maggi Willis



Judi Dench & Ben Wishaw
Photo: Johna Persson

NO FANCY TRICKS OR PLOTS

Lastly, *Trelawney of the Wells* at the Donmar - Pinero's tale of theatre folk. This was the first time director Joe Wright has worked in the theatre: he is better known perhaps for his films *Atonement* and *Pride and Prejudice*. This was ensemble playing at its best with each actor playing at least two roles. Ron Cook stopped the show by walking into the wings as an old lady and returning immediately as a besuited man! As befits the stage at the Donmar, the set and props were simple. No fancy tricks or plot twists, the production engaged the audience.

Reviewed by Maggi Willis



Ron Cook
Photo: Johan Persson

WHAT'S ON



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

Phone: 0844 871 0090

Main Theatre ** UK Premieres

11 - 15 June Akram Khan Company - *DESH* ➡

18 - 20 June The Forsythe Company - *Double Bill* **

SADLER'S SAMPLED: a two week taster menu presenting some of the world's greatest dance at a low price

22 - 23 June *Made at Sadler's Wells*

25 - 26 June Rosas & Ictus - *Drumming*

28 - 29 June *Sampled*

03 - 07 July Hofesh Schechter Company -

Political Mother: The Choreographer's Cut

10 - 13 July Paco Peña Flamenco Dance Company - *Quimeras*

07 Aug. - 22 Sep. *West Side Story* ➡

Lilian Baylis Studio

Lost Musicals 2013: the return of the annual season of semi-staged performances of neglected works

14 July - 4 Aug. Noel Coward's *Words and Music*

08 Sep. - 29 Sep. Burrows & Merrill's *Holly Golightly*

20 Oct. - 10 Nov. Cole Porter's *Around the World*

Peacock Theatre

Portugal Street, Kingsway, London WC2A 2HT

03 May - 30 June ZooNation Dance Company - *Some Like It Hip Hop*

05 - 07 July Irish Dance troupe Prodigij - *Footstorm*

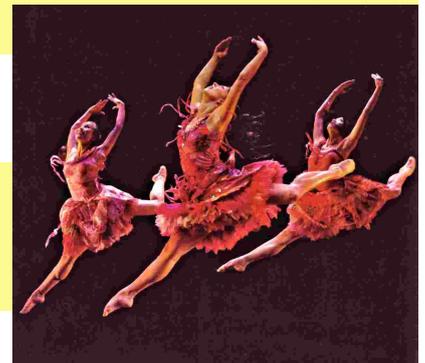
07 - 14 Sep. British Youth Opera - *Paul Bunyan / The Secret Marriage*

17 - 22 Sep. Jasmin Vardimon Company - *Justitia*

London Coliseum

St. Martin's Lane, Trafalgar Square, WC2N 4ES

30 July - 4 Aug. Carlos Acosta - *Classical Selection* ➡



Old Vic Theatre

Waterloo Road, London SE1 8NB

www.oldvictheatre.com

0844 871 2628

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

with Kim Cattrall
and Seth Numrich



7 September -
16 November 2013
Much Ado about Nothing

with Vanessa Redgrave
and James Earl Jones



Copy deadline for
the next issue of
The Broadsheet is

**Saturday,
17th August 2013**

Items or letters
for publication
should be sent to
The Editor
by this date.

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*Don't forget that
the Vic-Wells will
be Out and About
again in July.
Why not join us for
an afternoon or
maybe two in
Richmond, Surrey?
Information and
booking details are
on page 4*