

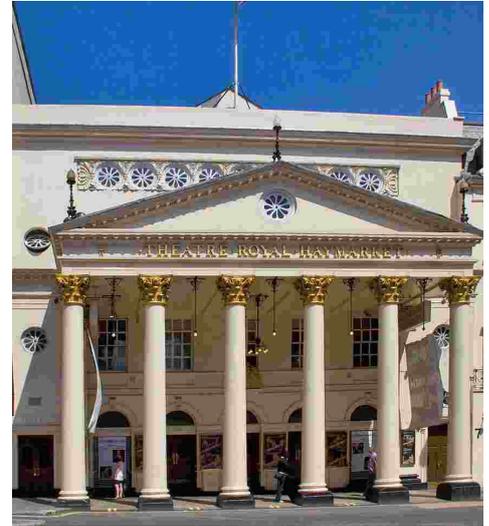


Out and About with the Vic-Wells

Tour of the Theatre Royal Haymarket Ruth Jeayes invites all Vic-Wells members to join in

The first theatre to break the monopoly of the patent houses was the 'Little Theatre in the Hay-Market' built by John Potter in 1720 on land next to the present site. The Grade I listed Theatre Royal Haymarket was built by John Nash in 1821 although the auditorium was reconstructed in 1905 and restored in 1994. In the heart of the West End, it is one of Britain's most treasured theatres. The theatre seats 893 patrons and is the third oldest London Playhouse still in use. The first recorded performance there was on 29th December 1720. Sheridan's *The Rivals* opened the present building on 4th July 1821. The theatre has been home to many faces including Samuel Phelps, the first to run Sadler's Wells Theatre as the home of Shakespeare, and John Gielgud and his brilliant repertory company during the war.

The Theatre Royal Haymarket is currently hosting the National Theatre's sell-out production of Richard Bean's *One Man, Two Guvnors*.



We will be visiting the Theatre Royal Haymarket for a tour of the building on 17th October 2013 at 10.30am (meet in the foyer). Tickets are £10. Please book in advance by sending your cheque, made out to *The Vic-Wells Association*, with a stamped addressed envelope, to: Ruth Jeayes, 185 Honor Oak Road, London SE23 3RP (Tel: 020 8699 2376).

The Many Faces of Robert Helpmann - Symposium October 2013



Robert Helpmann as Oberon in *The Fairy Queen*
© 1946 Royal Opera House / Roger Wood

White Lodge Museum and Ballet Resource Centre will be hosting a one-day symposium, *The Many Faces of Robert Helpmann*, at The Royal Ballet Upper School, 46 Floral Street, Covent Garden, London, WC2E 9DA on Sunday 27th October 2013.

The symposium will focus on the multiple ways in which Robert Helpmann became such a prominent figure in the emerging British ballet and national theatres around the period of the Second World War. It will also consider his distinctive work in film and television, and his present legacy, particularly to The Royal Ballet in England, but also to ballet in his native Australia.

The programme will consist of a full and varied day of papers, panels, rare film screenings and live performance, demonstrating a broad approach to Helpmann's exceptional range of talents. There will be consideration of his work in dance and drama as an interpretative performer, choreographer, artistic collaborator, mentor and director.

Timetable: 9.30am - 6.30pm. Doors open: 9:00am.

Tea and Coffee will be provided at morning and afternoon breaks.

Lunch is not provided. Tickets are £65.00 (Students £22.00 - ID required)

For further information visit the website

www.royalballetschool.co.uk/rhsymposium

or email: museum@royalballetschool.co.uk or telephone: 020 8392 8440

The Bolshoi is Alive and Well

Report by Richard Reavill

The ever-eclectic dance programme at Sadler's Wells has been a bit light on ballet this summer. There was Northern Ballet's *The Great Gatsby* in May (which I missed), Birmingham Royal Ballet's *Sleeping Beauty* is to come in October, and there is more in the run-up to Christmas. In between, unrequited ballet fans may have been driven down the road to Covent Garden to contribute to the sold-out season at the Royal Opera House by the Bolshoi Ballet from Moscow. This company has been much in the news of late, with bitter internal disputes culminating in the appalling acid attack on their director, Sergei Filin. I saw two performances in the latter stages of the season, and can report that, despite all the mayhem, the company is dancing excellently.



Olga Smirnova

Photo: Irina Bordeaux

The first was *Jewels*, a three-act ballet created originally for the New York City Ballet by the Russian/American choreographer, George Balanchine. The first act, *Emeralds*, is in the romantic style. The music by Faure tends to lack variety, being all of one style, justifiably, but also mostly of one pace. This part of the ballet is probably the most difficult to bring off, but the dancers performed very well. Perhaps *Emeralds* is the remit of French dancers. Balanchine spent part of his career in France, so I would like to see this work performed by the Paris Opera Ballet. The second act, *Rubies*, has Stravinsky music and is very much in the American style of modern ballet. Somehow, only American dancers bring the right sharp style to this dance, though the Russians, and the Royal Ballet who also dance this work, get pretty close.

"Young ballerina Olga Smirnova was technically and stylistically impeccable"

In the last act, *Diamonds*, with music by Tchaikovsky, Balanchine returned to his Russian roots. The Bolshoi dancers take to this 'white ballet' like ducks to water, or perhaps more appropriately like swans to a lake. The young ballerina Olga Smirnova, technically and stylistically impeccable, was a particular delight and clearly a future star!

"And now for something completely different": *The Flames of Paris*. This Soviet era ballet was the last item in the season. It was said to be the favourite of Joseph Stalin, which is credible as the plot, such as it is, concerns the French revolution. This production had the benefit of a make-over by the Bolshoi's former director, Alexei Ratmansky, but it remains a poor ballet, made acceptable by the energy, enthusiasm, and technical ability of the dancers. The performance I saw had an extra component, guest artists Natalia Osipova and Ivan Vasiliev. The on-stage, off-stage partners, previously with the Bolshoi, are now with the Mikhailovsky company in Moscow. Both gave superbly danced and acted performances, and in the final pas-de-deux, Osipova was brilliant and Vasiliev sensational. His jumps and air turns drew gasps from the audience, who cheered the pair at the curtain call.



The Flames of Paris

Photo: Emma Kauldhar

Osipova is joining the Royal Ballet next season, and her acquisition will compensate to some extent for the loss of three senior ballerinas, shed at the end of the current season. The Royal will also be dancing *Jewels* in December, so the critics will be able to "Compare and contrast", as the examination papers are wont to instruct.

The National Theatre at 50

by Liz Schafer



Peter O'Toole as Hamlet

This autumn will see the 50th anniversary of the first production by the British National Theatre. Opening on 22nd October 1963, *Hamlet* starred Peter O'Toole who was directed by Laurence Olivier to play the Prince of Denmark as an Angry Young Man. The production also included Michael Redgrave as Claudius, Diana Wynyard as Gertrude, Rosemary Harris as Ophelia, Max Adrian as Polonius, Derek Jacobi as Laertes, Robert Stephens as Horatio and Frank Finlay as the Gravedigger. Colin Blakeley was the Captain and Michael Gambon was a spear carrier. The production was staged at the Old Vic theatre, which was to be the NT's home for many years.

There will be a host of events marking this anniversary, including a celebration at the Olivier Theatre, involving many famous names from the NT's history. The BBC will be marking the NT milestone with several programmes, including two hour-long *Arena* specials. On radio James Naughtie will be looking at the NT's history in a two part programme to be broadcast on 6th and 13th October at 1.30pm. The first programme

looks at the NT's early years, and I was pleased to be asked to comment on Lilian Baylis's contribution to the foundation of the NT because it is easy to forget how crucial Baylis was. Baylis was something of a midwife figure - and it is easy to forget the midwife once the baby is born - but Baylis nurtured the careers of many personalities pivotal in the NT movement, especially Laurence Olivier, who was not associated with the classics before Baylis took him on at the Old Vic. More importantly, however, in the early years, while a host of luminaries such as William Archer and Harley Granville-Barker discussed, argued and lobbied on the subject of why Britain needed a national theatre, Baylis got on and ran the *de facto* National Theatre for a quarter of a century. Critically she demonstrated that there *was an audience* for a national theatre and for the classics in repertory. Although Shakespeare was the Old Vic house dramatist, Baylis also put on Ibsen, Chekhov, and when they waived their royalties, Pinero and Shaw.



Lilian Baylis

She produced *Everyman* and Wycherley, as well as plays by Cicely Hamilton and R.C. Sherriff. At the same time Baylis was also running the national opera and the national ballet!

"Baylis was a 'midwife' figure - and once the baby is born it is easy to forget the midwife"

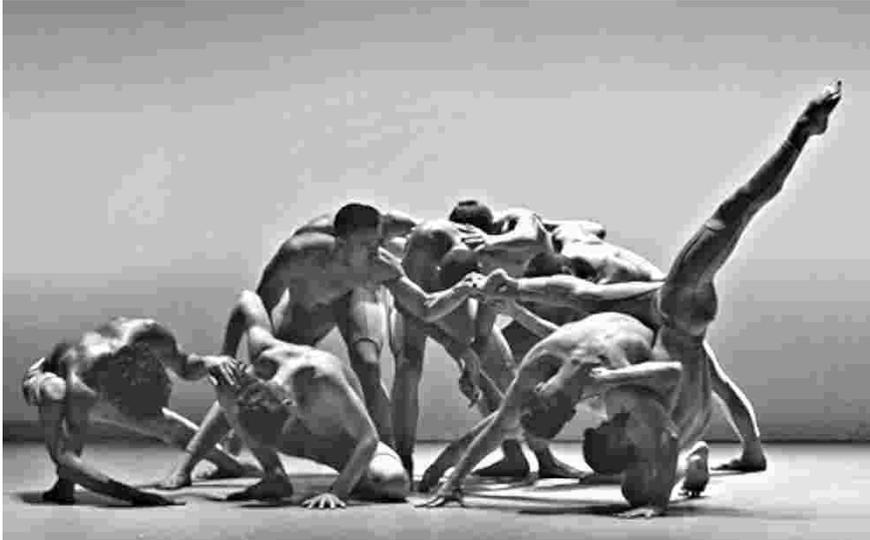
Baylis's significance to the NT is acknowledged by the terrace named after her, inaugurated in 1978. I've always thought this was an odd choice of memorial; anyone less

likely than this dynamic and hard working woman to sit on a terrace looking at the view of the Thames would be hard to imagine. Rather more in keeping with Baylis's character are the Lilian Baylis Studio at Sadler's Wells or the Baylis 'circle' - the closest thing in existence to Baylis's beloved gallery - at the Old Vic.

BalletBoyz[®]: the TALENT 2013 [SERPENT/ FALLEN]

Sadler's Wells - 12th March: Reviewed by Laura Dodge

I first saw the BalletBoyz as a teenager and remember being fascinated by their movement quality, strength and dexterity. The original pair (Michael Nunn and William Trevitt) are now no longer onstage, but their talented ten protégées continue to provide plenty to intrigue.



In their 2013 double bill, two new works are performed by the all-male cast. Choreographer Liam Scarlett explores fluid snake-like movements in *Serpent*, opening with the dancers curled up on the floor, seemingly naked (though they are actually wearing flesh-coloured shorts) and lifting their arms, rotating their wrists and splaying their fingers.

As Royal Ballet Artist in Residence, Scarlett is more familiar with ballet vocabulary and relies heavily on pas de deux in his classical works. Here

instead he is forced to create male-male duos, which have many of his usual trademarks but benefit from the exciting addition of changeable roles as each dancer both lifts and is lifted.



To Max Richter's score which encompasses divergent sounds and moods, it was Scarlett's intention to hide a subtle deadliness underneath his supple movements. This sense of attack is seen when dancers grab each other by the neck, as if preparing to strangle. The BalletBoyz dancers, with their elegant yet resilient movement and muscular physiques, make ideal demonstrators for exactly this idea.

Russell Maliphant's *Fallen* has a contrastingly industrial feel, with the threatening drum beat score by Armand Amar reflected in the choreography as dancers aggressively circle and rebound off each other. Andrea Carrucciu stands out particularly in a deep back bend which he coils out of with incredible control of movement.

The BalletBoyz are an excellent company of truly gifted dancers. The Spice Girls's motto was 'girl power' but this is 'boy power' at its best.

BalletsBoyz[®] - the TALENT 2013 is back at Sadler's Wells on 24th and 25th November 2013.



Liam Scarlett joined the Royal Ballet in 2005, and was promoted to First Artist in 2008. In his last year at the Royal Ballet School in 2006 he was recipient of the Vic-Wells Association's *Ninette de Valois Choreographic Award*. He has created several pas de deux and gala pieces for worldwide performance; these have included *Nocturne*, *Reverie*, *Somente* and *Fantasie-Impromptu*. At the age of 24, his first main-stage ballet, *Asphodel Meadows*, won Best Classical Choreography at the Critics' Circle National Dance Awards 2011. His ballet *Viscera*, created for the Miami City Ballet entered the repertory of The Royal Ballet in the 2012/13 Season. He was appointed Royal Ballet Artist in Residence in November 2012 and then decided to give up his performing career and concentrate on choreography.

Rooke's Reviews

Tim Rooke on recent theatre productions

'THE SCOTTISH PLAY'

Within a space of 5 days I saw a 'very good' and an 'outstanding' production of *the Scottish play!*



Joseph Millson and Samantha Spiro in *Macbeth*

The *very good* production was at the Shakespeare's Globe Theatre in Bankside with director Eve Best who, in my opinion, is our best classical actress. It is obvious, from her direction, that she had carefully read the play (she had played Lady Macbeth in a 2001 modern dress production) and gave a fine, straightforward reading of the piece.

Playing the title role, Joseph Millson gave a rather good performance getting laughs where I had never heard them before - which was interesting. Samantha Spiro was

passable as "the lady" but why cast Bette Bourne as the Porter? Sadly, she appeared like a fish out of water! The only other couple, Finy Williams (Lady Macduff) and Stuart Bowen (Macduff), gave stalwart performances. The final scenes were electrifying.

And so to Manchester for the same play to see Kenneth Branagh in the role - memorable for all the posturing he did. I got the impression that, inevitably, it will become a film soon? Alex Kingston as his wife was outstanding, giving a lesson in real acting and really knowing the role inside out. The rest of the cast were just about adequate. Perhaps it was the hard seats in the decommissioned church in the nether regions of Manchester that added to my down on this production - I longed for the luxury of the galleries of Bankside!



Kenneth Branagh and Alex Kingston

Sweet Bird of Youth

"What am I doing here?" I asked myself as I entered the Old Vic. I am not a great fan of Tennessee Williams. Then I remembered it was because I wanted to keep up my 100% attendance of the Spacey reign!

As it turned out - I wasn't impressed - Kim Cattrall is *just* a TV and film actress and, despite her efforts, did nothing to erase the memories of Lauren Bacall, 30 years ago.

"Good looks and a toned body didn't quite do it for me!"

Why Seth Numrich was engaged is beyond my ken when we have a least a

dozen boys who could have given a better performance. The only thing he brought was his good looks and toned body - the charisma needed for this part was left firmly in the USA. Able support to a very long evening was given by Owen Rae, playing a bigoted and corrupt politician, and Charles Aiken (as Tom Junior). The text had been cobbled together from various performing versions of the play. But the "star" of the evening was the fabulous sets by Rae Smith.



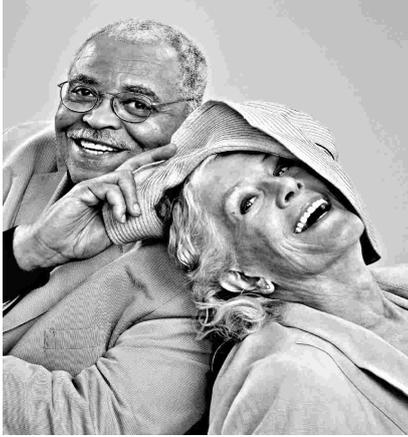
Seth Numrich and Kim Cattrall

News from the Old Vic

Report by Liz Moon

Sweet Bird of Youth starring Kim Cattrall from *Sex in the City* has just finished its run at the Old Vic (see page 7 for Tim Rooke's Review).

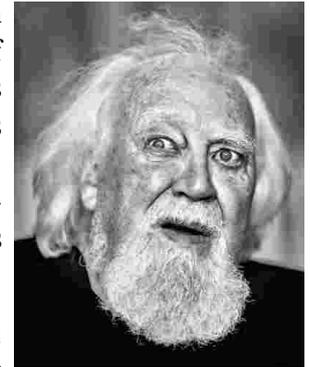
Following it, Mark Rylance directs James Earl Jones and Vanessa Redgrave in Shakespeare's timeless comedy *Much Ado About Nothing*. Last seen together in the West End and on Broadway in Alfred Uhry's *Driving Miss Daisy* Redgrave and Earl Jones take on Shakespeare's reluctant lovers Benedick and Beatrice for the first time in what will be their Old Vic debut.



James Earl Jones and Vanessa Redgrave

Whilst *Much Ado* marks her first time performing at the theatre, Vanessa Redgrave's history is closely tied to the venue; her birth was announced from the stage of The Old Vic by Laurence Olivier following a performance of *Hamlet* in which her father, Michael, played Laertes.

September proves to be a Shakespeare-rich month at The Old Vic. On the 29th at 3pm., now at the age of "fourscore and upward", veteran actor Joss Ackland takes on the Everest of Shakespearean roles in a unprecedented play reading of *King Lear*. Directed by Jonathan Miller and supported by an all-star cast, Joss will be returning to his theatrical roots



Joss Ackland

60 years after joining The Old Vic Company.

To keep up to date with the latest news and announcements from The Old Vic you can join our list of e-subscribers by visiting oldvictheatre.com and signing up to our newsletter. Alternatively, search for The Old Vic on Facebook or follow us on twitter @oldvictheatre.

News From Sadler's Wells



West Side Story

From 16th to 19th October, Sadler's Wells will present a triple bill in the Lilian Baylis Studio including *The Letter*, exploring the responses to being offered an OBE, as well as new work.

And from 30th October to 3rd November, Hofesh Shechter will be "*dancing out of the smoke and chaos*".

For tickets to all productions see page 8.

West Side Story, one of the greatest musicals of all time, continues at Sadler's Wells until 22nd September.

On 24th September, it's time to turn off the power, light a few candles and 'unplug the beats'. Kate Prince and ZooNation explore the relationship between the musician and dancer with an evening of live acoustic music and breath taking dance.



Hofesh Schechter's *Sun*

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



A selection of the some of the productions to look forward to during the next few months + Sadler's Wells * Peacock Theatre

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

- 1 2 3
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- 1 - Cedar Lake Contemporary Ballet - *Triple Bill* (27-28 September) +
- 2 - LA Dance Project - *Mixed Bill* (2-4 October) +
- 3 - Sidi Larbi Cherkaoui - *milonga* (6 - 10 November) +
- 4 - The Birmingham Repertory Theatre Production of *The Snowman™* (27 November - 5 January) *
- 5 - Kristján Ingimarsson / Neander - *BLAM!* (22 October - 16 November) *
- 6 - Cirque Éloise - *iD* (1 - 19 October) *
- 7 - RAMBERT - *Mixed Bill* (22 - 26 October) +
- 8 - New Adventures - *Matthew Bourne's Sleeping Beauty* (4 December - 26 January)
- 9 - BalletBoyz - *the TALENT 2013* (24 - 25 November) +

WHAT'S ON



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

Phone: 0844 871 0090

Main Theatre ** UK Premieres

07 Aug. - 22 Sep. *West Side Story*

24 - 25 Sep. ZooNation - *Unplugged*

27 - 28 Sep. Cedar Lake Contemporary Ballet

02 - 04 Oct. LA Dance Project - *Mixed Bill*

09 - 12 Oct. Wayne McGregor|Random Dance - *Atomos* **

15 - 19 Oct. Birmingham Royal Ballet

- *Penguin Café Triple Bill / Sleeping Beauty* ➡

22 - 26 Oct. RAMBERT - *Mixed Bill*

30 Oct. - 03 Nov. Hofesh Shechter - *Sun* **

06 - 10 Nov. Sidi Larbi Cherkaoui - *milonga*

14 - 16 Nov. Liang / Maliphant / Wheeldon

18 - 23 Nov. Stuttgart Ballet - *Taming of the Shrew / Made in Germany*

27 Nov. - 1 Dec. Mark Morris Dance Group - *Two Mixed Bills* ➡

04 Dec. - 26 Jan. New Adventures - *Matthew Bourne's Swan Lake*

Lilian Baylis Studio

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

16 - 19 Oct. Jonzi D - *Triple Bill*

26 - 27 Oct. Gobbledegook - *in a Deep Dark Wood*

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

16 - 17 Nov. Nats Nus Dansa - *Mons*

20 Dec. - 05 Jan. Travelling Light & Bristol Old Vic - *BOING!*

Peacock Theatre

Portugal Street, Kingsway, London WC2A 2HT

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

01 - 19 Oct. Cirque Éloise - *iD* ➡

22 Oct. - 16 Nov. Kristján Ingimarsson / Neander - *BLAM!*

27 Nov. - 05 Jan. *The Snowman*



Old Vic Theatre

www.oldvictheatre.com

Waterloo Road, London SE1 8NB

0844 871 2628



7 September -
16 November 2013
Much Ado about Nothing

with Vanessa Redgrave
and James Earl Jones

Vic-Wells Association ANNUAL GENERAL MEETING

The AGM of the Vic-Wells Association will take place on **Monday, November 25th 2013 promptly at 7pm** at Sadler's Wells (ask at the stage door for directions to the venue).

A talk by the Association's Chairman, James Ranger will complete the evening's proceedings.

Copy deadline for the next issue of *The Broadsheet* is **Saturday, 16th November**. Items or letters for publication should be sent to **The Editor** by this date.

The Vic-Wells Association

Founded in 1923 by Lilian Baylis CH

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Don't forget the Vic-Wells' Annual 12th Night Party 5.00 to 6.30 on Saturday 4th January 2014. Why not make a note of the date now, even if you haven't bought a 2014 diary yet?