

## YET ANOTHER SUCCESSFUL 12<sup>TH</sup> NIGHT PARTY!

*Reviewed by Marjory Agha*



*Nickolas Grace introduced Marguerite Porter*

With our Vice-President Nickolas Grace conducting the proceedings, what could go wrong? He had invited ballerina Marguerite Porter and her husband actor Nicky Henson to the event because, as he put it, "I'm in love with them both!"

Sadly Nicky was not able to attend but Marguerite more than rose to the occasion as our special guest. Nickolas explained that Marguerite is credited as one of our greatest ballerinas because she is also a great actress. He quoted Kenneth MacMillan as saying "dancers must act as well as be able to dance". And, Nickolas said, "Marguerite was a prime example of that".

Marguerite talked about her life as a young dancer at the Royal Ballet School, saying "I was very aware of the name Lilian Baylis because Ninette de Valois, my teacher and mentor, mentioned her name at any opportunity. In 1982 when I was Principal with the Royal Ballet, Madame taught me

the Dying Swan which she had learned in 1912 from Anna Pavlova. Madame had it written down and notated in long hand".

Marguerite, however, is no diva. As she recalled, "I was rehearsing at the Wells and Madame was screaming at me from the stalls – and then she started to run ...I think she was 89 at the time ...run down the aisle shouting... "Come forward, Porter, come forward!" And as she ran, she stopped and said, "Oh, my leg is locked." So an ambulance was called and she was, literally, loaded into the ambulance, and I was in Rosebery Avenue in my White Swan tutu, with the ambulance doors closing, and she was still shouting instructions .....and that to me, says it all!"

Marguerite added, "I am struck by the similarity between Lilian Baylis and Madame – neither were formally educated but both had vision, determination, tenacity and a deep intelligence".

Ending her talk, Marguerite said "When it was suggested I have elocution lessons to try and lose my very, very broad Yorkshire accent (I was a 15 year old council estate child) Madame was as outraged as I was!"

Marguerite made a point of chatting to everyone and Nickolas Grace ensured that all party members received a portion of the fabulous cake.

Party organiser, Ruth Jeayes, as usual, set out a delicious banquet of food and VW Chairman Jim Ranger and VW Secretary Richard Reavill provided the superb wines. The cake, a work of art, was baked by Yvonne Hickman.



*Cutting the cake, with the help of Jim Ranger!*



*Vic-Wells members enjoying the party*



*Ruth Jeayes*

## REMEMBERING...

*Vic-Wells' oldest member, 98 year old Patricia Payne, reminisces about her younger days attending performances at the Old Vic and Sadler's Wells*

My mother was a country girl. She and I were born in East Bergholt, Suffolk, which is the village of the painter John Constable. When we moved to London she hated it. But, luckily, we lived very near Sadler's Wells. So before I was even of school age we went to every matinee there. In those days they performed three weeks of Shakespeare, ballet and opera. After I started school we went to the Saturday matinee. I would be about 14 years of age when I started going to the Old Vic. If you waited, you could get in for 6p "late doors". And we loved meeting the stars of the day at the stage door.

Lilian Baylis used to come and talk to us so I got to know her quite well. She was always interested to know what we thought about the plays. I was completely in awe of her. Those, of course, were the days when she used to fry sausages in the Royal Box on a little primus stove.

I have had the privilege of seeing all Shakespeare's plays and meeting the "greats" including Laurence Olivier, Michael Redgrave, John Gielgud, Peggy Ashcroft and Richard Burton. Olivier's *Henry V* was particularly memorable as was Gielgud's *Hamlet*. Ralph Richardson was wonderful as Bottom and Toby Belch! I used to walk to the bus stop with him which was a great thrill. These superstars of the past were always so kind and gracious and pleasant to chat to. A little bit of my heart is in the Old Vic....

As a lecturer, I directed over 20 plays, taking my students to Holland Park, the University of London theatre and The George Inn, Southwark, the only galleried inn in London. My father, and his family before him, were all *Freemen of the City of London*. Being a girl child I could not be granted this, however because of all the plays I put on at the George Inn, I was indeed granted the *Freedom of the City of London* in 1993.

It is wonderful to be a member of the Vic-Wells Association. What happy times we have had over the years at parties celebrating Twelfth Night and Shakespeare's Birthday. Long may it continue!



Cheers! Patricia Payne with Raymond Platt at the Twelfth Night Party

## DANCERS FROM THE ROYAL DANISH BALLET AT THE PEACOCK

*Reviewed by Richard Reavill*

A very brief visit (two days, three performances) of a group of twelve dancers from the Royal Danish Ballet brought some colour and joy to an otherwise glum January, and to the gloomy Peacock Theatre. Though comfortable, the Peacock's black interior must make it the duller London theatre, but perhaps this made the dancing of a collection of Bournonville works appear all the brighter.



Gudrun Bojesen as the Sylph

The group was billed as "Royal Danish Ballet Soloists and Principals", true for the women, not quite for the men, as it included two very talented young men from the corps. Also, principal Alban Lendorf went missing, possibly to save energy to partner Tamara Rojo in the English National Ballet "Swan Lake". The marketing of the shows was not good, so there were some spare seats, which was a pity as the performances were excellent.

Much of the programme was of familiar Bournonville works, but the first item, the pas-de-deux from *A Folk Tale* was less well-known. It proved to be an attractive opener, and introduced four of the women and three men, including the English dancer Gregory Dean, who has been a principal dancer of the RDB since 2013. At the Saturday evening performance, Diana Cuni danced the *Flower Festival in Genzano* pas-de-deux with Andreas Kaas. Though a late replacement for Alban Lendorf, the young dancer partnered well and showed fine elevation. Next was a pas-de-deux for two men, the Jockey Dance from the ballet *From Siberia to Moscow*. The jockeys, Marcin Kupinski and Sebastian Haynes, (another Lendorf deputy), were not required to dance all that way, as the dance was symbolic of the English love of horse-racing, and they jumped all the invisible fences competitively.

The final item in the first half of the show was a slightly pruned Act 2 of *La Sylphide*. This, perhaps the work of the RDB repertory best known in London from Johan Kobborg's Royal Ballet production, had strong performances from Gudrun Bojesen as the Sylph, Gregory Dean as James, and a remarkable performance from Sorella Englund as the Witch. Even without scenery and some rather basic lighting, she was able to conjure up the scene where the malevolent witch wreaks her revenge for the slights she suffered at the hands of James.

*continued on page 6*

## ELENA GLURDJIDZE'S LAST ENB *NUTCRACKER*

by Jane Mason

According to my cast sheets, I saw Elena Glurdjidze dance for the first time on 18<sup>th</sup> December 1999 at the Eastbourne Congress Theatre with the St Petersburg Ballet Theatre. I'll probably never see a better casting in a single day for *The Nutcracker* – Elena for one performance and Margarita Kulik and Vladimir Kim - the tutors of the new Mariinsky star Kimin Kim – for the second performance. I saw Elena several more times, in *Swan Lake* and *Nutcracker*, when she was on tour with St Petersburg Ballet Theatre over the next couple of years. When Elena joined English National Ballet I was delighted, hoping to see her much more frequently.

Just over 15 years later I attended Elena's last ENB *Nutcracker* in January 2015. I'm afraid that as long as Elena was on stage, I didn't pay too much attention to anyone or anything else! I was, however, impressed by Casey Herd's partnering of Elena and by Gavin Sutherland's sympathetic conducting. The adagio from the second act pas de deux is my highlight of the ballet. It has the most heart-breaking music. According to Benois (quoted by Richard Buckle), "it is not ordinary ballet music. It was composed a year before Tchaikovsky wrote the sixth symphony – the Pathétique – which is permeated with a sense of approaching death, alternating with moments of a passionate thirst for life". In her final performance, Elena's interpretation of Tchaikovsky's music was unbearably poignant.

About two weeks later, Elena's career with ENB was over and the curtains had just closed after her last *Odette* as a company member. Red and white flowers were left strewn in front of the stage. The Coliseum felt empty and funereal. I felt bereft. But I wasn't the only one. From behind me I heard a voice call out in disbelief, "Daddy, you're crying!"

## IN PRAISE OF ELENA

by June Scully

Elena Glurdjidze has been a favourite ballerina of mine since she first joined English National Ballet in 2002. It was therefore a very sad event for me and many others attending her farewell performance of *Swan Lake* at the Coliseum in January.

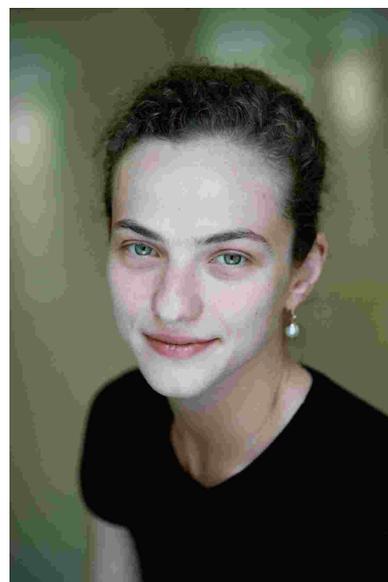
She excelled in every role. She had exceptional musicality, stage presence and the ability to "become" the character which she portrayed. This was displayed wonderfully in Derek Deane's *Swan Lake*, from the opening scene - when as a Princess gathering flowers, she was suddenly surprised, overpowered and changed into a swan by the evil Rothbart (ably danced by Fabian Reimar) - to the end when she threw herself into the lake to free herself from his power. Elena wonderfully contrasted the helpless and vulnerable *Odette* with the evil, seductive and calculating *Odile*. Her classical Vaganova technique was shown off to perfection in these roles, as in the many others she had danced with the Company over the years, in particular *Giselle*, *Juliet* and *Manon*.

Her regular partner for many years, Arionel Vargas, was injured but she adapted well to her replacement Prince, Casey Herd, an attentive partner brought in from the Dutch National Ballet. The Company were all on form and there was a posting on Facebook the night before, complimenting her on her generosity and saying that they would all be dancing for her at that performance.

*The ENB has lost  
one of the jewels  
in their crown*

She was greatly loved by both members of the Company and her fans. This was demonstrated by loud applause and cheers throughout, a magnificent flower throw and a standing ovation all over the auditorium.

There was applause on stage from the Company who gathered around her and male dancers presented her with individual bouquets. Elena indeed had a wonderful send off, but she will be very much missed by many and English National Ballet has lost one of the jewels in their crown.



## NEWS FROM THE OLD VIC

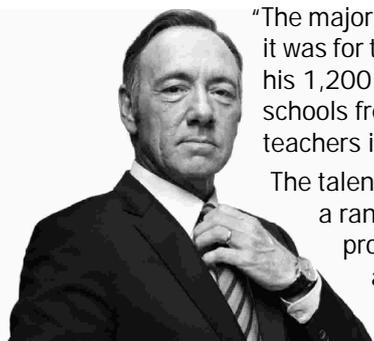
by Laura Pryce

Kevin Spacey returns as *Clarence Darrow* for a limited run of 6 weeks (Tuesday 3 March until Saturday 11 April). David W Rintels' compelling one man drama is directed by Thea Sharrock. Next up is the all-singing, all-dancing musical *High Society*, which takes the stage from 30 April, directed by Maria Friedman, in the round, and featuring a toe-tapping collection of Cole Porter songs, including 'Well did you Evah?' and 'Who Wants to Be a Millionaire?'. Just announced is the cast for the show: Kate Fleetwood, Rupert Young and Jamie Parker form the delightful trio who become entangled in the story's love triangle; with Barbara Flynn, Annabel Scholey, Ellie Bamber, and pianist and singer Joe Stilgoe joining them on stage. Champagne at the ready!

## OLD VIC NEW VOICES

Patrick Kelly talks to Kevin Spacey

Since taking over the Old Vic Theatre in 2004 Kevin Spacey has transformed its relationship with its local community, creating one of the most extensive and successful outreach programmes in the UK. Spacey developed the *Old Vic New Voices* scheme, which not only aims at building local audiences, but spotting and developing emerging young actors, directors, writers and producers.



"The majority of people living around the Old Vic had never been inside this theatre. They didn't think it was for them", says Spacey, who is stepping down after 10 years in his post. But he also knew that his 1,200 seat theatre could not survive unless it brought in more people. *Old Vic New Voices* gives schools free theatre tickets to every Old Vic production, organises workshops for schools and trains teachers in drama techniques.

The talent spotting scheme means young hopefuls stay with the company for three years and enjoy a range of experiences including '24-hour plays', where a team of one writer, one director, one producer and 4-5 actors create, produce, rehearse and perform a 10 minute play in front of a public audience.

"The most wonderful thing is to observe how they become part of a company", says Spacey. "Instead of being alone and trying to build up a career on their own, they work together. They get a foundation that most people don't get a chance to have".

All of this costs money - and the Old Vic gets no subsidy. Instead, Spacey has unashamedly used his status as a Hollywood A-lister to persuade major companies like Morgan Stanley and PWC to back these programmes. He says it is because his own career was built on similar lines. "I went to an endless number of seminars and workshops where I was exposed to learning how to work, how to collaborate and get self-confidence".

Spacey adds, "I was lucky to meet Jack Lemmon, who encouraged me to become an actor. He believed that if you've been successful in your chosen path and been able to realise your ambition, there's an obligation to send the elevator back down".

## CEREMONY OF THE KEYS

VW outing report by Marjory Agha

As we congregated at the Tower of London West Gate for our Vic-Wells visit to the *Ceremony of the Keys* we were able to catch a glimpse of the spectacular and poignant *Sea of Blood* poppy display all around the Tower.

The Tower was built by William the Conqueror in 1080 to protect London and assert his power. At the time of its construction the 90 foot White Tower with walls up to 15 feet thick was the largest building in Europe. Now, of course, it is overlooked by the Shard from 900 feet above.

*The Ceremony of the Keys* has been carried out every night, without fail, for 700 years. Only once was it interrupted. During the Second World War an incendiary bomb fell on the guards' room just as the Chief Warden and his escort were coming through the Bloody Tower archway. The men were blown off their feet, but survived, dusted themselves down and carried on. But the ceremony was 7 minutes late. Following this incident a letter was sent from the Officer of the Guard to King George VI apologising for this. Our guide claimed the reply was, "Don't let it happen again!" but, in reality the King said the officer was not to be punished as the delay was due to enemy action.

Our Beefeater guide told us the tale of the audacious escape from the Tower by Scottish Jacobite William Maxwell, 5<sup>th</sup> Earl of Nithsdale. Found guilty of treason, he had been due to be executed on 24<sup>th</sup> February 1716. The escape was planned by his wife and two maid servants who were permitted to visit her husband. On February 23<sup>rd</sup> one of the women smuggled in a spare set of women's clothes. Amid a pre-planned, cleverly constructed manoeuvre, Maxwell escaped - disguised a woman - which, according to our guide, "wasn't a problem as, being a Scotsman, he was used to a bit of kilt action". Maxwell fled to Rome where he lived with his wife until his death in 1744. Warming to his Scottish theme, our guide went on to tell the story of another north of the border gentleman. Jacobite Lord Lovat was convicted of treason and executed in April 1747. Shortly before his execution, a temporary spectator construction erected for people to view his beheading, collapsed - leaving 20 dead. Lord Lovat, even as he met his death, was much amused by this - and thus the phrase "laughing your head off" was born.



As we waited near Traitor's Gate for the ceremony to begin we were reminded of all the people who had passed through that gate to their death... Sir Thomas More, Anne Boleyn, Thomas Cromwell, Lady Jane Grey.....and, our Guide added, "Mel Gibson".

Tickets for the Ceremony of the Keys are free,  
but due to the popularity of this 700 year old ancient ceremony, it is necessary to book well in advance.

# WHAT NOW FOR THE VIC-WELLS ASSOCIATION?

Liz Schafer wants to know what YOU think!



Lilian Baylis cutting the cake at one of the early parties

PAST: *The Vic-Wells Association* has been in existence for over 90 years. The Association began life in the 1922-3 Old Vic season when Lilian Baylis, who had been managing the Old Vic for a decade, founded the *Old Vic Association* specifically in order to build good social relations between audiences and performers, to reach, as she put it, “across the footlights”. The Association published the *Old Vic Magazine* and held several large parties during the year: the Fancy Dress Party was so popular that it was held at the Albert Hall. Other parties included the annual *Twelfth Night Party* (including a “guess the weight of the twelfth night cake” competition) and *Shakespeare’s Birthday*, when a host of Old Vic stars would turn up and perform famous speeches and scenes from Shakespeare.

In 1931, when Baylis re-opened the Sadler’s Wells theatre, the Association became the *Vic-Wells Association* and there were

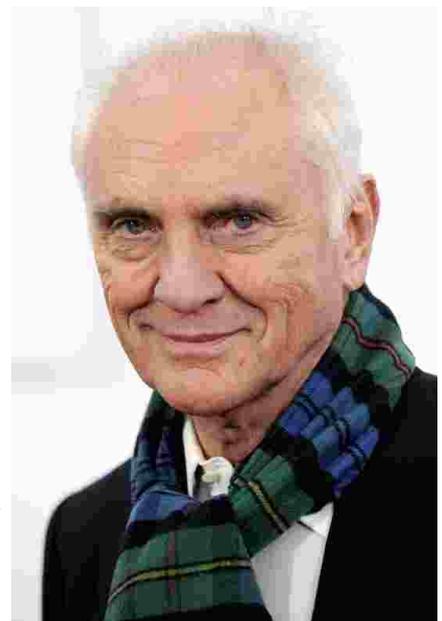
lots of jokes about people who asked to meet “Mr Vic Wells”. An army of volunteers enabled audiences at the two theatres, managed by Baylis, to connect in a myriad of ways with performers from the worlds of dance, drama and - Baylis’s first love - opera. The Association also ran trips, country walks, lectures, reading groups, a library and built up a stunning archive, which is currently deposited with the V&A. In the 1960s the Association even went on holidays together, sometimes in Europe, and members regularly went on theatre trips the length and breadth of England.

PRESENT: In my view, the Association is healthy in terms of funds but while its membership numbers look decent, the number of active members is small. Most members might be described as ‘mature’. The Association publishes a newsletter, it runs excursions, most of which are London based, and it attends ballet rehearsals at Sadler’s Wells. It runs two very successful and popular parties each year – the *Twelfth Night Party* and *Shakespeare’s Birthday Party*. It occasionally awards prizes for work in the performing arts. The Association has a smallish core of active members, an informative website and it owns a large number of paintings and works of art that are housed in various theatres and archives across London. It tends to favour dance over drama and – sadly - opera has almost disappeared from its radar. The link between the Vic and the Wells is now historic as the two theatres have nothing to do with each other. The two theatres also have their own ‘friends’ associations. A lot has changed in 90 years and for some people reaching ‘across the footlights’ activity now takes place through social media. (I note that the Society for Theatre Research are now live streaming their lectures but, personally, I wouldn’t have wanted to have

missed being in the room after the AGM to hear Terence Stamp speak - with an occasional wicked gleam in his eye; charisma doesn’t travel well across the internet).

FUTURE: Several committee members have served for many years and no one has volunteered to become the *Social Secretary*

despite several notices about the position being vacant. While there was some discussion on the future of the Association at the AGM, personally, I feel that a wider range of views could be gathered. So, to get the ball rolling, I will be sending out questionnaires with the annual membership reminder letters in the summer. If any members have strong views, please email me or write to me and let me know what you think.



Terence Stamp

*A lot has  
changed in  
90 years*

To express your views about the future of the Vic-Wells Association, please email Liz Schafer [E.Schafer@rhul.ac.uk](mailto:E.Schafer@rhul.ac.uk) or write to Professor Liz Schafer, 372 Stroude Road, Virginia Water, GU25 4DB

## New Vic-Wells Committee Member

Richard Allen Cave, Professor Emeritus in Drama and Theatre Arts at Royal Holloway, University of London is to join the Vic-Wells committee. His publications extend through many fields: Renaissance Theatre; modern English and Irish Drama; stage design; and dance and movement studies. The committee looks forward to welcoming him on board.

## NEWS FROM SADLER'S WELLS

by Inka Romani Escriva

Northern Ballet's *The Great Gatsby* returns to Sadler's Wells by popular demand from 24<sup>th</sup> to 28<sup>th</sup> March. On New York's Long Island in the heady, indulgent days of the roaring 1920s, young Midwesterner Nick Carraway meets his infamous neighbour Jay Gatsby - a mysterious millionaire with a secret past and penchant for lavish parties. As the sparkling façade of Gatsby's world begins to slip, Carraway comes to see the loneliness, obsession and tragedy that lie beneath. The seductive style of the era is carefully recreated through stunning sets and dazzling, authentic costumes. Music by Academy Award nominated and BAFTA winning composer Sir Richard Rodney Bennett CBE will be played live by Northern Ballet Sinfonia as F. Scott Fitzgerald's classic tale is brought to life by this remarkable company of dancers.



Eve Mutso as Blanche and Tama Barry as Stanley in *A Streetcar Named Desire*  
Photo: Graham Wylie

Scottish Ballet is one of Sadler's Wells' most popular visiting companies. The company returns with *A Streetcar Named Desire* from 31<sup>st</sup> March to 2<sup>nd</sup> April. Trying to leave a troubled past behind her, fading southern belle Blanche DuBois moves into her sister Stella's New Orleans apartment. Stella's brutish husband, Stanley sees that Blanche is not what she appears to be and sets out to destroy her. Set to a specially commissioned jazz-inspired score by award-winning composer Peter Slem, Scottish Ballet presents its Olivier Award-winning adaptation of Tennessee Williams' play. The company continues to push the boundaries of modern ballet in a collaboration with theatre and film director Nancy Meckler and choreographer Annabelle Lopez Ochoa, creating a powerful infusion of drama and dance.

From 8<sup>th</sup> to 11<sup>th</sup> July, at the London Coliseum, the Dutch National Ballet presents a brand new interpretation of *Cinderella*, choreographed by Sadler's Wells Associate Artist, Christopher Wheeldon. Influenced by the brothers Grimm story of *Cinderella*, Wheeldon has created an enchanting ballet set to Prokofiev's magnificent score – performed live by Royal Ballet Sinfonia – with stunning sets and costumes by British designer Julian Crouch. Wheeldon is one of the most sought-after choreographers in the dance world today. Elaborating on the traditional narrative with a fleshed out back-story for the lead characters, the ballet is choreographed with lyricism, elegance and wit to create a truly entertaining spectacle.

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### DANCERS FROM THE ROYAL DANISH BALLET AT THE PEACOCK *continued from page 2*

The second half of the show opened with the pas-de-trois from *Conservatoire*. Though strongly danced by Bojesen, Cuni, and Ulrik Birkkjaer (who organized the group), I did not feel that it quite worked. Out of context, perhaps. What worked very well was the final work, in which all the dancers had opportunity to shine: the pas-de-six and tarantella from *Napoli*. This joyful piece was performed with tremendous energy, and made me wonder why either English National Ballet or the Royal Ballet, both with the work in their back-catalogue, do not revive it. The RB production was by Erik Bruhn, without the tarantella, but included the *Flower Festival* pas-de-deux. Miss Rojo and Mr. O'Hare, please note.



Members of the company in the third act of *Napoli*

Photo: Andrea Mohin/The New York Times

## The Old Vic

by Terry Coleman

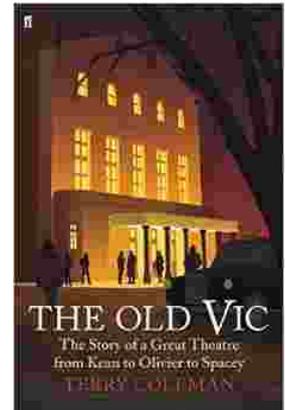
Book Review by Harriet Devine

Terry Coleman in his book *The Old Vic* has taken on an ambitious task in covering the entire history of a theatre that first opened its doors in 1818. It is in fact one of the oldest theatre buildings in London, and though it has been extensively altered and rebuilt over the centuries, parts of the original structure still remain. That it continues to flourish, admittedly after many ups and downs, is even more remarkable considering where it is situated. This is still not a particularly fashionable area, but at the time of the theatre's foundation, it was pretty much a den of thieves and ruffians. The theatre opened with rowdy melodramas and epics with spectacular sets, and if Shakespeare ever got a look in, it was in heavily adapted versions.

Things continued in pretty much the same way throughout the nineteenth century, with manager after manager taking the theatre on and then going bankrupt. Its fortunes began to change dramatically in 1880, when the lease was bought by a committee of benevolent gentlemen, who handed over the running of it to their Hon. Secretary, a Miss Emma Cons, who set about turning it into a music hall. Not just any old music hall - these were Temperance gentlemen, and under Miss Cons the theatre was to dispense wholesome food, non-alcoholic drinks, and 'innocent' entertainment to amuse and morally uplift the lower classes. The venture was remarkably successful, and in the 1890s Miss Cons handed it over to her niece Lilian Baylis, who continued to run it until her death in 1937.

I doubt if there can be many, if any, theatres anywhere in the world that have been open continuously for 200 years with such a chequered history. Terry Coleman has brought this long period to life, and the book is extremely informative about all aspects of theatre history, from artistic to financial. There's more to running a theatre than just putting on plays, and it is interesting to read about the various decisions about where to put the bar, how to arrange the auditorium, and, of course, how to raise the money to do all that in the first place. The book is also full of illustrations, showing the theatre both inside and out in its various incarnations from 1818 to the present day, plus photos of many of the important figures who played a part in its history, whether on stage or off.

Harriet Devine is one of the editors of *Shiny New Books*



*The Old Vic* (£25) is available for £20 direct from the Old Vic foyer or from: [merchandise@theoldvictheatre.com](mailto:merchandise@theoldvictheatre.com)

## 84 CHARING CROSS ROAD

Reviewed by Jane Salemsen

Helen Hanff's gentle and refined play, *84 Charing Cross Road*, adapted for the Salisbury Playhouse by James Roose-Evans, is about the long-standing relationship between a New York writer and an English bookshop manager. The two main characters exemplified the two worlds they lived in. Helene was perfectly portrayed by Janie Dee (an English actress) capturing the essence of a New York writer. Clive Francis as Frank Doel, was the English gentleman bookseller - quiet, reticent and understanding perfectly his customer's requests and anxious to fulfil them, even though they were 3000 miles apart.

It was riveting to see the gradual changes in both of them. Helene's brash, enthusiastic and outgoing character seeps into the inner self of Frank. It is Helene who convinces him to be on first name basis, eventually calling him Frankie. Gradually, he opens up and talks about much more than books. It was heartbreaking to see him standing at the shop door, knowing that he was dealing with the disappointment, yet again, of Helene not coming over to England. Grief and remorse was felt when Helene did finally arrive in England, several years after the death of Frank. It was a moment to reflect on all our personal regrets of not doing something that should have been done.

Lysette Anthony playing both Megan and Maxine, was impressive in her ability to characterize two completely different personalities. However, as Maxine, a more forceful character, she could have projected and enunciated her lines more, as they were sometimes a little hard to catch.

Set design by Norman Coates was beautifully done with the shop taking up most of the stage. Helene's desk, bookcases and front door to her apartment on the side of the stage cleverly morphed into a new apartment when she has to move out of her old one. The shop design gave an atmosphere of 'time standing still' over the years. Life does change though - as evidenced by the different music styles played at the beginning and ending of the play - from Gershwin's jazzy *Rhapsody in Blue*, all the rage at the time in 1947 New York to the 1960's when Frank would open the bookshop door to listen to the Beatles' music blaring out from Carnaby Street! A very moving and beautifully presented play.



Salisbury Playhouse production

Photo: Helen Maybanks

# COMING SOON



**Sadler's Wells**, Rosebery Avenue, London EC1R 4TN 0844 871 0090

[www.sadlerswells.com](http://www.sadlerswells.com)

## Main Theatre

‡ UK Premiere

Stills from Sadler's Wells website used with permission

- 10 April National Youth Dance Company/Sidi Larbi Cherkaoui  
15 - 26 April Tanztheater Wuppertal Pina Bausch-*Auf dem Gerbirge hat man ein Geschrei gehört / Ahnen* ‡  
02 - 03 May Breakin' Convention '15: International Festival of Hip Hop Dance Theatre  
09 May BBC Young Dancer 2015 : Grand Final  
12 - 16 May Rambert, with Tredegar Town Band and the Rambert Orchestra ▶  
19 - 20 May Boris Charmatz/Musée de la danse - *manger*  
22 - 23 May Anne Teresa De Keersmaeker. Boris Charmatz and Amandine Beyer - *Partita 2* ‡  
23 - 31 May Sylvie Guillem (programme details as yet unconfirmed) ‡  
01 - 06 June Alain Platel, Fabrizio Cassol, Rodriguez Vangama & Serge Kakudji - *Coup Fatal* ‡  
09 - 13 June Sidi Larbi Cherkaoui - *milonga*  
16 - 18 June Phillippe Decouflé Company DCA - *Contact* ‡ ▶  
20 - 28 June Paco Peña Flamenco Dance Company - *Flamencura* ‡  
30 Jun - 5 July Akram Khan & Israel Galván - *TOTOBAKA*  
07 - 11 July Mark Baldwin & Ladysmith Black Mambazo - *INALA* ▶  
14 July - 12 Aug. New Adventures - Matthew Bourne's *The Car Man*

## Lilian Baylis Studio

- 18 March Wild Card - Casson & Friends  
24 April Wild Card - Katy Coe: Preparation  
28 - 29 May Hetain Patel - *American Boy*

## Peacock Theatre

Portugal Street, Kingsway, London WC2A 2HT

- 2 - 12 April ENB & ENB School - *My First Ballet: Swan Lake*  
23 - 26 April London Children's Ballet - *Snow White* ▶  
05 - 23 May Rojas and Rodríguez - *Titanium*  
24 - 25 July New Art Club - *Hercules: A Dance Cabaret*  
09 Jun - 12 Jul The 7 Fingers - *Traces*



## Old Vic Theatre

Waterloo Road, London SE1 8NB

3 March - 11 April Kevin Spacey in *Clarence Darrow*

[www.oldvictheatre.com](http://www.oldvictheatre.com)

0844 871 7628

30 April - 22 August Cole Porter's *High Society*



## BOOK NOW !

Shakespeare's Birthday Party will be held on Saturday, 25th April 2015  
from 5.00pm to 6.30pm in the second circle bar area of the Old Vic  
Tickets are £7.50 for Members and £10.00 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

What  
now for  
the  
Vic-

## The Vic-Wells Association

Founded in 1923 by Lilian Baylis CH

**Chairman:**  
Mr. James Ranger  
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