

# The BROADSHEET

VIC-WELLS  
ASSOCIATION  
  
[www.vic-wells.co.uk](http://www.vic-wells.co.uk)

No. 496 - September 2016

**President:**  
Simon Russell Beale CBE

**Vice President:**  
Nickolas Grace

## An Important Date for your Diary Vic-Wells A.G.M. - Monday 28<sup>th</sup> November 2016

The Vic-Wells AGM will take place at 7pm on Monday 28<sup>th</sup> November  
in the Rosebery Room at the Sadler's Wells.

This is a great chance to hear a celebrated guest speaker talk about their life on stage  
(See page 2 for who it might be this year!)

Tea and coffee will be served and there will be an opportunity to ask questions.  
This is always an interesting, fun and informative event.  
Put the date in your diary and bring along a friend.

## Not to be missed! Vic-Wells Outing – Saturday 5<sup>th</sup> November 2016

A special Vic-Wells outing to see a 'new' play by Shakespeare *Margaret of Anjou*  
performed by award winning young company By Jove

has been arranged for Saturday 5<sup>th</sup> November at **Gallery on the Corner**, Battersea.  
Matinee performance at 2.30pm.

The special ticket price for VW's members and their friends  
(for this matinee performance only!) is £5.

Book your tickets now - for details *see Page 2*

## Eileen Atkins by Liz Schafer

I very much enjoyed Dame Eileen Atkins's performance as Ellen Terry earlier this year at the Sam Wanamaker Playhouse. For anyone who hasn't seen this amazing *tour de force*, Dame Eileen performs excerpts from Terry's *Four Lectures on Shakespeare*, a sort of concert performance of Terry's favourite bits from Shakespeare plus her thoughts on some of the characters and situations. I was very much thinking of Dame Eileen's amazing performance at the Vic-Wells Shakespeare Birthday Party this year. As Ellen Terry performing, for example, Desdemona and Othello, Dame Eileen switched from one part to another with great skill, turning her head, changing her voice, shape shifting before the audience's eyes. And her hands danced ... a Rosalind dance or an Ophelia or a Lady Macbeth or a Mistress Page dance ... full of vivacity and character.

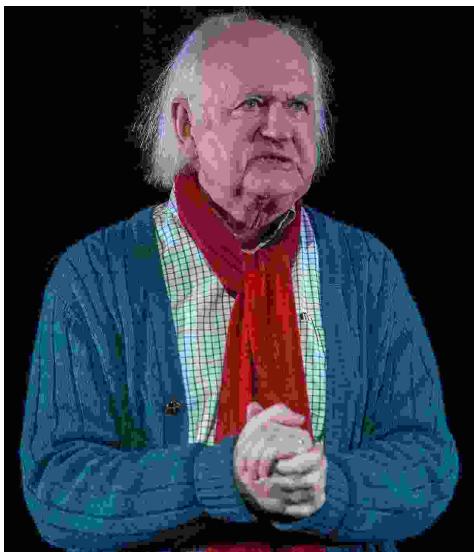


An animated Eileen Atkins at our last Vic-Wells party

Photographs © N P Panagakis

## Oliver Ford Davies

by Liz Schafer



Oliver Ford Davies as Chorus in RSC's *Henry V*

We are hoping that, if filming commitments allow, the guest speaker at this year's AGM will be Oliver Ford Davies. Oliver has a vast amount of experience in playing Shakespeare, including a "history don" Chorus in last year's RSC *Henry V*, and he has written *Playing Lear* and *Performing Shakespeare*, books grounded in his experiences over the years. He won a Laurence Olivier award for his performance in David Hare's *Racing Demon* at the National Theatre in 1989 and he has also performed in many films; his Governor Sio Bibble appeared in the 3 Star Wars prequel films; he has appeared in *Game of Thrones*; he played the Archbishop of Canterbury in *Johnny English*. Oliver is a playwright as well as an actor and his play about Oliver Cromwell, *King Cromwell*, was scrupulously researched. Before he went into acting Oliver gained a DPhil in history from Oxford University and he was appointed as a lecturer in history at the University of Edinburgh before abandoning academia for the theatre.

For me, however, one of Oliver's most interesting performances was his definitive Leonato in Nicholas Hytner's 2007 production of *Much Ado About Nothing* at the National Theatre, a production which starred the Vic-Wells Association President, Simon Russell Beale as Benedick and Zoe Wanamaker as Beatrice. Leonato is the second largest role in the play, in terms of lines, but the church scene, 4.1., the interrupted marriage is usually where Leonato loses audience sympathy. His treatment of daughter Hero, when she is accused of infidelity, and in particular his hope that she will die if what her accusers say is true, are hard to play. Oliver made Leonato far more sympathetic than usual by showing him to be emotionally destroyed by the attack on his beloved daughter. He was quick to believe the Friar's suggestion Hero's accusers had been deceived and within moments was thirsting for revenge. Even more significantly, later in the play, Oliver's Leonato gave Hero the opportunity – which Shakespeare does not explicitly give her – of making the decision whether to go ahead with the marriage after all. The audience saw Oliver's Leonato giving Hero the choice to walk away, if that was what she wanted.

Oliver's book on Shakespeare's fathers and daughters is full of fascinating insights into Leonato and other Shakespearian fathers struggling to connect with their young daughters. Oliver would make a particularly appropriate guest for the AGM in this year of Shakespeare celebration – so please keep your fingers crossed that the film scheduling works out.

## Margaret of Anjou

by Liz Schafer

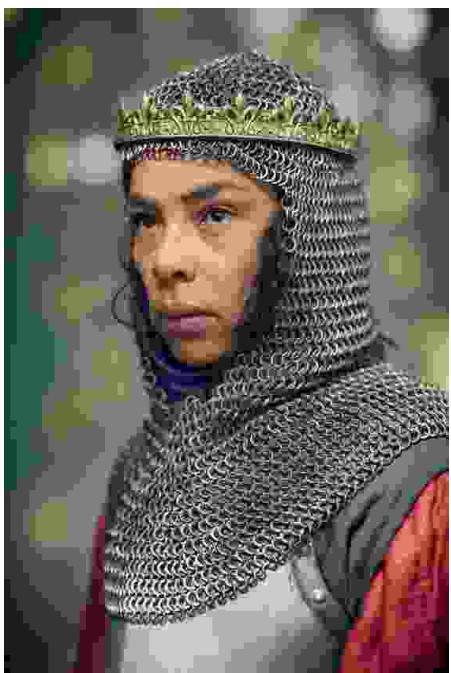
After I wrote earlier this year about a 'new' play by Shakespeare, *Margaret of Anjou*, in the hope a few readings might take place during Shakespeare's "deathiversary" year, I was really excited when theatre practitioners all over the world took up the challenge: so far in 2016 Margaret has popped up in Perth, Sydney, Ballarat, Catford and Egham, and she is due to hit the Californian Shakespeare Company, Berkeley, in October. Meanwhile Queen Margaret is

appearing in Evanston, Illinois, courtesy of Muse of Fire Theatre Company, and Those Women Productions are about to open their *Margaret of Anjou*, a play written by Shakespeare and Lauren Jansen-Parkes, in Berkeley. And after Sophie

Okonedo's stunning performance of Margaret in the BBC's *The Hollow Crown*, 2016 is turning into the she-wolf's year. But there's more to come. In November award-winning young company By Jove will take over Battersea's Gallery on the Corner to perform *Margaret of Anjou* in an entirely new way featuring an all-female cast in an intimate setting that combines live performance with installation art.

Performances will run from the 1<sup>st</sup> to 6<sup>th</sup> November at 7.30pm. Tickets are £10 (£7 concession). But there will be a Vic-Wells outing to the 2.30pm matinee on Saturday 5<sup>th</sup> November when, for Vic-Wells members and their friends, tickets will be at the special concessionary price of £5.

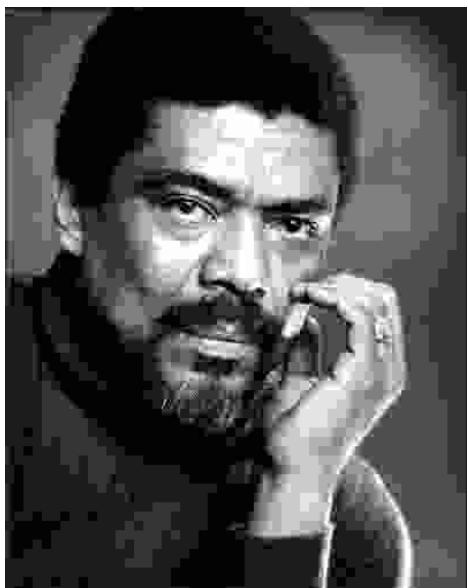
If you would like to join the outing please send cheques, payable to the Vic-Wells Association, to **Liz Schafer, 372 Stroud Road, Virginia Water GU25 4DB** by 30<sup>th</sup> September. Nearest station is Battersea Park, accessible via Vauxhall, Clapham Junction, and Victoria. More info and tickets at [www.byjovetheatre.org/upcoming](http://www.byjovetheatre.org/upcoming)



Sophie Okonedo (in *The Hollow Crown: The Wars Of The Roses*)

## News from Sadler's Wells

Just a taster of what's coming soon



Alvin Ailey 1931-1989

The Alvin Ailey American Dance Theater returns to Sadler's Wells for the first time since 2010 with three programmes of dance – so let's take a peek at *Programme A: Exodus/Four Corners/After the Rain Pas de Deux/Revelation*. This will be performed on September 6<sup>th</sup>, 8<sup>th</sup>, 14<sup>th</sup> and 17<sup>th</sup> at 7.30pm (September 11<sup>th</sup> at 4pm). In *Exodus* the first piece of the evening, hip hop choreographer Rennie (Lorenzo) Harris explores the idea of “Exodus” as a necessary step towards enlightenment. Set to gospel and house music along with poetic narration, the work underscores the crucial role of action and movement in effecting change. This is followed by Ronald K. Brown's *Four Corners*, where 11 dancers depict spiritual seekers amid four angels standing on the corners of the earth, holding the four winds. Audiences are then treated to Christopher Wheeldon's *After the Rain Pas de Deux*. The dreamlike male-female duet has been praised for its simplicity and intricate partnering, and it is revealed in a fresh light as the Ailey dancers make it their own. Concluding the evening is Ailey's legendary *Revelations* – the most seen modern dance work in the world.

*Burn the Floor – Fire in the Ballroom*, the ultimate dance extravaganza, packed with striking choreography, heart-pounding music and breathtaking moves is on at The Peacock from 18<sup>th</sup> October to 5<sup>th</sup> November. Breathing new life into dances such as the Viennese Waltz and Foxtrot, combined with a live band, singers, sassy costumes and cleverly re-interpreted music (from Santana to Led Zeppelin) the accomplished ensemble deliver a dramatic, unforgettable show.

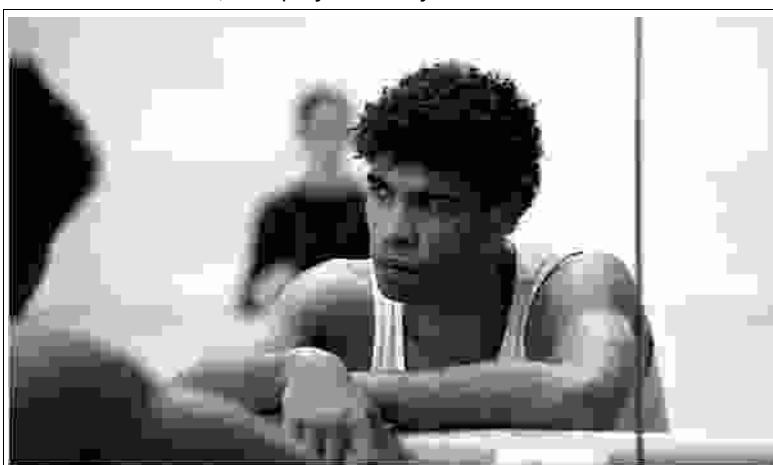
On 2<sup>nd</sup> December (at the Lilian Baylis Studio) *Company of Elders*, Sadler's Wells inspirational resident over-60s performance company presents – *Art of Age 2* – a mixed bill of new repertoire, showcasing the artistic flair and creativity of its dancers.

Thinking of Christmas yet? And looking out for children's Christmas shows? Arthur Pita's *The Little Match Girl* at the Lilian Baylis Studio (10<sup>th</sup> to 20<sup>th</sup> December) will enthrall young and old alike. The story is beautifully re-created through dance, song and live atmospheric music.

And *The Red Shoes* - Matthew Bourne/New Adventures based on the Academy Award winning film and Hans Christian Andersen fairy tale will be on at Sadler's Wells from 6<sup>th</sup> December to 29<sup>th</sup> January 2017. Matthew Bourne's adaptation is set to a new score, arranged by Terry Davies using the music of golden-age Hollywood composer Bernard Herrmann, and played live by the New Adventures Orchestra.



Star of *The Red Shoes* Australian ballerina Ashley Shaw with Matthew Bourne



### Carlos Acosta

#### The Classical Farewell

Royal Albert Hall, 3<sup>rd</sup> to 7<sup>th</sup> October 2016

Carlos Acosta prepares to retire his ballet shoes with a farewell performance at the Royal Albert Hall. Famed for his impressive leaps, graceful strength and Cuban flare ex-Royal Ballet Principal Guest Artist Acosta has danced some of the biggest roles in ballet with some of the greatest names. He will perform at the Royal Albert Hall with contemporaries from The Royal Ballet with accompaniment from a live orchestra.

## A Dance show without Dancers?

Richard Allen Cave reviews Sadler's Well's recent *No Body*

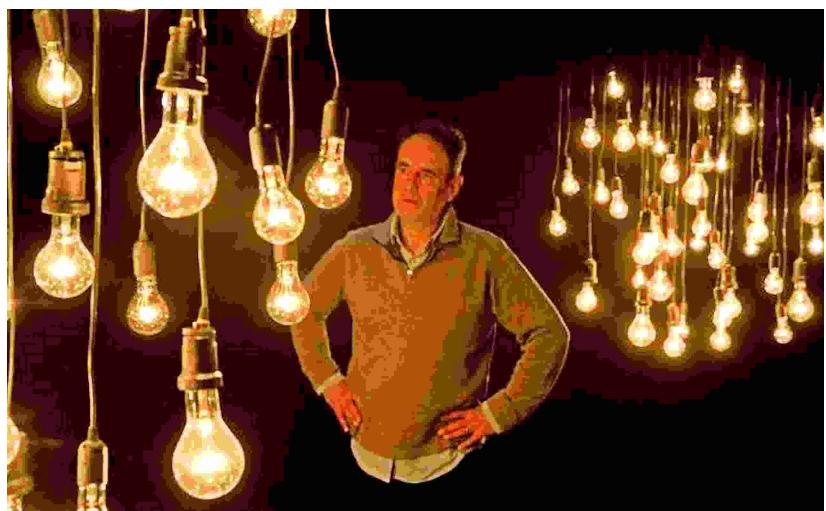
It was a daring idea to mount a dance event without live dancers, placing an audience's focus instead on the artistry that supports choreographers in the shaping of meaning: lighting, sound, film, technical controls, costume and wig design. If dancers appeared in two filmed contributions, they were of less importance than the steady watchful eye of the camera, the texturing of the designed environment in which movement was situated, and the director's manipulation of spectators' responses.

**" We were encouraged  
to walk about on the  
stage at will throughout  
the presentation"**

Pursuing the five installations by Michael Hulls, Nitin Sawhney, Siobhan Davies working with David Hinton, Lucy Carter, and Russell Maliphant (assisted by Warren Du Preez, Nick Thornton Jones and Tim Maurice Jones), took one on a journey at one's own pace around the entire space that is the theatre: foyer, auditorium, stage, rehearsal rooms, costume stores, sound and lighting control rooms. The worlds of performer and spectator began steadily to merge, while one's knowledge of the Sadler's Wells as a working theatre expanded experientially.

### Michael Hull's Lighting Scheme

Michael Hulls's name in a programme has invariably inspired excitement at the prospect of an enthralling lighting scheme for over two decades now for his ability by diverse means to create movement through light. Here, rather than watching light and shadow flicker, pulse, march, sweep, unfold or close like a flower about a dancer, we were ourselves inside that progression, as first candelabras, hung with huge tungsten bulbs alternatively twinkling or throbbing, swung, soared or swept down through the darkness about us; then bands of light carved vertically or diagonally through the space, ran like waves over the floor, or created small, restrictive spatial "rooms" that suddenly enlarged to define the perimeter of the entire stage. It was good that we were encouraged to walk about on the stage at will throughout the presentation, since it might have been supposed that this display of expertise would marginalise the expressive potential of the dancer. From knowledge of given performances as a spectator, one knows that this is not in actuality the case; but to be so immersed, so bathed in light along with numerous others proved how Hulls's technique in practice is meticulously defining of individuals. Beams of light offered teasing or challenging detailed perspectives on to another person standing beside one (catching just one or two salient features or a slice of illumination down or across a torso) before opening out to embrace the complete figure, while beyond another individual just quietly disappeared from view. It was indeed a *play* of light (in all senses of the phrase) that proved wonderfully expansive emotionally, as one found one's self becoming the focus of attention from the medium. How light affects our responses to and so our interpretation of a performer was vividly and memorably demonstrated.



Lighting designer Michael Hulls working on his lighting installation for *No Body*

### Processes normally confined to the rehearsal room

Siobhan Davies and Russell Maliphant turned from choreography to film. Davies in *The Running Tongue* used the recurring image of a running naked woman, seen traversing different terrains, while moving from and towards startling, peopled tableaux, which cumulatively built into a critique - sometimes witty, sometimes scathing - of contemporary social trends, mores and modes of artistic expression. The satire is witty, disturbing, joyous by turns and quite baroque in its imaginings compared with the austerity of Davies's usual choreographic vision; it is as if we are being privileged to watch the paring away that must accompany her usual inventive processes: this is the fertile imagination that must be tamed and disciplined before her art can celebrate the dynamism of the fundamental human form. Maliphant and his team in *Kairos* spilled filmed images over two screens of six near-naked bodies in close formation twisting *en masse* in half-light (the material derives from discarded sequences of material the team made in preparation for *Erebus*). The bodies are moving with controlled slowness while a camera moves round or between them, seemingly in pursuit of an elusive perfect image. Mesmerizingly, the camera itself becomes the choreographer here, honouring particular configurations, shifting perspective to achieve greater aesthetic significance, capturing elements of the creative process normally confined to the rehearsal room: the "unseen" dancing that lies behind the finished performance.

### Archaeology of performance

Where these presentations gave new insights into the arts that constitute performance, Nitin Sawhney chose to celebrate Sadler's Wells Theatre with a dynamic, graphic work that extended upwards through the foyer spaces. He wanted, he writes in the programme, "to find a way to create a sense of Sadler's immense and exciting past", to show how the cumulative work of generations of artists is "captured in the DNA of the structure and walls of the building itself". What he offered was an



Audience on stage for Michael Hulls' Lightspace, part of *No Body*

Photograph: Tristram Kenton

archaeology of performance in the theatre. As one ascended the stairs, one found the walls covered in Perspex sheeting that acted as screens on to which were back-projected sequences of images that came briefly but sharply into focus only to evaporate as another sequence pushed forward for our attention. They depicted the genres and artists presented in the theatre since its opening in the late seventeenth century: opera, drama, social, classical and modern dance, Shakespeare, melodrama, the work of national and international companies, all captured in playbills, posters and iconic etchings, paintings, monochrome and coloured photographs. Here were Kean, Grimaldi, Phelps, the naval spectaculars, Marie Lloyd and Harry Champion, Laughton, Ashcroft, Robson et al from Tyrone Guthrie's acting company, the Sadler's Wells Opera Company, the Sadler's Wells Theatre Ballet, the Handel Opera Society, productions from the World Theatre Seasons too complex to be staged at the Aldwych Theatre, the earliest London appearances of Cunningham, the Dance Theatre of Harlem, Pina Bausch, Lindsay Kemp, Butoh artists, the Black Theatre of Prague, Mummenschanz and the like, before finally the theatre transformed into its current manifestation as a London home for dance. The onset of images was not exhausting but uplifting, since Sawhney seemed magically to have caught both the ephemerality of performance and its permanence within memory and history.

#### Ninette de Valois Legacy

Amidst so much to relish, there were two disappointments: while Ninette de Valois was to be seen fleetingly as a performer, teacher and choreographer, no precise image celebrated how her forceful vision ensured that dance has become an established feature of our cultural lives; and, sadly, there was no image whatever of Lilian Baylis, without whose determined tenacity the derelict Sadler's Wells would not have reopened in 1931 or have offered a home to de Valois' fledgling school and company. Without Baylis, there would have been no tradition of dance at this venue.

*"Without Baylis there would have been no tradition of dance at this venue"*

## A Generous Donation

Michael Campion, now in his 90's, a long serving member, of the Association, has kindly donated his collection of photos he took of Association parties in the 1950's and later at the Bristol Old Vic, including the lovely pictures of Claire Bloom and Richard Burton published in the last edition of *The Broadsheet*.

He gained his degree in Aeronautical Engineering in 1946 and began working for Vickers-Armstrong in Weybridge. His hobby was the Theatre and having seen the Old Vic productions in the New Theatre joined the Association, and was elected to the Committee. In 1984 he moved to Bristol to join the design office of Bristol Aeroplane Company working on the design of Concorde wings. Being in Bristol he joined the Bristol Old Vic Club over time becoming Chairman and taking lots of photos of actors. During that time many members of the VWA visited allowing him to keep in touch. He moved to the USA to join Lockheed Martin in 1966 in Marietta, Georgia where he lives to this day. Our sincere thanks for his generous donation.

James Ranger

## Baylis and Bunbury

Professor Liz Schafer goes in search of the Australian relatives of Lilian Baylis

Earlier this year I went Bunburying but it had nothing to do with *The Importance of Being Earnest*. I was in Perth WA for a conference and seized the opportunity to visit Bunbury, WA. The reason? Lilian Baylis had family there and visited, in 1910, when she and her friend Louie Davey went on a world cruise. The two young women visited New York, the Rockies, Hawaii, and Fiji, but they took a break from the cruise to spend time in Australia with Baylis's family.

The family connection began in 1869, 5 years before Baylis was born, when the eldest of her mother's sisters, Esther Cons (1844-1909), travelled to WA to work as a school mistress. In 1875 Esther married Robert Forrest (1854-1924). The Forrests were one of the most powerful families in Western Australia and Robert's elder brother was Sir John Forrest (1847-1918): famous explorer, first Premier of WA, a cabinet minister in Australia's first Federal Government, and acting Prime Minister during 1907.



Grittleton Lodge, Bunbury, Australia

Forrest showed me exactly on the map where Esther, Robert, Ray and Violet lived and off I went to find Grittleton Lodge (Esther named her home in honour of the family home in Grittleton Road, London), on the corner of Clifton and Molloy streets. But it took me ages to find the building because I was looking for a modest Victorian house. In fact Aunt Esther's home had become an impressive looking motel.

It made me realise once again that while the caricature portrait of Baylis is of a dumpy, unconventional, unsophisticated, parochial woman who said outrageous things, in fact, she was a consummate networker who travelled the world – the cruise took Baylis and Davey to Colombo, Aden, and Port Said on the way home. In Melbourne Baylis and Davey dined at Government House, meeting local dignitaries and statesmen. Baylis was not parochial, she was actually for her time, rather cosmopolitan.

*"The caricature portrait of Baylis as dumpy, unconventional, unsophisticated and parochial is not accurate"*

In Bunbury Robert Forrest ran the Koombana Flour Mill and became a wealthy man. When his wife, who loved horses, had a riding accident and injured her back, Robert invited Esther's sister, Eliza Cons, to Australia to look after her. Eliza Cons was then caring for her niece and nephew, Baylis's sister, Violet, and brother, Ray, and she took them to Australia with her. When she arrived in Bunbury in 1910, Baylis was meeting up with a brother and sister she had not seen since 1888.

I walked around Bunbury and admired the Victorian buildings, the iron lacework, the expansive verandahs. I descended on Bunbury's King Cottage Museum, home of the Bunbury Historical Society. I interrogated the wonderfully helpful volunteer there, Gloria Carlson, on the subject of Robert



**No's Knife**  
A selection of Samuel Beckett's *Texts for Nothing*  
conceived and performed by Lisa Diwan  
Old Vic from 29<sup>th</sup> September to 15<sup>th</sup> October

Old Vic Box Office: 0844 871 7626



"Diwan makes the pieces entirely her own with a rapt concentration that holds the audience throughout"

THE DAILY TELEGRAPH

"Lisa Diwan doesn't just uncover layers; she digs all the way to the void beneath them"

THE NEW YORK TIMES

# Women Choreographers, and She Said by ENB

by Richard Reavill

Last year, English National Ballet, an associate company of Sadler's Wells, used their week's summer residence in the Lilian Baylis Studio to provide opportunities for potential future choreographers to gain experience. This year, ENB's director and lead ballerina Tamara Rojo noted the paucity of female choreographers currently working in the UK, and invited three to create new one-act works for performances in the main house. The triple bill of new works, *She Said*, played to full houses at Sadler's Wells in March, which was remarkable as the dance creators were not well known. Ms Rojo also realised that despite her 20 years as a top dancer,

she had never performed in a work choreographed by a woman. What, nothing by de Valois? No Black Queen in *Checkmate?* (She would have been a killer in that role!) No Agnes deMille? No Bronislava Nijinska? No Twyla Tharp?

No... um. No... , hang on, there really are very few internationally rated women choreographers! The Bluffer's Guide to Ballet lists six "All time great ballet makers", all men, and eight "Modern Masters", of which only two are mistresses.

## "Forget Political Correctness – where are all the major female artists?"



Tamara Rojo

Photo: Johan Persson

time great ballet makers", all men, and eight "Modern Masters", of which only two are mistresses.

## Are dancers creative or interpretive?

I will now don my male chauvinist piglet tee-shirt, forget political correctness, and ask whether women, though physically creative, are not so artistically. Major women artists? I cannot think of one. Women composers? Cecile Chaminade is the only one listed in my idiot's guide to music, among scores of men. Dancers? Yes, the women are way ahead: Pavlova; Ulanova; Fonteyn; Guillem. But there is competition from the men: Nijinsky; Nureyev; Barishnikov; Acosta. Also, are dancers creative or interpretive? Does the dancer interpret the work of the choreographer in the same way that the musician interprets the work of the composer? Re-creative, perhaps?

What about famous chefs? Nearly all men, but perhaps this is a talent for self-promotion rather than skill with the wok. Writers? A much better balance of the sexes in that profession, but only in recent decades. Earlier, women had to pretend to be men before their work would even be considered for publication. So it could well be that the historic inequality of women is the cause of the artistic imbalance. I will stay with that theory, as defence against the hordes of outraged feminists looming over the horizon. Also, ballet seems now to have reached a good balance between the sexes, from a complete male involvement at the start, (see David Bintley's *The King Dances*), via a long period of female dominance, to something now approaching equality, even if the girl is still placed in front of the guy.

## New works reviewed

What of the 3 new works? The strongest, *Broken Wings*, by Annabelle Lopez Ochoa was placed first on the programme. This was the story of the Mexican painter, Frida Kahlo, who suffered a serious accident early in her life which lead to mental trauma exacerbated by a stormy relationship with her husband, the artist Diego Rivera. This colourful and expressive ballet gave Rojo a fine part as Frida, of which she took full advantage. Interesting, but less successful, was Jabin Wang's *M-Dao*,



Broken Wings

Photograph: Marilyn Kingwill

a ballet based on the story of Medea, another lady with serious husband problems. The choreography seemed a little overblown, especially in the later stages when Medea punishes her wayward husband by murdering their children. *Fantastic Beings* was the final work, choreographed by Azture Barton. The dance integrated well with the music, background, costumes and lighting to create a strange environment. Did the fantasy go too far at the end, when the cast reappeared as hairy creatures? No matter, it was an work with many original features which maintained interest throughout.

## Action not words

All three ballets were well mounted and excellently danced. I hope it will be possible for ENB to sneak a repeat of one or more into a future triple bill with some better known works from their back-catalogue. From lack of exposure to women's choreography, Ms. Rojo has moved in one bound (one jeté?) to give a great performance in a role created on her. She deserves this outcome, as one of the few who take action to rectify a deficiency, while the many merely bewail the situation.

# COMING SOON



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

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

## Main Theatre

- Stills from Sadler's Wells website used with permission
- 27 Sep - 1 Oct Natalia Osipova - Sidi Larbi Cherkaoui / Russell Maliphant / Arthur Pita
  - 3 - 4 Oct TAO Dance Theater - 6 & 8
  - 7 - 8 Oct CCN Ballet de Lorraine - *Unknown Pleasures*
  - 10 - 11 Oct Birmingham Royal Ballet - *Shakespeare Triple Bill* ①
  - 13 - 16 Oct Birmingham Royal Ballet - *The Tempest*
  - 18 - 19 Oct Jérôme Bel - *Gala*
  - 21 - 22 Oct Candoco Dance Company - *Beheld & Set and Reset/Reset*
  - 24 - 25 Oct Jasmin Vardimon Company - *Pinocchio*
  - 27 - 28 Oct Eastman - Sidi Larbi Cherkaoui - *Fractus V*
  - 2 - 5 Nov Yang Liping Contemporary Dance - *Under Siege*
  - 7 - 8 Nov Rambert - *Contemporaries* ②
  - 10 - 12 Nov Rambert - *The Creation*
  - 15 - 19 Nov English National Ballet - Akram Khan's *Giselle*
  - 21 - 23 Nov Cloud Gate 2 - *Triple Bill*
  - 25 - 26 Nov Michael Keegan-Dolan - *Swan Lake/Loch na hEala*
  - 29 Nov - 3 Dec National Ballet of China - *The Peony Pavilion*
  - 6 Dec - 29 Jan Matthew Bourne/New Adventures - *The Red Shoes* ③

## Lilian Baylis Studio

- 13 - 14 Oct SoftMachine: Surjit & XiaoKe x ZiHan
- 21 - 22 Oct SoftMachine: Yuya & Rianto
- 27 - 28 Oct Wild Card - Hagit Yakira
- 24 - 25 Nov Hetain Patel - *American Man*
- 10 - 30 Dec Arthur Pita - *The Little Match Girl*

## Peacock Theatre

Portugal Street, Kingsway, London WC2A 2HT

- 13 - 15 Oct The China National Peking Opera Company
- 18 Oct - 15 Nov Burn the Floor - *Fire in the Ballroom*
- 9 - 12 Nov New English Ballet Theatre - *Quint-essential: Five New Ballets*
- 23 Nov - 1 Jan Birmingham Repertory Theatre - *The Snowman* ④



## Old Vic Theatre

Waterloo Road, London SE1 8NB

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

0844 871 7628

29 Sept. - 15 Oct.: No's Knife    25 October - 3 December: King Lear    10 December - 18 February 2017: Yasmina Reza's ART

**A DIARY DATE**  
Please make a note  
that the next  
Vic-Wells  
Association  
**12<sup>th</sup> Night Party will  
be held on Saturday  
7<sup>th</sup> January 2017**

## The Vic-Wells Association

Founded in 1923 by Lilian Baylis CH

**Chairman:**  
Mr. James Ranger  
Cromer Cottage  
Cromer  
Stevenage SG2 7QA  
0143 886 1318  
[jrn@jranger.com](mailto:jrn@jranger.com)

**Vice Chairman:**  
Mr. Tim Rooke  
302b Park Road  
London N8 8LA  
020 8352 0492

**Acting Secretary:**  
Dr. Richard Reavill  
7 Nuns Acre  
Goring  
Reading RG8 9BE  
0149 187 2574  
[vicwells@tiscali.co.uk](mailto:vicwells@tiscali.co.uk)

**Membership Secretary:**  
Professor Liz Schafer  
372 Stroud Road  
Virginia Water  
GU25 4DB  
0134 484 2836  
[e.schafer@rhul.ac.uk](mailto:e.schafer@rhul.ac.uk)

**Treasurer:**  
Mr. Neville C Taylor  
Flat 1  
128 Gloucester Terrace  
London W2 6HP  
020 7262 5898  
[neville.taylor@homecall.co.uk](mailto:neville.taylor@homecall.co.uk)

**Broadsheet Editor:**  
Mrs Marjory Agha  
18 Pembroke Road  
Kensington  
London W8 6NT  
0774 684 7126  
[vwbroadsheet@hotmail.co.uk](mailto:vwbroadsheet@hotmail.co.uk)

Copy deadline for  
the next issue of  
The Broadsheet is  
**Saturday,  
12<sup>th</sup> NOVEMBER**  
Items or letters  
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