

News from Sadler's Wells

by Richard Cross



Matthew Bourne's magical dance production of *Edward Scissorhands* (Sadler's Wells, 2 December 2014 to 11 January 2015) has carved a place in the hearts of thousands across the world since its premiere. Presenting its first major revival, Bourne takes a fresh new look at this modern fairy-tale, revitalised for a whole new generation of dance lovers and

"Scissorhands is a parable for our times about the ultimate outsider"

theatre-goers. Based on the classic Tim Burton movie and featuring the beautiful music of Danny Elfman and Terry Davies, played live each night by the New Adventures Orchestra, this touching and witty love story tells the bittersweet tale of a boy left alone and

unfinished in a strange new world. It is a parable for our times about the ultimate outsider.

The Snowman is a perennial family favourite. As a unique friendship is kindled between boy and snowman, the two embark on a starry-skied adventure to the North Pole, where they meet Father Christmas and narrowly escape the clutches of Jack Frost. The stage show, based upon the book by Raymond Briggs and subsequent film, has music and lyrics by Howard Blake, including 'Walking in the Air', performed by a live band. It is choreographed by Robert North and directed by Bill Alexander. (Peacock - 26 November 2014 to 4 January 2015)

Richard Alston Dance Company launches its 20th anniversary celebrations with a programme unique to Sadler's Wells (26/27 January 2015). Making its London debut, Alston's *Rejoice in the Lamb* is Benjamin Britten's joyous setting of the words of poet Christopher Smart. Next on the bill is Martin Lawrance's latest piece *Burning*, as passionate and turbulent as its music, the Dante Sonata of Franz Liszt. In the world premiere of Sadler's Wells commission *Nomadic*, Alston revisits the musical genre of his hugely popular *Gypsy Mixture* - with darker and sharper music from Ursari Gypsy band Shukar Collective. To explore the interaction between gypsy music and urban sound, Alston is collaborating with the young dancer and choreographer Ajani Johnson-Goffe. Finally the band *Icebreaker* play Julia Wolfe's percussive score for Lawrance's dynamic *Madcap*.

Tango Fire returns to the Peacock Theatre (27 January to 14 February 2015). With a legion of fans across the USA, Europe and Asia, and a YouTube audience in excess of 18 million, *Tango Fire* brings this dynamic genre to life, encompassing all that defines Argentine Tango; dancing which sizzles with sensuality, accompanied by the unforgettable music of the tango masters including Piazzolla, Pugliese and Gardel. *Modern Masters* honours the work of three of the most influential choreographers of the 20th century: Ji í Kylián, John Neumeier and William Forsythe (English National Ballet, Sadler's 10 to 15 March 2015). Ji í Kylián's poetic *Petite Mort* features six men, six women, and six fencing foils, symbolising energy, silence and sexuality. *Spring and Fall* was created by Hamburg Ballet's John Neumeier. Set to Dvořák's *Serenade for Strings in E Major*, it is a work for two couples and corps de ballet and takes its narrative from the tension in the music. With *In the Middle, Somewhat Elevated*, William Forsythe started a new school of choreography, de-constructing classical ballet. Set against a bare stage it is danced by nine individuals culminating in a fierce display of technical and physical wizardry.

Don't forget to book for our 12th Night Party - details on the back page

Early Orwell - More Questions than Answers

by Aiden Steer

Aidan Steer's adaptation of George Orwell's *A Clergyman's Daughter* was recently staged by the Southside Theatre Company.

A Clergyman's Daughter was George Orwell's second novel, written during 1934. At the time he was very much a struggling writer, living with his retired parents in Southwold, Suffolk. The book didn't set the world on fire when it was published, but one perceptive reviewer noted the 'brilliant dialogue'. All his novels feature great dialogue, and it was this quality that made me want to bring the novel's drama to the stage.

It's well known that George Orwell was a perfectionist; he often disparaged his own work. Even as he was writing *A Clergyman's Daughter* he wrote to a friend: 'It makes me spew'. But then he described *1984* – his masterpiece – as 'a good idea ruined'. The fact that he could be dismissive about his early novels can lead people to think that they aren't worth reading – which is a mistake.

What made Orwell write *A Clergyman's Daughter*? Partly, it was an experimental piece. (The central chapter, set in Trafalgar Square, is presented as dialogue as in a play script.) The main character, Dorothy, cuts herself as a punishment for 'sinful' thoughts or actions. We don't know why he chose a female protagonist. And how did he know that some people manage stress through self-harm? Perhaps through his female friends, but there's no record. He was a prolific writer, but rarely, if ever, explained why he wrote any of his books.

The title of the book is an easier puzzle. At the time, he was friendly with a woman who was the daughter of a vicar. 'I understand that the prayers of clergymen's daughters get special attention in Heaven, at any rate in the Protestant quarter,' he wrote to her, jokingly asking her to pray for the success of one of his books. Christopher Hitchens, in *Why Orwell Matters*, quotes from James Joyce's *Ulysses*, a novel Orwell very much admired: 'How now, sirrah, that pound he lent you when you were hungry? You spent most of it in Georgina Johnson's bed, clergyman's daughter'.

Dorothy, the heroine of *A Clergyman's Daughter*, suffers poverty, homelessness and other setbacks. Some of the trials she endures are shown to be a consequence of the way women were treated and viewed at the time. So was Orwell a feminist? Not likely – consider this passage from *Keep the Aspidistra Flying*, the novel that followed *A Clergyman's Daughter*. The main character, Gordon Comstock, is a poorly paid assistant in a bookshop: 'A lean, straight-nosed, brisk woman, with sensible clothes and gold-rimmed pince-nez – schoolmarm possibly, feminist certainly – came in and demanded Mrs Wharton-Beverley's history of the suffrage movement. With secret joy Gordon told her that they hadn't got it. She stabbed his male incompetence with gimlet eyes and went out again'.

Orwell categorised his own politics as democratic socialism. I think he felt that 'the women's movement' was simply unnecessary; a distraction from priorities that seemed more pressing to him – widespread poverty, inequality and the evils of capitalism. 'Once we have a true socialist democracy, everyone will be equal anyway, so why bother with feminism?' is how he might have put it. He was justly proud of his ability to face unpleasant facts, but he never dwelt on the barriers and prejudices that only women face.

There is however a strong vein of honesty and awareness when he writes about the female experience: '[Dorothy] was just pretty enough, and just plain enough, to be the kind of girl that men habitually pester. For when a man wants a little casual amusement, he usually picks out a girl who is not TOO pretty. Pretty girls (so he reasons) are spoiled and therefore capricious; but plain girls are easy game'.

In *Keep the Aspidistra Flying*, Gordon although the hero of the story, gets insensibly drunk and demands sex from his girlfriend, Rosemary: 'He thrust his hand right into the front of her dress. The movement was curiously brutal, as though she had been a stranger to him. She grasped that from the expression of his face. She was not Rosemary to him any longer, she was just a girl, a girl's body'.

Could George Orwell – who dismissed feminism along with vegetarianism and astrology as eccentric hobbies – have been on the verge of coining the term 'sex object', forty years *avant la lettre*?



Wendy Leech as Dorothy and Owen McAleer as Charlie

Birmingham Royal Ballet - *Shadows of War* Triple Bill

Reviewed by Richard Reavill

In line with the current remembrance of the start of the First World War, the theme of the most recent BRB triple bill is the sadness of war. The first ballet, and perhaps the least successful of the trio, was Kenneth MacMillan's *Fin de Jour*. Set in the late 1930s just before the Second World War, the work is danced to the Ravel Piano Concerto. Bright Young Things dance the days away, oblivious of the impending storm. The group choreography at the start has automaton movements, and later allusions to sport, (golf for example) and flying. The costumes by Ian Spurling emphasise the mood with bright pastel coloured leisure wear, and even brighter (and glossier), evening wear. While the regulation swim suits look good on the two lead women (Nao Sakuma, Maureya Lebowitz), the strawberry and salmon pinks of the costumes are not helpful to the leading men (Jamie Bond and Mathias Dingman). Though all danced well, I did not feel that the company were quite comfortable in this ballet.

Flower of Scotland

The company appeared to find the final work, David Bintley's "Scottish" ballet, *Flowers of the Forest*, more to their liking. Perhaps they are more relaxed with material created by their Artistic Director of some two decades. Bintley himself is rarely willing to reissue his early work, but should have no qualms about this example, which is a very attractive ballet in two contrasting parts. The first, set to sunny music by Malcolm Arnold, (*Four Scottish Dances*), presents the Scotland of travel literature. Nao Sakuma and Iain Mackay danced the leads, with Mackay showing particular bounce and panache performing in his Scottish heritage. The support roles were stronger for the men, with James Barton and Oliver Till displaying good elevation and bright footwork. They balanced well the humour of the episode in which the two young Scotsmen had imbibed too much of the country's most famous export. When both slid to the ground with legs splayed, the women (Lebowitz and Miki Mizutani) performed a neat "sword dance" around the men's legs. In lighter works, Bintley justifiably indulges his sense of humour!



Nao Sakuma and Iain Mackay in *Flowers of the Forest*

Photo: Bill Cooper

The second part of *Flowers of the Forest* is more serious, and the title of the work refers to a ballad in memory of the flower of Scottish youth slain at the Battle of Flodden. The music, *Scottish Ballad*, is a youthful work by Benjamin Britten. The leads at the Saturday matinee performance (Delia Mathews and Yasuo Atsuji) were both impressive. The choreography for the supporting group of men was stylishly performed, by dancers from a wide range of countries not necessarily with Scottish connections.

Glasgow slum dance-drama

It was the middle ballet which was the major talking-point, a revival of *Miracle in the Gorbals*, a dance-drama by Robert Helpmann set in a Glasgow slum in the middle of the Second World War. Missing was Helpmann's original choreography, and his extraordinary stage personality. I suspect that nobody could remember a step of the original work. As the programme suggests (Choreography: Gillian Lynne, after Robert Helpmann), Lynne has created a new work to the score and the scenario, keeping to her knowledge of the shape and intentions of the original, and has made an excellent job of it.

The scenery and costumes by Adam Wilshire, based on the originals by Edward Burra are impressive, particularly the front-cloth with its enormous ship being built in the nearby docks. The realistic street-scene with the tenement blocks and work-a-day clothing must have been a shock to an early wartime audience more used to princes and point shoes, tutus and tights. A bigger shock would be the realism of this early venture into dance drama rather than the fairy-tale basis of most previous ballet.

Lynne has shown great skill in the group choreography, and the BRB dancers made full use of the opportunities given to them. Many of the roles were cast against type, and the dancers concerned eagerly (continued on page 6)

Memories of May

by Jane Salesman

May Powell, a young Welsh singer, sang at the Old Vic in the 1920s when Lilian Baylis was the manager.

May Powell was my mother. I was her third and last child, born when she was 42, and no longer singing in the opera company. I have recollections of musical afternoons and evenings with friends singing around the piano. It must have made an impression on me as, although I am not a singer, I have been a professional cellist all my life. Mum, I think, hoped I would be a singer, as there were so many in our Welsh family. One day when I was around 14, she asked me to sing *Voi Che Sapete* from Mozart's *Marriage of Figaro*. I did, and when I finished she said, "Oh dear" and that was the end of my vocal career!

Mum, on the other hand, was blessed with a beautiful voice and when she was 14, on the recommendation of her local doctor who had heard her sing, was invited to live with the family of Dr. Silver in Birmingham. Dr. Silver, a noted musician, had offered to help May further her musical training. This was not easy to do in the small mining village where she was living with her family. There were 6 children in all. She, her younger sister Irene and brother Tom, were well known for their carolling and singing around their village, but money was tight and there was not much chance of paying for advanced lessons. Mum jumped at the opportunity and stayed with the Silver family for several years, winning medals at the Midland Musical Competition Festivals.



"In 1921 she was noted in the Old Vic records as one of the youngest singers in the company"

The latest medal I have is dated 1920, when she would have been 17. Knowing Mum's propensity for doing this many times in later life, she decided to move on to fresh fields, and ended up studying in Brussels for a year. In 1921 she was noted in the Old Vic records as one of the youngest singers of the Opera Company,

starting off in the opera chorus and later going on to sing solo roles. Lilian Baylis was the general manager, having inherited the theatre from her aunt and god-mother, Emma Cons. Lilian ruled the theatre and all who were associated with it with an iron hand, and not clad in a velvet glove either. She watched over her actors, actresses, singers and dancers with a keen eye, often from a box draped with black curtains, so one was not sure whether she was there observing or not. The period of Lilian Baylis' tenure was a tremendously exciting one, and my mother reveled in it. The theatre produced plays with the likes of John Gielgud, Laurence Olivier, ballets with Ninette de Valois and of course the opera, with Edith Coates, Joan Cross and many others. The young were very carefully supervised, my mother lived in a hostel run by the *Girls'*

Friendly Society, and some of her friendships made there lasted a lifetime

"Lilian Baylis ruled the theatre with an iron hand - not clad in a velvet glove"



May Powell and Arthur K Wolfe

After several years at the Old Vic, the strain began to tell on Mum. She kept getting tonsillitis, so after an unsuccessful convalescence in Brighton, Lilian Baylis sent her off for a holiday to South Africa where Lilian had many connections due to her own performing experiences with her parents in that country. So began the first of many sea voyages to South Africa on the Union Castle Line. It was momentous in many ways, for it not only was something new and exciting, it was to change the whole course of May's life.

Lilian Baylis' introductions to Capetown society led to lifelong friendships and eventually marriage. Families like the Cloetes and others, welcomed this young Welsh opera singer from the Old Vic. She was wined, dined and feted and from photographs carefully compiled in an album by family friend Dora, we have a record of my mother enjoying a very happy holiday. Of course, soon comes along a handsome young man, Arthur Kilwarden Wolfe, known always as Macgregor. He had been educated at Bishop's, a Church of England public school, and was organist of St. John's, a position he held for 40 years. Music was a passion they both shared, and it was only



natural that he would accompany her in church services and recitals. Mum was dizzy with all the excitement and attention this young man was giving her. She was leading a hectic social life. Capetown was a delight after London's foggy winters. On July 28, 1927 May and Macgregor were married in Christ Church, Kenilworth. She fitted easily into the social life of Capetown society, and her life centred around her husband, her music and later her children. Her eldest daughter, Elizabeth was born in 1928, followed by John in 1931. Mum continued to support the *Girls' Friendly Society* that had helped her so much in England while at the Old Vic, and became the Secretary of the Capetown Branch.

While doing some research at the GFS Headquarters in Queen's Gate, London in the

early 2000s, it was a very moving experience for me to discover letters in Mum's handwriting from South Africa, describing the activities of the Capetown branch to her counterpart in London.

Mum lived her last 20 years in England. Many of those years were spent in sheltered accommodation in London where she was able to attend many opera and theatre performances which she so loved doing. An especial joy was being able to go to Covent Garden to hear her nephew Stuart Burrows perform in the Royal Opera House. She died in 1994 at the age of 91.

Miracle in the Gorbals

Reviewed by Liz Shafer

I was extremely impressed by the BRB's recent performance of Robert Helpmann's ballet *Miracle in the Gorbals* at Sadler's Wells but seeing the ballet also felt like meeting an old friend as I had got to know so much about it at the wonderful study day in 2011, organised by David Drew at the Royal Ballet School.

The focus for this study day was the reconstruction of a ten minute scene, where The Suicide's body is discovered in the Clyde river, and she is revived by The Stranger; the joyous celebration after this resurrection; the conflict between The Stranger and The Minister; and the end. David Drew assembled several dancers from the original performances, and asked them what they could remember from 50 years ago. The work was overseen/directed by Gillian Lynne, who performed as The Young Lover in *Miracle* in the 1950s. The day concluded with a performance of the scene involving young dancers from the RBS and several other dance schools. But for me the highlight of the study day was seeing Julia Farron, who took over the role of The Prostitute in the second cast and Pauline Clayden, The Suicide from the original production, together reconstructing their roles in the final moments of the ballet. Both dancers were well on in years but they moved with such compelling conviction and grace, it was spell-binding and deeply, deeply moving. Julia Farron and Jean Bedells also worked on sections of the 'Jitterbug' dance, which came just after the revival of The Suicide. David Bintley, Artistic Director of the BRB, was so impressed by what he saw of the ballet at the study day that he commissioned Gillian Lynne to develop a reconstructed choreography of *Miracle* with the BRB.



Gillian Lynne

It was wonderful to be able to see *Miracle* and catch a glimpse of how edgy it was when it was first performed: dancers in ordinary day clothes, an inner city setting, tough subject matter, strong narrative, powerful characterization, extraordinary use of crowd scenes. I did keep wondering where they got all the men from in war time and whether the fiddler was an early version of Helpmann's Child Catcher in *Chitty Chitty Bang Bang*. But most of all, for me, this ballet reminded me of Helpmann's astonishing achievements in bringing drama and dance together; onstage one night he'd be dancing opposite Margot Fonteyn and the next he'd be playing Shakespeare opposite Vivien Leigh. Who will ever match that?

Now I know this is a little bit "I've danced with a man, who's danced with a girl, who's danced with the Prince of Wales" but the Vic-Wells Association played a tiny part in the restaging of *Miracle* because the Association paid for masks used in the re-imagined performance of Yeats's *King of the Great Clock Tower* for the 2011 conference on / celebration of Ninette de Valois, *Adventurous Traditionalist*, and it was this production of Yeats's dance play that first inspired David Drew to set about recovering and re-imagining *Miracle*.

(continued from page 3) grasped the opportunity to expand their range. Glaswegian Iain Mackay acted strongly as The Minister, whose anger at his loss of influence precipitates the final tragedy, and Delia Matthews was a touching Suicide. Elisha Willis, (in the traditional red dress), was a truculent Prostitute, and managed well the difficult change to reformed woman at the end of the ballet. Yvette Knight and William Bracewell as the young lovers had more dancing than most of the other named parts, and showed well the tentative and blossoming nature of their romance. James Barton, escaping from his usual comedy roles, was a boyishly misbehaving Evil Urchin. The dancer with the most difficult role was Cesar Morales as The Stranger, a role devised by Helpmann for himself, and for which he must have used all his stage magnetism, theatricality, and unusual appearance. Morales could not replicate Helpmann's strangeness, but gave a performance which radiated innocence. The most exciting feature of the work was commitment and the ensemble performance of the BRB team.

With *Dante Sonata*, *The Prospect Before Us*. And now *Miracle in the Gorbals*, BRB are doing a most commendable job of resurrection of key works from the early Sadler's Wells Ballet repertory. So what next? Helpmann's *Hamlet* and de Valois' *Job* are in the back-catalogue. Perhaps *Adam Zero* or more early Ashton? We can always hope.

Live Theatre?

Report by Liz Shafer

I used to know what live theatre was: live performers, in the moment, there and then, breathing moving, smelling, sweating, spitting. Now I'm not so sure. I've started going to 'live' broadcasts and in lots of ways I think they are wonderful: they allow people who don't live in London or New York to see some of the amazing theatre, opera and dance performed in those cities; the tickets are cheap compared with some theatre prices so you can take a risk and go to something you're not sure you'll enjoy without worrying about squandering large sums of money; there are no expensive programmes full of adverts; it's not a big deal if you're late; it's not a big deal if you're ill and can't go at the last minute; it's relaxed; there's popcorn; it's local so you don't get back in the early hours of the morning after running for the last train; you



Billy Elliot the musical

get close-ups and see detail you would never see from the gods. But recently I was all set to go and see *Billy Elliot the Musical* 'live' broadcast. Then I found out about the 'encore' screenings. This is where, for me, the term 'live' becomes overstretched. Screening something that was live a week ago but now is a past event is not 'live'. I can't help wondering if Equity have a sliding scale of 'liveness' to cope with this phenomenon. What does someone with a small part in the NT 2011 *Frankenstein* get when it is re-screened as it was recently?

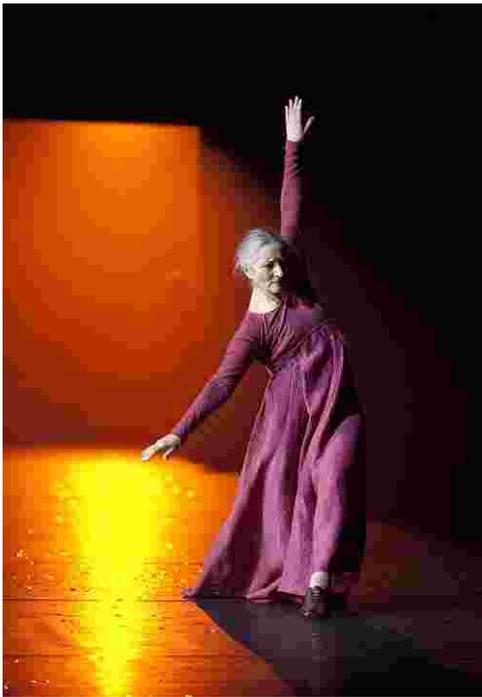
A few years ago I watched a Christmas broadcast of a live filming of the Birmingham Royal Ballet's *Cinderella* and, for me, this offered a dazzling example of what this kind of hybrid 'live' performance can offer – a unique experience that is different from what anyone in the theatre would experience but still grounded in the theatricality of live dance. For me the interviews with the dancers were really illuminating - although I did feel sorry for Elisha Willis as Cinderella who not only had to make her

"BRB's Cinderella was a sort of balletic version of Match of the Day"

way down that staircase without being able to see the steps but also to talk about the degree of difficulty involved on camera as well. I realise for ballet experts the interruptions might have seemed grating but I really enjoyed the fact I could sit and watch the ballet with my young daughter without worrying about her getting bored, asking questions in a loud voice, or wanting to know if it was time yet for an ice cream. It was a sort of balletic version of 'Match of the Day' - all the best bits, plus commentary by experts and the participants interviewed just when they want to put their feet up and relax after giving their all in front of a huge crowd. It's clearly not 'live' theatre, but perhaps it's a close relation. How about a second cousin once removed?

Juliet and Romeo - Royal Swedish Ballet

Reviewed by Richard Reavill



Ana Laguna as the Nurse Photo: Gert Weigelt

The first overseas company to visit Sadler's Wells this new season was the Royal Swedish Ballet. This long established classical company were keen on this occasion to display their modern credentials with *Juliet and Romeo* by the Swedish choreographer, Mats Ek. Those familiar with the work of Mats Ek would not expect a "traditional" reading of the Romeo and Juliet story, and were not surprised. A fruit-salad of mostly familiar Tchaikovsky music replaced the Prokofiev score used in most full evening productions, but it lacked cohesion and most of the time, dramatic intensity.

All the major characters from Shakespeare's play were present, but it was difficult at first to identify them, even if very familiar with the plot. The setting was of high black walls, moved about by the dancers, climbed over by them, and even used by The Prince (Jan-Erik Wikstrom, rather wasted) to hold on to while doing some leg-swinging warm-up exercises. The impression was very much of a totalitarian state, a view enhanced by the black-clad Capulet police, patrolling on individual electric scooters.

The choreography was very mixed, with some banal passages, but also some vivid characterisations. The laddish, jokey Benvolio (Jens Rosen) was wary of the volatile and un-predictable Mercutio (Luca Vetere). The Nurse (Jenny Nilson) had an expanded and pivotal role, but Tybalt (Vahe Martiros) was weakly characterised. The material for the Romeo (Anton Valdbauer) and Juliet (Rena Narumi) had some strong moments, particularly in the interactions of the two dancers, but not enough. The choreographic mix had some striking elements, but also some that were mundane and even vulgar. The dancing was very committed from a very strong group of young dancers. The characterisation was often inspired, but the story-telling weak, and I wondered if anyone coming fresh to the work without prior knowledge of the play or other dance works based on it would have understood much of what was happening.

The Role of the Clergy

In our last issue, Bill Boyd wrote about playing the part of Cardinal Wolsey in *Anne Boleyn*.

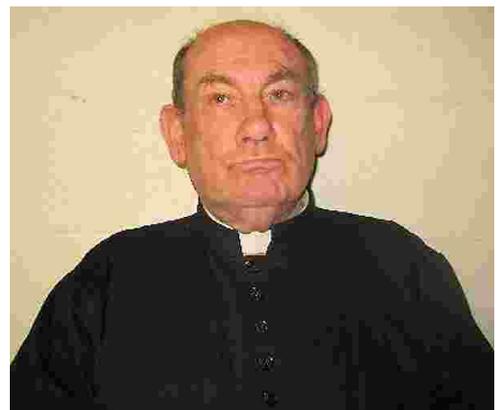
He appears to have been demoted in his latest role.

Clergymen are great parts to play and I thoroughly enjoyed playing the Rev Charles Hare, the Rector in *A Clergyman's Daughter* (adapted and directed by Aiden Steer, see page 2). A company (Southside Players) of 20 actors playing 57 characters – each carefully costumed – in various locations – was challenging. But we had a superb cast and crew who rose to the challenge! Dorothy, the daughter (Wendy Leech), on stage throughout, was terrific.

The Rector (nothing like Canon Chasuble!) is a selfish, unfeeling, class conscious hypocrite. His wife – who he treated badly – died young. Not surprising then that Dorothy went on to self harm before having a breakdown, running away and losing her memory. Orwell's story deals with many social issues and raised serious questions. But there also is some humour in the play – such as when Dorothy meets a down and out old Etonian, unfrocked, alcoholic vicar.

Southside Players (www.southsideplayers.org.uk) did *Animal Farm* about 20 years ago. I was the donkey. Their next production is Tom Stoppard's *Arcadia* (18 - 21 February 2015).

As for me – anyone looking for a Canon Chasuble?



WHAT'S ON



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Main Theatre

- 02 Dec - 11 Jan. New Adventures - Edward Scissorhands
14 - 18 Jan. BalletBoyz - Young Men
22 - 23 Jan. Compagnie 111/Aurélien Bory/Kaori Ito - Plexus
26 - 27 Jan. Richard Alston Dance Company - Rejoice in the Lamb, Burning, Nomadic, Madcap
05 - 08 Feb. The Associates - Crystal Pite/Kate Prince/Hofesh Shechter
10 - 11 Feb. Ultima Vez - What the Body Does Not Remember
13 - 14 Feb. Wayne McGregor | Random Dance - Atomos
16 - 18 Feb. Gala Flamenca - Antonio Canales, Carlos Rodríguez, Jesús Carmona, Karime Amaya ②
16 Feb. Arcángel with Patricia Guerrero - Olor a Tierra
20 - 21 Feb. Ballet Flamenco de Andalucía - Images: 20 Years
22 Feb. Gerardo Núñez with Carmen Cortés
23 - 24 Feb. Eva Yerbabuena - ¡Ay!
26 - 28 Feb. Ballet Nacional de España - Grito & Suite Sevilla
01 Mar. Compañía Manuel Liñán - Nómada
10 - 15 Mar. English National Ballet - Modern Masters
24 - 28 Mar. Northern Ballet - The Great Gatsby ③
31 Mar - 02 Apr Scottish Ballet - A Streetcar Named Desire

Lilian Baylis Studio

- 13 Dec - 04 Jan. Arthur Pita - The Little Match Girl
16 Jan. Magpie Dance - Flying High

Peacock Theatre

Portugal Street, Kingsway, London WC2A 2HT

- 26 Nov - 04 Jan. Birmingham Repertory Theatre - The Snowman ①
09 - 10 Jan. The Royal Danish Ballet Soloists and Principals
27 Jan - 14 Feb. Tango Fire - Flames of Desire
03 - 29 Mar. Rasta Thomas' Dance Company - Romeo and Juliet ④



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The Annual 12th Night Party will be held on Saturday, 10th January

from 5.00pm to 6.30pm in the second circle bar area of the Old Vic

Tickets are £6.00 for Members and £7.50 for Non-Members

Please write for tickets with your cheque payable to the Vic-Wells Association and a stamped, self-addressed envelope, to:

Ruth Jeayes, 185 Honor Oak Road, London SE23 3RP

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and a Very*

*Happy New Year
to all our readers*

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