

THE OLD VIC

CHRISTMAS 2005





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The Daily Telegraph




**THE
OLD VIC
THEATRE
COMPANY**

ROGER ALLAM, FRANCES BARBER, IAN McKELLEN

ALADDIN

a new version by **Bille Brown**
original score by **Gareth Valentine**

additional song 'I Believe in You'
music by Elton John & lyrics by Lee Hall

Producer **David Liddiment**
Executive Producer **Colin Ingram**
Casting Director **Jill Green CDG**
Production Manager **Dominic Fraser**
Assistant Director **Paul Warwick Griffin**
Assistant Choreographer **Laila Diallo**
Additional script **Paul Alexander**
Designs inspired by the drawings of **Flo Perry**

Director **Sean Mathias**
Designer **John Napier**
Choreographer **Wayne McGregor**
Musical Supervisor **Gareth Valentine**
Costumes **Mark Bouman**
Lighting **David Hersey**
Sound **Fergus O'Hare**
Orchestrations **Chris Walker**
Musical Director **Kevin Amos**

First performance at The Old Vic
Wednesday 7 December 2005



CAST IN ORDER OF APPEARANCE

Abbanazar
Aladdin
Hanky
Panky
Dim Sum
Widow Twankey
Princess
Emperor
Genie
Ensemble

Roger Allam
Neil McDermott
Matthew Wolfenden
Andrew Spillett
Frances Barber
Ian McKellen
Kate Gillespie
Paul Grunert
Tee Jaye
Marina Abdeen
Madalena Alberto
Gary Amers
Alistair David
Steve Fortune
Emma Harris
Victoria Hinde
Stuart Neal
Zak Nemorin
Daniel Redmond
Leah Sheldrick

FOR ALADDIN

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Stage Manager
Deputy Stage Manager
Assistant Stage Managers

Costume Supervisor
Head of Wardrobe (OVTC)
Deputy Head of Wardrobe (OVTC)
Wigs Supervisor
Head of Wigs
Deputy Head of Wigs
Properties Supervisor
Head of Lighting (OVTC)
Deputy Head of Lighting (OVTC)
Head of Stage (OVTC)
Deputy Head of Stage (OVTC)
Production Sound Engineer
Sound Operator No 1
Sound Operator No 2
Acrobatic Staging
Music Copying
Dresser to Ian McKellen
Dressers

Follow-spot Operators

Board Operator
Show Crew

Advertising & Marketing
Press Agent
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Nicole Keighley
Martha Mamo
Sarah Winborn
Tracey Stiles
Fiona Lehmann
Louise Askins
Joanna Taylor
Rick Strickland
Emma Sharp
Tracey Clarke
Stuart Crane
Andrew Taylor
PJ Holloway
Tom Humphrey
Crispian Cavell
Fergus O'Hare
Becky Stocking
Matthew Wolfenden
Anne Barnard
Tim Gradwell
Nikki Whitlock
Jordan Sophie Colls
Emily Nagle
Molly Portsmouth
Alex Stone
Katie Bazell, Danny Bowers,
Steve Grant, Titch Meagher,
Alan Morley, Tony Portsmouth
AKA (020 7836 4747)
Kate Morley (020 8509 8609)
Manuel Harlan

SONGS

- 1 Prologue/Anything That You Are Seeking
- 2 Family Matters
- 3 I Believe in You
- 4 Die! Die! Die!
- 5 Pantomime
- 6 Feng Yang
- 7 It's Not Over
- 8 Peace and Justice
- 9 There's Life in The Old Vic Yet/Panto Reprise

ORCHESTRA

Musical Director
Associate Music Director
Flute, soprano sax, clarinet
Clarinet, flute, alto sax
Bass clarinet, baritone sax, piccolo
Trumpet
Trumpet
Trombone
Double bass, bass guitar
Drums, percussion
Synthesiser Programmer
Orchestra Management

Kevin Amos
Alan Berry
Andy Findon
Bradley Grant
Colin Skinner
Andy Greenwood
Andrew Gathercole
Mike Feltham
Stephen Warner
Gary Cubberley
Mark Warman
Steven Hill, Musicians UK Ltd

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The Christmas tree in the foyer has been generously donated by the Norwegian Embassy.

Approximate running time 2 hours 15 minutes,
with one 15 minute interval.

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Producer **David Liddiment**
Executive Producer **Colin Ingram**
Associate Producer **Kate Pakenham**
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Special Projects **Rachael Stevens**
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Making The Old Vic More Accessible

The Old Vic aims to be accessible and welcoming to all and is committed to making your visit as easy and enjoyable as possible. However, the building is nearly 200 years old and access is therefore limited by its current configuration. Please inform the box office at the time of booking if you are a wheelchair-user or visually impaired, and you will be offered appropriate seating. If you're hearing impaired, headset and induction loops for use with the Sennheiser Infra Red system are available from front-of-house staff. We're reviewing access facilities and plan to add to our current services. If you have comments or would like to join the access mailing list, please contact mary.rose@oldvictheatre.com or 020 7981 0910.

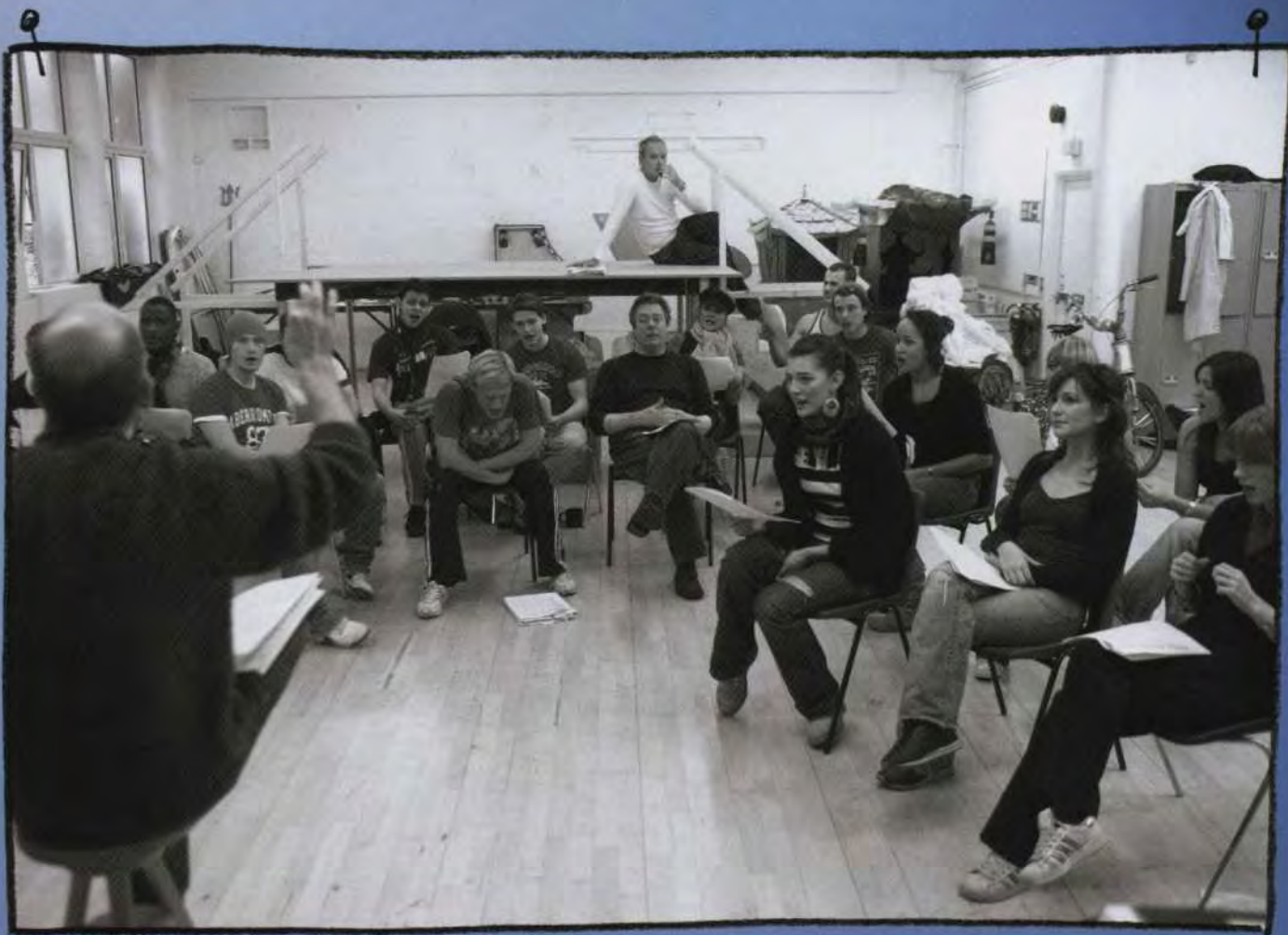


HELLO

BOYS & GIRLS

**JONATHAN CROALL SPENDS A DAY WATCHING
THE CAST OF A RE-VAMPED ALADDIN BEING
PUT THROUGH ITS PACES**





Above: The company.

Opposite: Roger Allam, Ian McKellen, Frances Barber, Neil McDermott.

'Can you catch bird flu from toilet duck?' asks Dim Sum, aka Frances Barber. It's a typical moment in a gag-filled, high-octane day at the end of the first week of rehearsals. Guided by director Sean Mathias, the *Aladdin* company work with obvious enjoyment and great intensity on three songs, two dance numbers, a chase, and three dialogue scenes.

This is a re-modelled version of last year's original production. Apart from the addition of the usual topical jokes, the story has been clarified, there have been music and lyric changes, certain characters have been strengthened, while cast changes bring in a new Dim Sum, Aladdin and Princess.

In a smallish, low-ceilinged room near The Old Vic, the rehearsal begins with Dim Sum and the Emperor (Paul Grunert) working on the traditional 'song sheet' routine. This part of the script, where the actors are talking directly to the audience, is still open to negotiation. A couple of gags are offered by the actors: one is accepted, the other Sean rates 'too risqué for the kids'. This is a constant dilemma: where to draw the line with the bawdy humour in front of a mixed-age audience.

Next, musical director Kevin Amos takes the ensemble through the beautiful requiem song 'Peace and Justice'. No gags here, just a meticulous concern with getting all the nuances right: Kevin ensures that every comma is expressed, every consonant properly articulated. The result is impressive, and already very moving.

Aladdin and the Princess then rehearse their first meeting. Even dressed casually in tracksuit and jeans, Neil McDermott and Kate Gillespie manage to put over bags of youthful charm and sincerity, which continue to be in evidence in their romantic duet 'I Believe in You', written specially for the show by Elton John.

Next we're into the chase of Aladdin by the two dim-witted policemen, Hanky and Panky. New to their parts, Matthew Wolfenden and Andrew Spillett are actor/acrobats, and their exuberant athleticism is a joy to watch. The ensemble meanwhile are playing citizens of Old Peking; the challenge here for assistant choreographer Laila Diallo is to plot their moves as they go about their daily business without allowing them to obscure the chase. Before long they find the right flow.

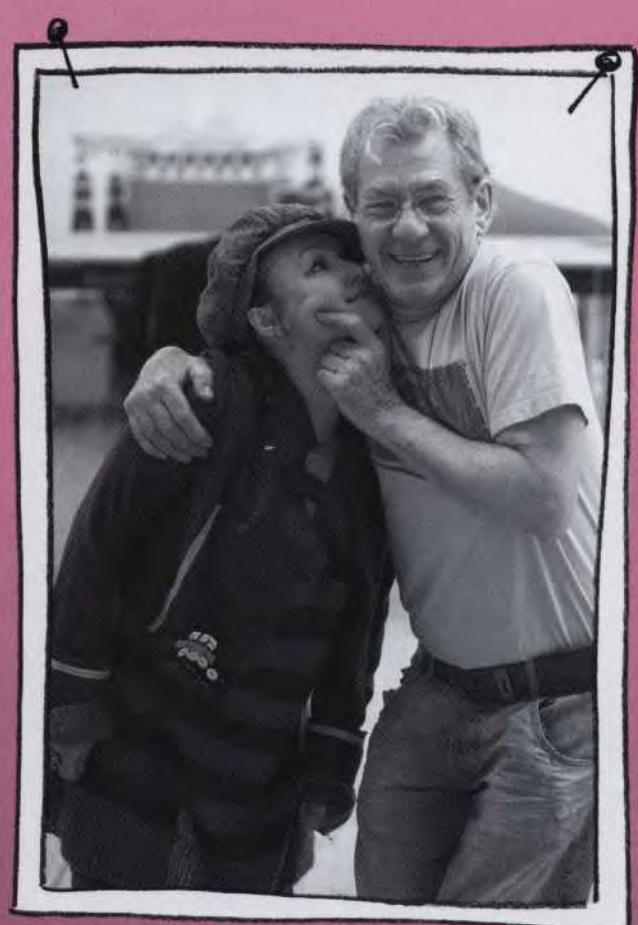
At this point Gareth Valentine, who created the score and is also the musical supervisor, conducts a mini-rehearsal of the show's first moment. He wants the sound of Aladdin's name to be more wraith-like. 'I don't want any vibrato, it needs to be as cold as ice,' he says. After a couple of attempts, the ensemble find what he's after.

During the lunch break Sean talks of the difficulty some actors have in switching to pantomime mode. 'If they get too psychological about it, if there's too much character exploration, the whole fabric dissolves. You have to make a commitment to the material, get on your feet and do it with a very specific attitude and tone. You have to do something very sculpted and clear, in bold colours, and then find out what works and what doesn't. It's no good doing it as if it were a straight play.'

He reflects candidly on the difference between this year's preparations and last year's. 'Last Christmas we were really groping in the dark. We had very little technical time to stage what in effect is the equivalent of a big musical. We had to make compromises, which meant we weren't able to get all the sets exactly as we wanted them, and then there was no time to change them. This year we've started a week earlier, and built in more technical and preview time. So we're much more confident.'

There have also, he reveals, been significant changes to the script. 'Last year we concentrated a lot of energy on the Dame, Abbanazar and Aladdin, all of which bore fruit and was I think very clear. But meanwhile other characters got somewhat neglected. For example, we virtually invented the Hanky and Panky story during rehearsal, whereas this time I think we've got the balance for them about right.'

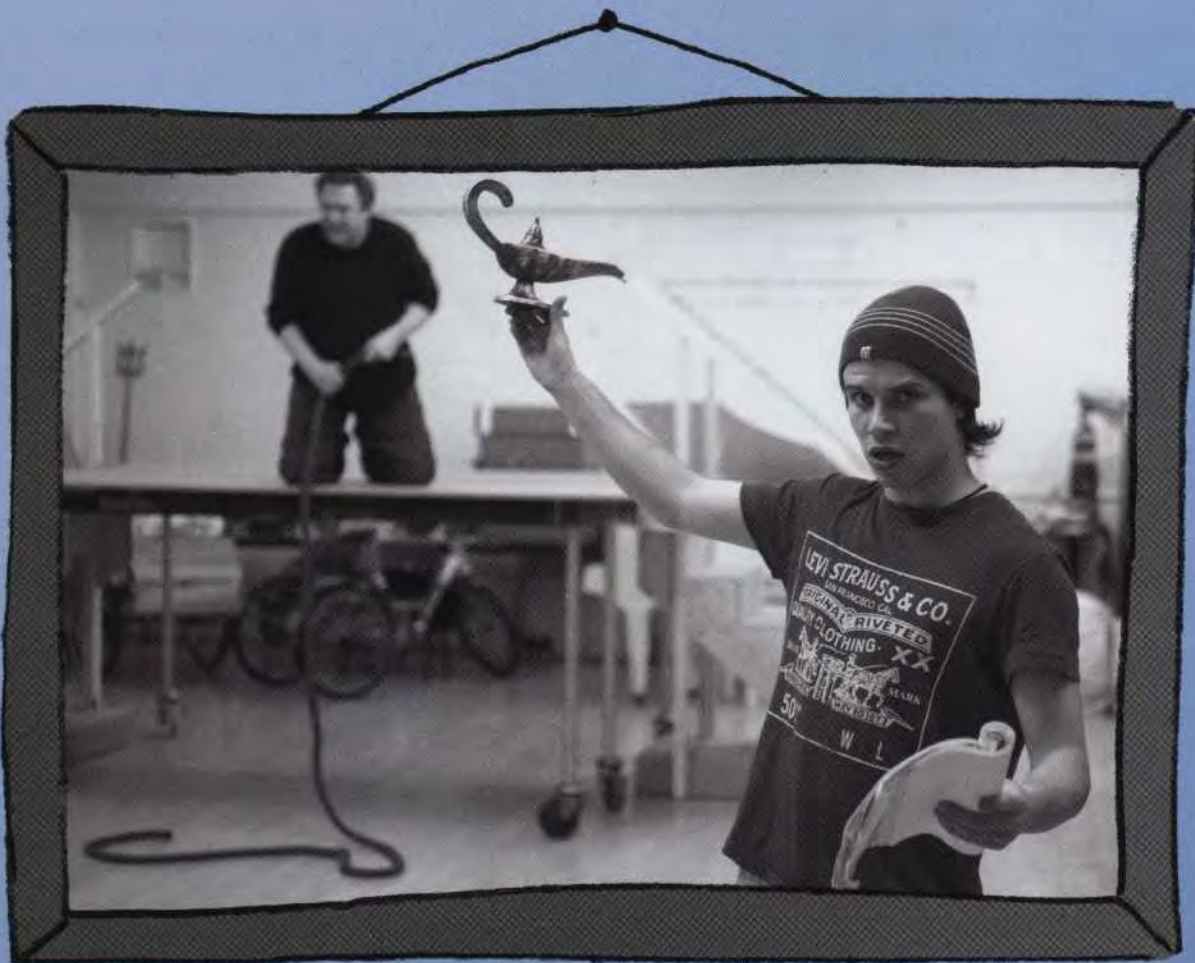
There were other characters which seemed to need a re-think. 'Dim Sum was under-written, and we've made adjustments to his character, especially in the opening scene, which we're now exploring with Frances. I think the Emperor – in the revision – was over-written, so we're now looking for some cuts.' The lyrics too have been given a bit of a makeover. 'Some of them were written in a hurry, and written for effect rather than meaning,' Sean suggests. 'So we've been through everything, and where they're not connected to the story, we've cut or re-written them.'





Above: Madalena Alberto, Victoria Hinde, Marina Abdeen, Leah Sheldrick, Emma Harris
Opposite: Sean Mathias, Alistair David, Stuart Neal, Roger Allam, Frances Barber; Frances Barber, Ian McKellen.

**'CAN YOU
CATCH BIRD
FLU FROM
TOILET DUCK?'**



Above: Roger Allam, Neil McDermott.
Opposite: Andrew Spillett, Matthew Wolfenden; Ian McKellen, Roger Allam; Paul Grunert.

Ian McKellen, delighted to be back as Widow Twankey, muses on the attraction of panto. 'It's a form which welcomes anything the theatre can do,' he says. 'The only restriction is, does it work theatrically?' He also poses an interesting question: 'Are the British dotty about theatre because they went to a panto when they were young, or is it that they invented panto because they are so dotty about theatre?'

After lunch the rehearsal resumes, and they take it from the top of the show, with Dim Sum entering on his laundry bicycle. The focus here is on physical detail rather than character. Which tyre should Dim Sum pump up having been 'deflated'? Would a pair of bellows be preferable to a bicycle pump? How can Panky's prodding of the sheet under which Aladdin is hidden be synchronised with Dim Sum's goosing of Hanky?

Here and throughout the day, humour is never far below the surface, with Sean often setting the tone, and the actors entering into the spirit of it. After one unscheduled silence he asks: 'Any danger of another line here, or are you all too wrapped up in your own performances?' To Dim Sum, who supposedly hails from Wigan but has suddenly gone Geordie, he says: 'Could we possibly have the same accent that we had yesterday, Miss Barber?' Later, when a group of men in the ensemble appear to have literally lost the plot, he inquires: 'Are they members of Equity?' Later there's a huge laugh when Paul,

already a confident Emperor with an exquisite sense of timing, does all kinds of unexpected things with his imperial fan.

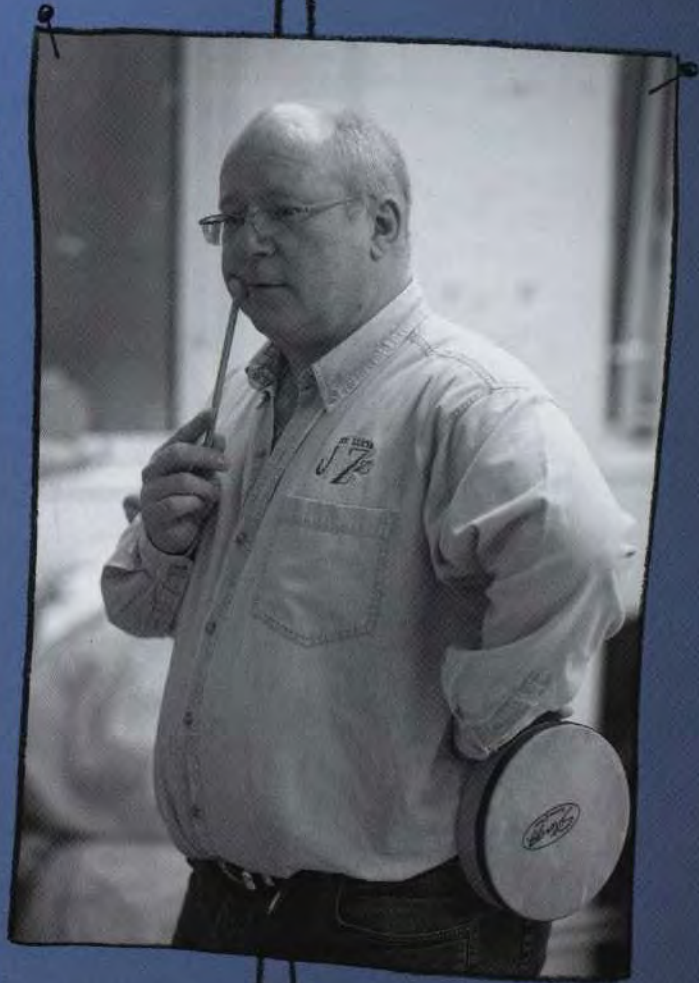
Considerable time is then spent on the cave scene, where Roger Allam's Abbanazar is soon in full pantomime flight. Relishing the melodrama, he is by turns menacing, suave and monumentally furious. 'Abbanazar's anger management isn't terribly good,' he comments mildly afterwards. 'No, he didn't take his tablets,' Sean replies, adding: 'That was good, a lot more detail and new things from last year.'

The day ends with Laila spending a couple of hours teaching the ensemble the tricky steps involved in 'Pantomime', the big number that closes both acts. They all go at it willingly, and by the end she's satisfied. 'It still needs a lot of refinement, but that's a good sketch,' she says.

Judging by these two very varied sessions, this year's *Aladdin* revival looks set to top the original production. Sean emphasises the importance of the company's spirit. 'If we have fun, the audience has fun. And we're having it.'

Jonathan Croall is a theatre historian and biographer.

'ARE THE BRITISH
DOTTY ABOUT
THEATRE BECAUSE
THEY WENT TO A
PANTO WHEN THEY
WERE YOUNG?'



AS WELL AS TELLING US ABOUT SOME OF THE WORK THEY'VE DONE BEFORE ALADDIN, THE TEAM BEHIND THE PRODUCTION HAVE SHARED SOME OF THEIR PANTO MEMORIES

CAST

Marina Abdeen

Ensemble/
understudy *Princess*
I was thrilled to be in my first panto, *Jack and the Beanstalk*, at 13. It may only have been as the back end of the Cow, but what would Jack have been without his Daisy?

Theatre includes *Bombay Dreams*, *The Far Pavilions*, *Stars of Stage and Screen*

(West End); *Razzle Dazzle* (Hackney Empire); The Royal Variety Performance (Hammersmith Apollo). Television includes *All About Me*, *V Graham Norton*.

Madalena Alberto

Ensemble
My first panto experience was right here at The Old Vic, in *Aladdin* last year. To be part of it and working with the company was magic.

Theatre includes *The Threepenny Opera* (Lisbon Theatre); *Songs for a New World*, *Starting Here*, *Starting Now* (Shaw); *A. . . My Name is Alice* (Lilian Baylis). Films include *Querida Mae*.

Roger Allam

Abbanazar
The 'Cave of Dreams' often didn't work last year. This year they tell me it will. 'Oh no it won't!' 'Oh yes it will!'

Roger Allam is an associate artist of the RSC, where he has played many roles, including Benedick, Macbeth and Javert in *Les Misérables*. He has won two Olivier Awards, several Olivier nominations and the Clarence Derwent Award for recent work – *Privates on Parade* (Donmar), *Democracy*, *Troilus and Cressida*, *Money* (NT). Other theatre includes *The Cherry Orchard*, *Albert*

Speer, *Summerfolk*, *The Way of the World* (NT); *What the Night is For*, *City of Angels*, *Arcadia*, *Art* (West End); *The Madras House* (Lyric Hammersmith); *Blackbird* (King's Edinburgh). Films include *The Wind that Shakes the Barley*, *V for Vendetta*, *Tristram Shandy*, *The Roman Spring of Mrs Stone*, *Stranded*. Television includes *Manchild*, *Inspector Lynley*, *The Creatives*, *Inspector Morse*.



Photo: 2004/05 cast



Victoria Hinde, Leah Sheldrick, Madalena Alberto, Marina Abdeen, Emma Harris.



Andrew Spillett, Frances Barber, Matthew Wolfenden.

Gary Amers

Ensemble/Swing

I was performing in *Snow White in Swansea*. Some friends were coming to visit me on Christmas Day. I opened the door, and there were seven dwarves standing there.

Theatre includes *Hair* (Gate); *Taboo* (The Venue); *Chicago* (tour); *Into the Woods*, *Seven Brides for Seven Brothers*, *Robinson Crusoe* (regional theatres). Films include *Beyond the Sea*.

Frances Barber

Dim Sum

My father assures me I was taken to the local panto each year in Wolverhampton, but I have no recollection of it whatsoever. Make of that what you will.

Theatre includes *Tales from the Vienna Woods*, *Pygmalion*, *The Night of the Iguana* (NT); *The Dead Monkey*, *Hamlet*, *Love's Labour's Lost* (RSC); *One Flew Over the Cuckoo's Nest*, *Closer to Heaven*, *Closer*, *Insignificance*, *Camille* (West End); *My Heart's a Suitcase* (Royal Court); *Imagine Drowning* (Hampstead); *Twelfth Night* (Riverside Studios); *Uncle Vanya* (Best Supporting Actress, Olivier Award nomination and TMG Regional Award), *Over a Barrel*, *Macbeth*, *Summer and Smoke*, *Othello* (regional theatres). Films include *Goal 1 & 2!*, *Evilénko*, *Suzie Gold*, *Still Crazy*, *Secret Friends*, *We Think the World of You*, *Sammy and Rosie Get Laid*, *Prick up your Ears*, *Castaway*, *A Zed and Two Noughts*, *Photographing Fairies*, *The Red Siren*, *Superstition*, *24 Hours in the Life of a Lady*, *Soft Top Hard Shoulder*.

Recent television includes *Boudica*, *Love in a Cold Climate*, *The Ice House*, *A Royal Scandal*, *Funland*, *The IT Crowd*, *Miss Marple*, *Trial and Retribution*, *New Tricks*, *Bremner, Bird and Fortune*, *Real Women*, *Brief Encounters*.

Alistair David

Ensemble/understudy Dim Sum

At eight I got a part in a local panto. My mum said to another mother: 'I thought this dancing lark was only for fun. I never dreamed he would be on the stage.'

Theatre includes *Beauty and the Beast* (RSC); *Tonight's the Night*, *We Will Rock You*, *Chicago*, *Fosse*, *Fame*, *Cats* (West End); *On Your Toes* (Festival Hall & Japan); *Piaf*, *High Society*, *Crazy For You* (regional theatres). Television includes *The Life and Times of Henry Pratt*, *Saturday Night at the London Palladium*, *The Big Breakfast*.

Steve Fortune

Ensemble/understudy Abbanazar, Emperor

In York I once played Santa's reindeer in *Aladdin*. My huge antlers were too big, and one night as I tried to go through the entrance I got stuck, half on stage and half off.

Pantomime includes *Widow Twankey* in *Aladdin*, *Sleeping Beauty*, *Jack and the Beanstalk*, *Cinderella*. Other theatre includes *Jesus Christ Superstar*, *Underneath the Arches*, *Annie Get Your Gun*, *Chess*, *Hard Times*, *Noises Off* (West End); *The Little Match Girl* (Lyric Hammersmith); *The Taming of the Shrew* (New End); *Hamlet* (Finborough); *Romeo and Juliet*, *Sweet Charity*, *Great Expectations*,

The Music Man (regional theatres); *Whistle Down the Wind*, *Jack: A Musical Portrait of C S Lewis* (tours). Television includes *Only Fools and Horses*, *Back Up*, *The Jump*, *Birds of a Feather*, *Shooting to Stardom*, *Nelson's Column*.

Kate Gillespie

Princess

Where I was born, there was no such thing as panto. I'm delighted to be having my first, memorable experience of it at The Old Vic.

Kate Gillespie recently graduated from the Mountview Academy of Theatre. She appeared in *Nos IV en Rose* (National Youth Musical Theatre) in Edinburgh and Birmingham. Theatre includes *South Pacific* (Grange Park Opera), *Hair* (Gate).

Paul Grunert

Emperor/understudy Widow Twankey

It was the matinee of *Goldilocks* after New Year's Eve. Daddy Bear had celebrated too much. He stood with a huge fixed grin, groaning, swaying and finally tripping, and bashing his head on the proscenium arch. What an exit!

Theatre includes *Anything Goes*, *Love's Labour's Lost*, *His Girl Friday* (NT); *Acorn Antiques*, *Me and My Girl*, *Peg of My Heart* (West End); *Arsenic and Old Lace*, *Born Yesterday*, *Bedside Manners*, *Tons of Money*, *Barefoot in the Park*, *Great Expectations*, *Around the World in Eighty Days*, *The Great Big Radio Show*, *The Secret Garden*, *The Dumb Waiter* (regional theatres); *Dames at Sea*, *Guys and Dolls* (tours); and

numerous pantomimes. Television includes *Bad Penny*, *There's a Viking in My Bed*, *Chucklevision*, *Goodnight Sweetheart*, *Red Handed*, *Gogglewatch*, *All Night Long*, *Faith in the Future*, *Second Thoughts*, *True Crimes*, *Rumpole of the Bailey*, *Spatz*, *All Creatures Great and Small*, *One Hundred Years of Irving Berlin*, *The Royal Variety Show*. Radio includes *Something to Think About*, *The Last Battle*, *Fiddler on The Roof*, *Sweet Charity*.

Emma Harris

Ensemble/Swing

Who could match the roller-skating brilliance of Dave Lee Travis in *The Pied Piper of Hamelin* at the Prince's Hall in Aldershot in 1983, in which I starred as Child Rat?

Theatre includes *Chitty Chitty Bang Bang*, *Cats*, *Phantom of the Opera* (West End); *Beauty and the Beast* (New Elgiva, Chesham); *Chicago* (tour); *West Side Story* (Austria). She has made numerous appearances with the Royal Ballet and the Birmingham Royal Ballet, and appeared regularly in cabaret and concerts.

Victoria Hinde

Ensemble

When I was ten I was in *Cinderella* at the Civic Hall Theatre in Broxbourne, first as a flower in an enchanted forest. I had so much fun, and was upset when it ended. I didn't understand why it had to.

Theatre includes *Dick Whittington*, *Aladdin* (regional theatres); *Cha-Cha*, *Grease*, *Oliver* (UK tours). Television includes *Bring It On*, *Aladdin*, *Royal Variety Performance*.

Tee Jaye

Genie

I remember a kitchen scene in *Cinderella*, when the performers couldn't keep up with dishes coming off a conveyor belt, which began crashing to the floor. It was chaos, and audience and actors were in stitches.

Theatre includes *Fame*, *Cats*, *Five Guys Named Moe* (West End); *Tick... Tick... Tick... Boom!* (Menier Chocolate Factory); *Purlie* (Bridewell). Credits in America and Europe include *A Chorus Line*, *Dreamgirls*, *Carousel*, *Dames at Sea*, *Godspell*, *Baby*, *Grease*, *Joseph and the Amazing Technicolour Dreamcoat*, *The Wiz*, *Pippin*, *Sweet Charity*, *Song and Dance*, *The Fantasticks*, *Applause*, *Applause*.

Neil McDermott

Aladdin

When I was 11 my brother and I went to an amateur production of *Cinderella* with our football teams. The goalie's dad was playing an Ugly Sister. Mr Ribola, you still haunt me!

Theatre includes *The Kissing Dance* (Royal Opera House); *Henry IV* (Donmar); *Through the Woods*, *The Water Babies*, *The Gondoliers*, *Babes in Arms*, *Aurelius the Valiant*, *Apprentice* (regional theatres). Television: *Rosemary and Thyme*, *Chopratown*. Film: *Goal!*. Radio: *David Copperfield*.

Ian McKellen

Widow Twankey

My favourite pantomime was at the Marlowe Theatre, Canterbury – Patricia Routledge slapping her thighs in *Jack and the Beanstalk*, written by John Moffatt, whose doughty Dame confided: 'There's a very large party from Clapham in this afternoon – she's sitting over there.'

Ian McKellen first appeared at The Old Vic with the National Theatre, as Claudio in *Much Ado about Nothing*. After 40 years he is thrilled to be back. Between times he has acted in much Shakespeare, and appeared in classical and new plays for the RSC, the National and other companies, most recently in the West End in *Dance of Death*. On television he has appeared as David Copperfield, Walter, Chauvelin, Hitler and Amos Starkadder, and most recently in *Coronation Street*. In films he has been DH Lawrence, Richard III, James Whale (*Gods and Monsters*), Magneto and Gandalf, and has just completed *The Da Vinci Code*. His first pantomime was in 1962, as 'TV the Comic Chinese Policeman' in *Aladdin* at Ipswich. With thanks and respect to Christopher Biggins, Wynn Calvin, Julian Clary, Ronnie Corbett, Roy Hudd, John Inman, Peter Kelly, Danny La Rue, Dave Lynn, John Moffatt, Lily Savage and Richard Wilson; and remembering Les Dawson, Norman Evans, Regina Fong, Jimmy Jewell and Ben Warriss.

Stuart Neal

Ensemble/
understudy Hanky, Panky

I remember having to wear an embarrassing baby's nappy underneath my flying harness in *Peter Pan*, at the Poole Arts Centre in 1994. But I enjoyed flicking bogies at Captain Hook in the second half.

Theatre includes *Mary Poppins*, *Oliver*, *Nine* (West End); *Cats* (tour); *Oklahoma!* (National Youth Music Theatre).

Zak Nemorin

Aladdin

When I was seven, I saw a creature in a panto at the Polka Theatre in Wimbledon that looked like a scary death monster. I had nightmares and couldn't sleep for days afterwards.

Theatre includes *We Will Rock You*, *Chicago*, *Mary Poppins* (West End); *Saturday Night Fever* (tour). Television includes *Party at the Palace/Park*, *Children in Need*, *Absolutely Fabulous*, *All-Time Greatest Love Songs*, *Showtime at the Stadium*.

Daniel Redmond

Ensemble/understudy Genie

My best panto memory is from *Aladdin* last year, helping to get a collection together and keeping it running for the final two weeks, raising nearly £50,000 for the tsunami disaster fund.

Theatre includes *Mother Clap's Molly House* (NT); *La Cava* (West End); *Seven Brides for Seven Brothers* (Battersea Arts Centre); *The People Next Door* (Traverse, New York, European tour); *Jack and the Beanstalk* (Oxford Playhouse); *They Shoot Horses, Don't They?* (Royal Academy of Music).

Leah Sheldrick

Ensemble

Every Christmas when I was a child my mum and dad hid in the tree an envelope containing tickets to a panto. It was fun guessing which it was: *Cinderella*, *Peter Pan*, *Puss in Boots*...

Theatre includes *Beauty and the Beast* (Nojesteatern, Sweden); *Honk!* (Jeanetta Cochrane); *A Night at the Musicals* (Malmo Concert Hall, Sweden); charity gala (Albert Hall). Album: *The 1980s Soul Weekender* (Warner Music).

Andrew Spillett

Panky

A friend in panto was told he would play to full houses every night. He soon realised that to achieve this the theatre manager was removing all unsold seats, leaving a small group in the centre.

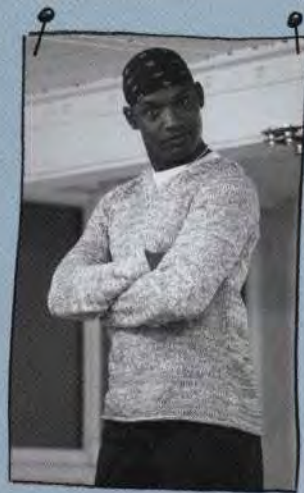
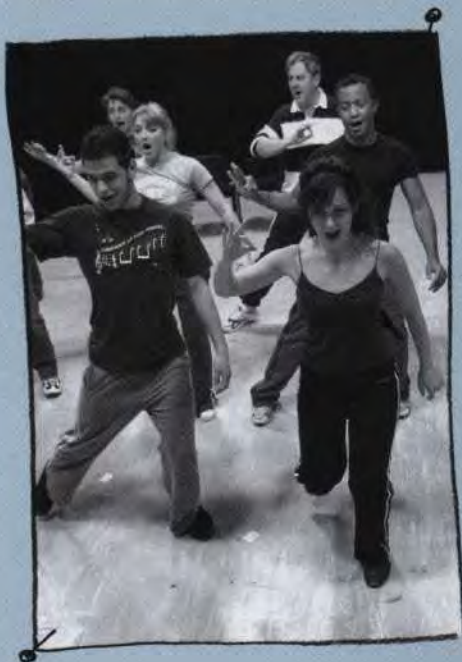
Theatre includes *Our House*, *Kiss Me Kate*, *The Beautiful Game*, *Whistle Down the Wind*, *Starlight Express* (West End); *Just So*, *Out of This World*, *A Chorus Line* (regional theatres).

Matthew Wolfenden

Hanky

I saw *Jack and the Beanstalk* when I was five. No idea about the performers, or even if it was a professional production. What I do remember is that it was just magical.

Theatre includes *A Funny Thing Happened on the Way to the Forum* (NT); *Romeo and Juliet* (West End); *Sex, Chips and Rock and Roll* (Royal Exchange Manchester); *Tomfoolery*, *Saturday Night Fever* (tours). Television includes *Courtroom*, *Hollyoaks*.



Left: Zak Nemorin, Leah Sheldrick, Steve Fortune, Daniel Redmond, Madalena Alberto.
Above: Tee Jaye.

CREATIVE TEAM

Bille Brown

Writer

I was at Covent Garden with a distinguished director who had begun in pantomime, when a man in front of us turned and shouted, 'I knew you when you were a rabbit in *Babes in the Wood!*'

Australian actor and writer Bille Brown's career in film, theatre and television has taken him all over the world. He wrote a series of plays for young people for the Queensland Theatre Company, one of which, *tuff*, went on to the Royal Court. As a member of the RSC, he was commissioned to write *The Swan Down Gloves* (Stratford & London). His most recent play is *Bill and Mary*. He has written documentary and feature films, including *The Light Fantastic*. Recent theatre includes *Hitchcock Blonde* (Melbourne Theatre Company), *The Judas Kiss* (Company B), *Howard Katz* (Sydney Theatre Company). Films include *The Man Who Sued God* and *Oscar and Lucinda*. He is currently directing John Cleese in *His Life and Times and Current Medical Problems: A One-Man Show with Others*. He is artist-in-residence at the Queensland Performing Arts Centre.

Sean Mathias

Director

As a young actor I played one of the Broker's Men in *Cinderella* at the Intimate Theatre, Palmer's Green. *Cinderella* was in her early 60s. In the middle of the show we performed the Mad Hatter's tea-party scene from *Alice*, as the producer had secured the costumes for a song. I then played the Genie in *Aladdin* at the Glasgow Citizens', where the Gorbals yof unwrapped their boiled sweets and pelted them at my bejewelled, exposed belly button, causing my seriously untrained voice to quiver in vibrato while I sang 'Wonder of all the Wonders'. I finally played Mister B in *A Night in Old Peking* at the Lyric Hammersmith, and was instructed to wear such copious amounts of stylised make-up that none of my friends noticed I was in the show.

As a director, theatre includes *A Little Night Music*, *Antony and Cleopatra*, *Uncle Vanya* (NT); *Antigone* (Cape Town); *Dance of Death* (Broadway, West End, Sydney Festival); *Company* (Washington DC); *The Elephant Man* (Broadway); *Suddenly Last Summer*, *Design for Living*, *Shoreditch Madonna* (West End); *Marlene* (West End, Broadway, international tour); *Les Parents Terribles* (NT & Broadway, as *Indiscretions*); *Bent* (NT, West End & film). As a writer, plays include *Cowardice*, *Infidelities*, *A Prayer for Wings*, *Poor Nanny*, *Swansea Boys*; plus an adaptation of *The Last Language of Cranes* for television; and a novel, *Manhattan Mourning*. He has won the *Evening Standard* and *Critics' Circle Awards* for Best Director, and his productions have been nominated for 18 Olivier and 14 Tony Awards. His film of *Bent* won numerous international awards, including *La Prix de la Jeunesse* at Cannes.

John Napier

Designer

Since *Aladdin* last year, I have panto amnesia!

Musical theatre includes *Cats*, *Starlight Express*, *Les Misérables*, *Miss Saigon*, *Sunset Boulevard* (West End, Broadway, & around the world); *Time*, *Children of Eden*, *Jesus Christ Superstar* (West End); *Jane Eyre* (Broadway). He is associate director at the RSC, where his work includes *Macbeth*, *The Comedy of Errors*, *King Lear*, *Once in a Lifetime*, *The Greeks*, *Nicholas Nickleby*, *Hedda Gabler*, *Peter Pan*, *Mother Courage*. Other theatre includes *The Party*, *Equus*, *Trelawney of the Wells*, *An Enemy of the People*, *Peter Pan*, *Candide*, *South Pacific* (NT); *The Tower*, *Who's Afraid of Virginia Woolf?* (Almeida); *Skellig* (Young Vic). Opera includes *Lohengrin*, *Macbeth* (Royal Opera House); *Idomeneo* (Glyndbourne); *The Devils* (English National Opera); *Nabucco* (Metropolitan Opera). Films include *Captain EO*, *Hook*. He has won two Society of West End Theatre Awards, an Olivier, a Bafta and five Tonys.

Wayne McGregor

Choreographer

Wayne McGregor is artistic director of Random Dance, the resident company at Sadler's Wells, for which he has made over 30 works, including *Amu*, *Nemesis*, *AtaXia*. Theatre includes *Cloaca* (Old Vic); *A Little Night Music*, *Antony and Cleopatra* (NT); *Cleansed* (Royal Court); *Much Ado about Nothing*, *You Never Can Tell* (Peter Hall Company). Opera includes *The Midsummer Marriage* (Lyric Opera, Chicago); *La Bohème*, *The Marriage of Figaro*, *Hansel and Gretel*, *Orpheus and Eurydice* (Scottish Opera); *Salome* (English National Opera). Ballet includes *Engram*, *Qualia*, *Symbiont(s)* (Royal Ballet); *Eden/Eden*, *Nautilus* (Stuttgart

Ballet); *2Human* (English National Ballet); *PreSentient*, *detritus* (Rambert). Films include *Harry Potter and the Goblet of Fire*, *Dice Life*, *Bent*, *Chrysalis*. Television includes *Horizone*, *Nemesis*, *Symbiont(s)*, *Dance USA*, *Physical Dysfunctional*. Awards for Outstanding Achievement in Dance: *Time Out* and *Olivier*.

Gareth Valentine

Original Score/Musical Supervisor

Shaun Glenville, a famous pantomime Dame playing *Widow Twankey*, once turned up late for a matinee very much the worse for drink. *Aladdin*: 'You're 25 minutes late, you're rolling around stinking like a brewery with your flies undone, and I have to go on stage and call you Mother.'

West End credits include as musical supervisor, *Sondheim Birthday Tribute*, *Acorn Antiques*; musical supervisor/dance arranger/musical director, *Anything Goes*; musical supervisor/dance arranger, *Tonight's the Night*, *My One and Only*, *Kiss Me Kate* (also RSC), *Chicago*, *Damn Yankees*, *Kiss of the Spider Woman*, *Miss Saigon*, *The Baker's Wife*, *Cats*, *Cabaret*, *42nd Street*, *Closer than Ever*, *Windy City*. Other theatre includes *Toad of Toad Hall* (Old Vic); *Merrily We Roll Along*, *Nine*, *Company* (Donmar); *Camelot* (Covent Garden Festival); *Chita* (New York); *Strike Up the Band*, *101 in the Shadow*, *Panama Hattie* (Lost Musicals Project); *Annie*, *Sleep with Friends*, *Oh Kay!* (regional theatres); *Oliver* (Toronto, UK tour). He was recently presenter/musical supervisor for Channel 4's *Musicality*, and has been an adjudicator for the Llangollen International Eisteddfod and the BBC Voice of Musical Theatre. Cast album recordings include *Musicality*, *Anything Goes*, *The Baker's Wife*, *Company*, *Chicago*, *Kiss of the Spider Woman*. His *Requiem* has been performed all over the world.



Far left: Sean Mathias.
Left: Gareth Valentine.



Mark Bouman
Costumes

How could I forget last year's panto, fitting Ian McKellen in motherly-hipped body padding, with saggy boobs filled with bird seed, then adding a stretch satin jump-suit and gold 1970s platform boots?

Theatre includes *An Epitaph for George Dillon* (Comedy); *Cabaret* (Chichester); *1000 Broken Mirrors* (Oval House); *Bravely Fought the Queen* (Border Crossings); for English Touring Theatre, *King Lear* (Old Vic), *Hamlet*, *Rosencrantz and Guildenstern Are Dead*, *Romeo and Juliet*, *John Gabriel Borkman*, *Love's Labour's Lost*, *Twelfth Night* (tours). Opera includes *Idomeneo*, *La Bohème* (Glyndbourne); *Don Giovanni*, *The Marriage of Figaro* (Garsington); *The Tsarina's Shoes* (Guildhall); *Leonore* (Bologna Opera). As associate designer/supervisor, credits include *Hamlet* (Old Vic, Olivier Award for Best Costume Design); *Anything Goes* (NT); *Mrs Warren's Profession*, *Lady Windermere's Fan* (Haymarket); and numerous productions in the UK and USA.

David Hersey
Lighting

My last panto was *Puss in Boots* at the Oxford Playhouse in 1976, directed by George Baker. I can't remember the cast, but I do remember a very large marmalade pot being crucial to the action.

David Hersey has designed the lighting for almost 300 plays, musicals, operas and ballets. Awards for Best Lighting Design include: Tony Awards for *Evita*, *Cats*, *Les Misérables*; Tony nominations for *The Life and Times of Nicholas Nickleby*, *Starlight Express*, *Miss Saigon*, *Oklahoma!*; Olivier Awards for *Burning Blue*, *The Glass Menagerie*, *Twelfth Night*; Olivier nominations for *Oliver*, *Glengarry Glen Ross*, *Martin Guerre*, *Oklahoma!*, *South Pacific*, *My Fair Lady*, *The Coast of Utopia*. Recent theatre includes *Love's Labour's Lost*, *Anything Goes* (NT); *The Dark* (Donmar). He was lighting consultant to the National Theatre for 10 years.

Fergus O'Hare
Sound

Recent theatre includes *Cloaca*, *The Philadelphia Story*, *Richard II*, *Hamlet*, *The Tempest*, *24-Hour Plays* (Old Vic); *Translations* (NT); *Hecuba* (RSC); *On The Ceiling*, *Holy Terror*, *Twelfth Night* (West End); *Anna in the Tropics* (Hampstead); *One Under* (Tricycle); *'Tis Pity She's a Whore* (Southwark Playhouse); *Cleansed* (Arcola); *The Prayer Room* (Edinburgh Festival), *Only The Lonely*, *Vermilion Dream*, *Clouds*, *Home*, *The Quare Fellow*, *Candida*, *Singer*, *Shimmer* (regional theatres). Work in New York, Los Angeles and Sydney includes *The Shape of Things*, *A Day in the Death of Joe Egg*, *Dance of Death*, *Noises Off*, *Electra* (Drama Desk Award, nomination), *An Enemy of the People*.

Chris Walker
Orchestrations

Chris Walker has worked as a musical director and orchestrator on productions across the UK and the USA. Recent credits include *My Fair Lady* (NT); *The Secret Garden* (RSC); *Acorn Antiques*, *Chitty Chitty Bang Bang*, *Ragtime* (West End); *Privates on Parade* (Donmar); *An Evening with Maria Friedman* (New York); *Whatever Happened to Baby Jane* (Houston, Texas). He has worked extensively in film and television, and as a record producer for First Night Records.

Kevin Amos
Musical Director

I was lucky enough to share my first and only other experience of panto with the late, and very great, Les Dawson. His portrayal of the gin-slugging Ada in *Dick Whittington* was a delight.

The highlight was Ada sailing the high seas – with piano conveniently stowed on board. One stormy night a castor came off the piano, which listed dangerously. Undeterred, Ada continued her emotional voyage through the song. Arriving at the climax, she bawled, 'Wheel-things, I only have three wheel-things.' The house was, of course, brought down.

Theatre includes *Phantom of the Opera*, *Cats*, *42nd Street*, *Sugar Babies*, *Grand Hotel* (West End). For *Marlene* (West End, New York, Paris, South Africa) he also wrote the incidental music and arrangements. As an accompanist he has appeared in London, Europe and New York. As an arranger and conductor he has worked extensively in theatre and radio in England and Scandinavia.

Paul Warwick Griffin
Assistant Director

As an official pantomime 'virgin', I'm delighted to make this production my first brush with the beast.

Paul has recently worked mainly in South Africa. Theatre credits as an actor include *Jesus Christ Superstar*, *Evita*, *A Midsummer Night's Dream*, *The Taming of the Shrew*, *The Madness of George III*, *'Tis Pity She's a Whore*, *The Visit*, *The Rocky Horror Show*, *Catch 'n Fall*, *Queen at the Opera*, *Fiddler on the Roof*, *Camelot*, *Hair*. His numerous awards include two Vita Awards for Best Performance in a Musical. Director credits include *Tick... Tick... Boom*, *Me and My Friend*, *Joseph and the Amazing Technicolour Dreamcoat*. For the last four years he has been resident director of, and appeared in The International Touring production of *Cats*.

Laila Diallo
Assistant Choreographer

One of my fondest memories of last year's *Aladdin* was witnessing the involvement of the children in the audience – their enjoyment and liveliness.

Laila Diallo has been performing for Random Dance Company since 1997. Credits as assistant choreographer include *Cleansed* (Royal Court); *Skinny Prey* (National Youth Dance Company); *A Midsummer Marriage* (Lyric Chicago). As movement director: *Macbeth* (Scottish Opera). As choreographer she re-staged *Hansel and Gretel* (Scottish Opera). Film appearances include *Chrysalis*, *Dice Life*, *The Source*. As choreographer's assistant: *Harry Potter and the Goblet of Fire*.



DRESS IT YOURSELF
WIDOW TWANKEY

Create your very own Widow Twankey with this free cut-out kit.
All you need is a pair of scissors and a steady hand!



INSTRUCTIONS

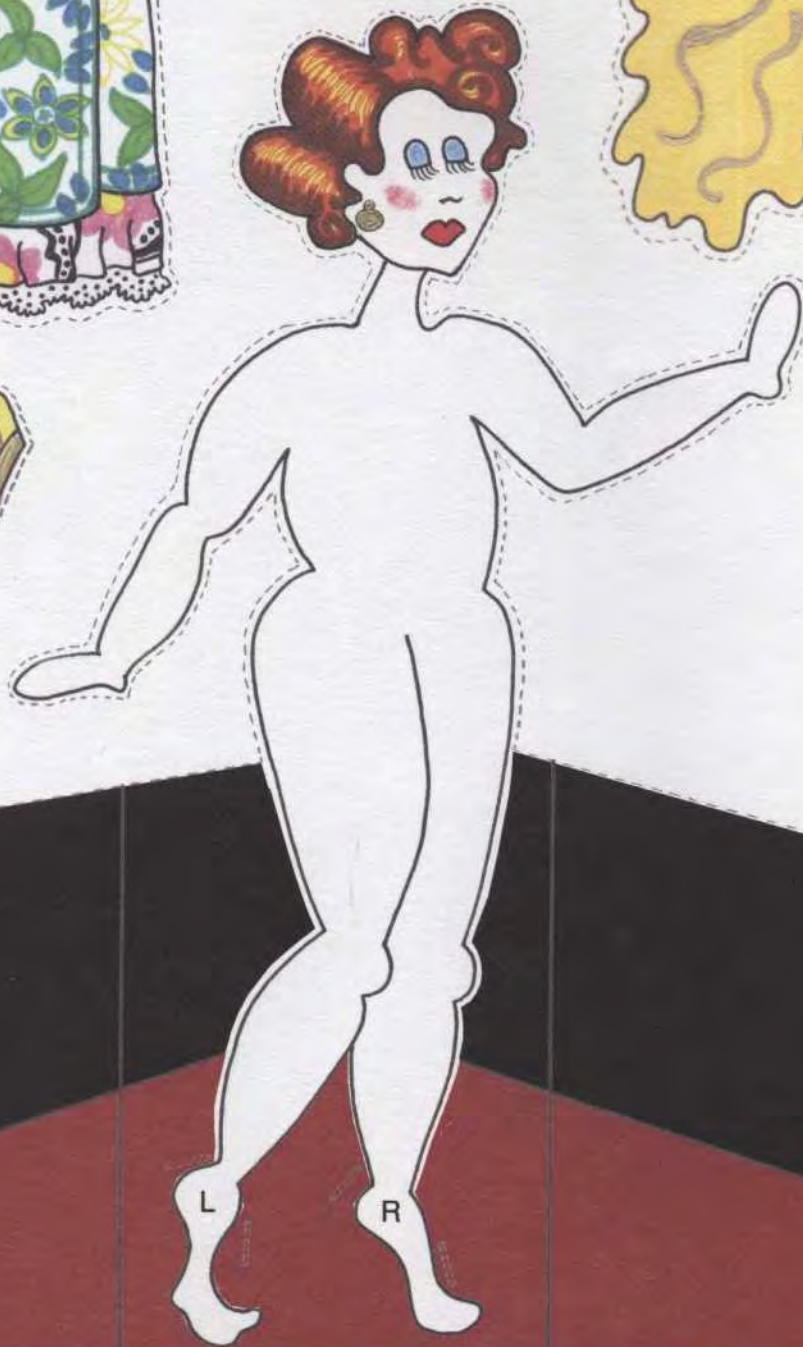
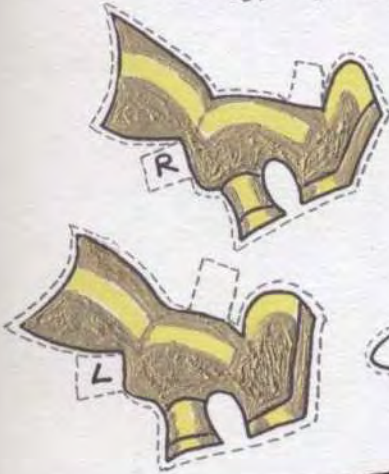
You will need:

- A small pair of pointed scissors
- A craft knife
- A steady hand
- Patience and possibly an adult to help

Make sure you have a clean and clear surface to work on so you don't lose any bits.

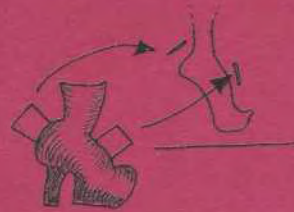
- 1 Cut out Widow Twankey with her stand along dotted lines including the vertical slots at the edges of the base.
- 2 Using a craft knife, cut the small slots out around her feet.
- 3 Fold base back along fold lines shown.
- 4 Slot base together to form the stand, so she's ready to dress up.
- 5 Cut all clothes and accessories out carefully along the dotted lines making sure not to cut off any tabs.
- 6 Fold back all the tabs.
- 7 Select your outfit, hairstyle and accessories and hang them on Widow Twankey.
- 8 Shoes are worn by threading tabs through the slots around her feet and then folding back.
- 9 See how many combinations you can create!

Have fun!





Fold base back along fold lines
then slot together to make the stand



Push tabs through
slots and fold back



Opposite page: Frances Barber, Paul Grunert; Kate Gillespie, Neil McDermott.

Left: Gary Amers, Emma Harris, Stuart Neal, Victoria Hinde; Kate Gillespie.

THE OLD VIC

Jill Green CDG
Casting Director

Aladdin: 'I've lost my lamp, I've lost my princess, I've lost everything.' As the band prepared to play 'Impossible Dream', Wishee Washee replied: 'So what!' Aladdin started to laugh, everyone on stage went hysterical, the band stopped. Credits include *The Producers*, *The Vagina Monologues*, *Contact*, *Thoroughly Modern Millie*, *My One and Only*, *Fosse* (West End); *Promises Promises* (Sheffield Crucible); *Cats*, *West Side Story*, *Annie Get Your Gun* (tour); *On Your Toes* (Japan); *Chess*, *Copacabana* (Denmark). Opera: *La Traviata* (Holland), *Anything Goes* (Grange Park Opera). As casting consultant: *A Funny Thing Happened on the Way to the Forum* (NT); *Some Girls are Bigger than Others* (Lyric Hammersmith). Film: *Beyond the Sea* (co-casting), *Oklahoma!* (dance production assistant).

Sally Greene
Chief Executive,
The Old Vic Theatre Trust
My first job in the theatre, given to me by the infamous Duncan Weldon, was *Cinderella* at the Congress Theatre in Eastbourne. I was the acting ASM, which meant I cleared up the shit from the ponies and played a big gorilla who chased the Ugly Sisters. I got my first equity card! Theatre impresario Sally Greene is well known for rescuing and restoring The Old Vic, Criterion and Richmond theatres. She is now starting work on a new theatre in Islington. In 1999 she launched Old Vic Productions plc, and in 2003 appointed Kevin Spacey as Artistic Director of The Old Vic Theatre Company. In 2004 she was presented with the Montblanc de la Culture Arts Award. She is co-producer of *Billy Elliot: The Musical*.

Kevin Spacey
Artistic Director
Kevin Spacey directed The Old Vic Theatre Company's inaugural production *Cloaca*, before appearing in *National Anthems*, *The Philadelphia Story* and *Richard II*. Next Autumn he returns to the stage in Eugene O'Neill's *A Moon for the Misbegotten*, which reunites him with director Howard Davies following their award-winning success with another O'Neill classic, *The Iceman Cometh* (Almeida, Old Vic & Broadway).

David Liddiment
Producer
My first ever panto was in the days when there was such a thing as benevolent capitalism, and my dad's company, ICI, had a Christmas treat for employees' kids. We were taken to the Bradford Alhambra, but I'm afraid I remember nothing about it except the ice cream in the interval and the sweets on the way home. At Granada TV, David was Executive Producer of *Coronation Street* and nurtured dramatists such as Paul Abbott, Kay Mellor and Russell T Davies. As Director of Programmes at ITV he was responsible for *Who Wants to be a Millionaire?* and *Pop Idol*, and dramas that included *The Russian Bride*, *Bloody Sunday*, *Cold Feet*, *The Second Coming*, *Fat Friends*, *At Home with the Braithwaites* and *Foyle's War*. He is a regular columnist for the *Guardian*.

Colin Ingram
Executive Producer
All I can remember of *Rupert the Bear* at the Glasgow Citizens' Theatre was an enormously scary six foot bear, my desire to eat as many sweets as possible, and this blasted song that I can still sing, 'Rupert, Rupert the Bear, everyone knows his name...' Educated in law and chartered accountancy, Colin worked for Cameron Mackintosh Ltd, managing *Les Misérables* (West End & UK tour), *Phantom of the Opera* (UK tour), *Oklahoma!* and *The Witches of Eastwick* (West End), and the now legendary *Les Misérables* 10th Anniversary Concert at the Royal Albert Hall. He then headed up Walt Disney Theatrical UK, managing *The Lion King* (West End) and *Beauty and the Beast* (UK tour). He is also Executive Producer for *Billy Elliot: The Musical* and *The Vagina Monologues* (UK tour).

Dominic Fraser
Production Manager
As a child I always hated panto. I remember sitting in the stalls at the New Theatre Cardiff wondering why my dad had to be the loudest, most embarrassing parent in the audience – all the time hoping I wouldn't be called up to the stage. As Technical Director at the Donmar Warehouse, from its re-opening under Sam Mendes in 1992 until summer 2004, Dominic oversaw its technical development. He was Production Manager for more than 80 productions, including tours and transfers of work on both sides of the Atlantic. He has also been Production Manager for numerous shows in the West End and across the UK.



BEHIND YOU!

A BRIEF HISTORY OF PANTOMIME

Originating in ancient Greece and Rome, pantomime (from the Greek meaning 'all mime or imitate') first took off in England in the 18th century. At first it consisted of short wordless stories told through dance, movement, music and ingenious scenic effects. The harlequinade, introduced as an interlude, was based on the stock characters of the Italian *commedia dell'arte*, such as Harlequin, Pantaloon and Pulcinella. Featuring slapstick and plenty of physical comedy, it soon proved so popular with audiences that it came to dominate the productions.

Audience tastes changed during the Victorian era, when the pantomime became more of a genteel family entertainment at Christmas, supposedly aimed at children, but also much enjoyed by adults. The principal boy, played by a woman, became the hero of the story, and the Dame roles were played by men. Burlesque was introduced, involving the re-telling of popular fairy stories by writers such as Perrault and the Brothers Grimm, and songs were added.

At the end of the 19th century, music-hall stars such as Dan Leno and Marie Lloyd and vaudeville acts became involved: performances became rowdier, with hissing and booing a regular feature. Often the traditional stories were altered so that these performers' routines could be incorporated. Through jokes, songs and even whole scenes, topical material was also introduced. From the popular melodrama – often a feature of The Old Vic programme at this time – came the fairy godmothers and demon kings, wicked barons and stepmothers, and the famous transformation scenes, which could turn a pumpkin into a coach, a woodland glade into a castle ballroom.

Pantomime flourished in the 20th century, the popular ingredients being the cross-dressing of principal characters, the breeches parts, spectacular scenery, and audience participation in the form of the song sheets, shouting 'Behind you!' and exchanges such as 'Oh no it isn't!', 'Oh yes it is!'. Television stars replaced the music-hall favourites, but otherwise the best pantomime of the 21st century retains much of its Victorian flavour.

COMING SOON

0870 060 6628
www.oldvictheatre.com



World premiere

THE SOLDIER'S TALE

Igor Stravinsky & Charles Ferdinand Ramuz
in a new version by Abdulkareem Kasid
& Rebecca Lenkiewicz

When a war-weary soldier hands his violin to a stranger in exchange for a book, has he sold his soul to the devil?

The unique perspective of a Western/Middle Eastern company is brought to bear on a story of profound choices. *The Soldier's Tale*, a Russian legend made vivid by Stravinsky and Ramuz during World War I, is brought crashing into our lives by The Motion Group. This world-first collaboration of Iraqi and European actors and musicians weaves together new Arabic and English texts with Stravinsky's evocative music and new compositions by Ahmed Mukhtar.

A co-production with The Motion Group

26 Jan–4 Feb

11 performances only
Tickets £10–£25



British premiere

RESURRECTION BLUES

Arthur Miller

High in the mountains of a South American banana republic, a revolution is brewing. When the rebels' messiah-like leader is captured, a New York production company swoops in to televise his execution – death by crucifixion – and an explosive chain of events ensues. Humorous, poetic and thought-provoking, *Resurrection Blues* brilliantly satirises misguided global politics and the predatory nature of a media-saturated culture.

One of the 20th century's finest playwrights, Arthur Miller's landmark works include *Death of a Salesman* and *The Crucible*. This astonishing black comedy was completed just a month before his death. It is directed by Robert Altman, the legendary film-maker, whose work includes *Gosford Park*, *Short Cuts* and *Nashville*.

A co-production with Scott Griffin

14 Feb–22 Apr

Tickets £10–£42.50
Best seats just £12 for under 25s



A MOON FOR THE MISBEGOTTEN

Eugene O'Neill

This powerhouse of a play reunites actor Kevin Spacey with director Howard Davies, following their award-winning success with another O'Neill classic, *The Iceman Cometh*.

Josie, a towering woman with a quick tongue and a ruined reputation, lives in a dilapidated Connecticut farmhouse with her conniving father, Phil Hogan. Together they're a formidable force as they scrape together a livelihood. But Josie's softer side is exposed through her love of Jim Tyrone (Spacey), Hogan's landlord and drinking buddy – a third-rate actor whose dreams of stardom were washed away by alcohol.

A co-production with Nica Burns,
Max Weitzenhoffer & Elliot Martin

Autumn 2006

Booking opens in the Spring. Become a Friend of The Old Vic and you'll have priority access to tickets, and can take advantage of other membership benefits. To join, phone 0870 060 6635.

THE OLD VIC

A BRIEF HISTORY



1818
Royal Coburg Theatre

1818
The Theatre starts life as the Royal Coburg, promising the nobility and the gentry 'entirely new entertainment... on a scale of magnitude and great expense'. Opening night includes a melodrama, an Asiatic ballet and a harlequinade.

1831
The great tragedian Edmund Kean plays Richard III, Othello, Macbeth and King Lear during a six-night engagement. He tells a rowdy audience: 'In my life I have never acted to such a set of ignorant, unmitigated brutes as I have before me'.

1833
Theatre re-opens, 'for the encouragement of Native Dramatic Talent', as The Royal Victoria, in honour of Princess (later Queen) Victoria.

1850s
Charles Kingsley describes the theatre as 'a licensed pit of darkness, a trap of temptation, profligacy and ruin'. Dickens writes: 'Whatever changes of fashion the drama knows elsewhere, it is always fashionable in the New Cut.'

1871
Theatre re-opens as The New Victoria. During the decade it's twice put up for sale by auction, before closing down.

1880
Emma Cons, a leading Victorian social reformer, re-opens it as The Royal Victoria Coffee and Music Hall, 'a cheap and decent place of amusement on strict temperance lines'. The word 'theatre' is dropped because of its 'impure associations'.

1884
The philanthropist Samuel Morley saves it from closure. Re-christened The Royal Victoria Hall and Coffee Tavern.

1889
Morley Memorial College, offering evening classes for working men and women, opens backstage. Concerts of opera excerpts begin. Bernard Shaw an occasional member of the orchestra: 'If the masses were not improved it was not my fault.'

1898
Emma Cons' niece Lilian Baylis, aged 23, appointed acting manager.

1912
Emma Cons dies. Baylis takes over as manager and lessee, and obtains a theatre licence from the Lord Chamberlain. Opera programme begins.

1914
Shakespeare productions staged for the first time, under director Ben Greet.

1914-18
Sybil Thorndike leads company during war years. Productions continue during Zeppelin and bombing raids. Baylis: 'What's a raid when my curtain's up!'

1918
Royal centenary gala. Baylis to Queen Mary: 'Your dear husband's picture isn't as big as Aunt Emmie's, but then he hasn't done so much for The Old Vic.'

1920-25
Under director Robert Atkins all 36 Shakespeare plays in the First Folio are performed.

1925
Edith Evans becomes first West End star to join the company, after having been turned down six years earlier. Baylis: 'She didn't look the leading type. I was a fool.'

1929-31
John Gielgud's Hamlet and Richard II establish him as exciting new Shakespearean star. The Old Vic is pre-eminently the place for artistic experiment, even if some eggshells of prejudice have to be smashed in the process.'

1930
Ralph Richardson joins the company, to play Caliban, Sir Toby Belch, Prince Hal.

1931
Sadler's Wells opens as Baylis' second theatre. The Old Vic Sadler's Wells Ballet Company is formed, led by Ninette de Valois. The two theatres alternate drama, opera and ballet for four years, until opera and ballet move to Sadler's Wells.

1932
Peggy Ashcroft joins the company to play Rosalind, Portia, Juliet and Miranda.

1933
Tyrone Guthrie's first season as director. Flora Robson, Charles Laughton and other stars brought in. Baylis to Laughton: 'I'm sure that one day you may be quite a good Macbeth.'

Lilian Baylis, manager of The Old Vic, 1912-37



1932
Peggy Ashcroft in *Caesar and Cleopatra*



1936
Michael Redgrave and Edith Evans in *As You Like It*



1938
Alec Guinness in *Hamlet*



1960
John Stride and Judi Dench in *Romeo and Juliet*



1936

Michael Redgrave, Alec Guinness and Laurence Olivier join the company for the first time. Guthrie appointed permanent director.

1937

Lilian Baylis dies as *Macbeth* is about to open.

1940

John Gielgud leads a season that includes *King Lear*, directed by Harley Granville-Barker, and *The Tempest*, directed by George Devine. Because of air-raids, the headquarters are moved to Burnley. Several companies tour Shakespeare to mining and other industrial areas, subsidised by the newly formed Council for the Encouragement of Music and the Arts, the forerunner of the Arts Council.

1941

Theatre badly damaged by bombs.

1944-49

Ralph Richardson, Laurence Olivier and John Burrell lead a new company at the New Theatre (now the Albery), its temporary home. Successful productions feature Olivier as Richard III and Oedipus, Richardson as Peer Gynt and Falstaff.

1947

Damaged auditorium used by newly established Old Vic School, run by director Michel Saint-Denis.

1950

Theatre re-opens after repairs and renovations with a performance of *Twelfth Night*.

1953-58

Under director Michael Benthall the complete First Folio is staged for a second time, beginning with Richard Burton as Hamlet.

1957

Judi Dench joins for the first of four seasons. Her parts include Ophelia, Hermia, and Juliet in Franco Zeffirelli's production of *Romeo and Juliet*.

1962

Olivier appointed first director of the National Theatre. Old Vic governors agree to offer the theatre as its temporary home, initially for five years.

1963

The Old Vic company disbands. The National opens with *Hamlet*, starring Peter O'Toole. Over the next 13 years company regulars include Albert Finney, Anthony Hopkins, Geraldine McEwan, Joan Plowright and Maggie Smith.

1970

Money from recent surpluses is used to finance the Young Vic, which serves the National as a studio theatre for three years, after which it becomes a separate company.

1973

Olivier's last stage performance, in Trevor Griffiths' *The Party*. He resigns as director of the National, and is succeeded by Peter Hall. His productions include *John Gabriel Barkman* with Richardson, Ashcroft and Wendy Hiller, *No Man's Land* with Richardson and Gielgud, and *Hamlet* with Albert Finney.

1976

The National's last performance before moving to the South Bank is *Tribute to the Lady*. Peggy Ashcroft plays Baylis, Gielgud and Richardson are among those taking part, Redgrave and Thorndike are in the audience. In her curtain speech Ashcroft repeats Baylis' threat to come back and haunt The Old Vic should her and her aunt Emma Cons' work ever be put at risk.

1977

Theatre leased to visiting companies. The first production is *The White Devil*, with Glenda Jackson.

1978

It becomes the home of the Prospect Theatre Company. Productions include *Hamlet* with Derek Jacobi, *Antony and Cleopatra* with Alec McCowen and Dorothy Tutin, and *Saint Joan* with Eileen Atkins.

1982

The theatre is put up for sale. Canadian businessman Ed Mirvish restores it to its former glory. The facade of the building is based on an 1830 engraving, and the auditorium on the designs of 1871. A giant sign is hung on the scaffolding: 'Lilian Baylis, you're going to love this. Honest Ed.'

1987-90

Jonathan Miller directs 17 productions and collects five Olivier Awards.

1997

Peter Hall's classic repertory season includes Beckett's *Waiting for Godot*, with Ben Kingsley and Alan Howard.

1998

The Mirvish family puts the theatre on the market. Suggestions for changing it into a themed pub, a bingo hall or a lap-dancing club provoke widespread outrage and protests. In response to public and political pressure, it's acquired by The Old Vic Theatre Trust 2000, a registered charity set up by Sally Greene.

1998

Transfer of the Almeida's production of *The Iceman Cometh* is a huge success. Kevin Spacey wins the Evening Standard Drama and Olivier Awards as Best Actor.

1999

First production under the ownership of the Trust is Peter Hall's production of *Amadeus*, which is nominated for five Olivier Awards.

2003

Announcement that The Old Vic will once again become a producing house. Kevin Spacey is appointed first artistic director of The Old Vic Theatre Company.

2004

The new Company's first season opens in September with *Cloaca* by Maria Goos, directed by Spacey, which is followed by a new version of *Aladdin*, with Ian McKellen as Widow Twankey.

2005

The season continues with *National Anthems* by Dennis McIntyre, starring Spacey, Mary Stuart Masterson and Steven Weber, and ends with *The Philadephia Story*, starring Jennifer Ehle as Tracy Lord. In September, Spacey makes his UK Shakespearean debut in the title role of *Richard II*, with Ben Miles as Bolingbroke.

1964

Laurence Olivier and Maggie Smith in *Othello*



1972

Diana Rigg in *Jumpers*



1975

John Gielgud and Ralph Richardson in *No Man's Land*



1996

David Suchet and Michael Sheen in *Amadeus*



2004

Imogen Stubbs and Ben Wishaw in *Hamlet*



LEARNING

The Old Vic's education and community initiatives reflect the work on our stage and introduce thousands of young people and locals to creative learning opportunities.

Creative Learning

Each production is accompanied by a comprehensive series of Creative Learning events, backstage tours and ticket offers. Each event offers access to both the work on The Old Vic stage and the organisation's rich history. Much of the work supports the national curriculum and often improves the personal and social skills of the participants – developing confidence, problem solving and communication. Please pick up a Creative Learning newsletter at the box office or visit www.oldvictheatre.com for more details.

Since 1998, more than 35,000 young people and adults have taken part in workshops, events and community projects. And in the last year alone, more than 12,000 under 25s have taken advantage of the £12 tickets we make available throughout the season. For further details, or to be added to our mailing list, please e-mail your details to steve.winter@oldvictheatre.com or phone 020 7981 0982.

Creative Community

Creative Community initiatives offer Lambeth and Southwark residents the chance to develop their creative arts skills, as well as making reduced-price tickets available when possible. We're currently working with St Mungo's homeless service, The Children's Country Holidays Fund and the Evelina Children's Hospital on projects inspired by The Old Vic's present and past productions. The 'Aladdin Community Day' and 'Pantomime Paraphernalia' workshops, sponsored by 3i, will see us working with some 900 children, families and community organisations in the lead up to Christmas.



Richard // Creative Learning workshop. Photo: Naqia Ataura



THE PIT BAR

Cover The Pit Bar below The Old Vic – a favourite with theatre-goers and neighbourhood foodies.

Associate wine sponsor



The restaurant is open Mon–Sat, 12 noon–9pm; whilst the popular bar is open Mon–Wed, 12 noon–12 midnight and Thu–Sat, 12 noon–2am.

The Old Vic Pit Bar and Restaurant Reservations 020 7928 2975

OLD VIC GIFTS

Old Vic Theatre Company merchandise makes a great gift into of your visit. The range includes posters, t-shirts, programmes and playscripts. Prices start from £2.50, available in the main foyer.



THEATRE FOR HIRE

The Old Vic is available to hire for a variety of events, including filming, photo shoots, conferences, Sunday concerts and performances.

Recent events include: recordings with a live audience for BBC Radio 4's *Just a Minute*; concerts with Macy Gray and Damien Rice; pop promos for bands including The Scissor Sisters; feature films including *De-lovely* starring Kevin Kline; audiences with Alastair Campbell and Tony Benn; filming for a video installation by artist Sam Taylor-Wood; The Fabian Society inaugural annual lecture, chaired by Tony Blair; and conferences for companies including Pearson and Eurostar.

For more information please contact Kate Mackonochie on 020 7981 0981 or kate.mack@oldvictheatre.com



FRIENDS OF THE OLD VIC

SUPPORT US BY BECOMING A FRIEND AND YOU'LL ENJOY A RANGE OF BENEFITS, INCLUDING PRIORITY BOOKING FOR ALL OLD VIC THEATRE COMPANY PRODUCTIONS. YOU'LL ALSO RECEIVE DISCOUNTS ON PREVIEWS, AND REGULAR NEWSLETTERS WITH BEHIND-THE-SCENES NEWS AND SPECIAL OFFERS. YOU CAN USE THE EXCLUSIVE FRIENDS' LINE FOR BOOKING TICKETS OR, IF YOU CHANGE YOUR MIND FOR ANY REASON, THERE'S A FREE AND EASY TICKET-EXCHANGE SERVICE. AND WE WON'T CHARGE YOU BOOKING FEES.

FRIENDS' MEMBERSHIP £35
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THE OLD VIC THEATRE TRUST

The Old Vic is owned and operated by The Old Vic Theatre Trust, a registered charity set up in 1998 to save the building from closure. In 2004, the Trust launched The Old Vic Theatre Company, under Kevin Spacey's artistic leadership. The Trust has both saved the building from closure and funded capital repairs, as well as supported many of the Theatre's on-going activities, such as Old Vic New Voices and education and outreach work. We don't receive public funding and would not have survived without our many donors. If you'd like to support us, please contact Rebecca King Lassman on 020 7928 2651.

With thanks to The 29th May 1961 Charitable Trust, The Amberstone Trust, Anonymous, Bloomberg, Robert Bourne & Sally Greene, The CHEAR Charitable Trust, Jacques de Bruyn, David Graham, Richard & Susan Hayden, Heritage Lottery Fund, Netjets, The New York Community Trust - Lady Lynn Forester de Rothschild Fund, Quercus Trust, The Rayne Foundation, The Basil Samuel Charitable Trust, The Foundation for Sport & the Arts, The Trusthouse Charitable Foundation, Garfield Weston Foundation,

And 3i, The Richard Attenborough Charitable Trust, Carlton Communications, CHK Charities Limited, John Coates Trust, The John S Cohen Foundation, Columbia Foundation, San Francisco, Rikki Corway, The Sidney & Elizabeth Corob Charitable Trust, Dardalus Foundation, The Djanogly Foundation, Fidelity UK Foundation, Theodore J Forstmann, Goldman Sachs, The Horace W Goldsmith Foundation, The Gosling Foundation, Heritage of London, Henry & Marie-Josée Kravis, The Kreitman Foundation, The Mackintosh Foundation, The Mercers' Company, The Moose Foundation, Olivier Foundation, The Laura Pels Foundation, The Peltz Trust, Polo Ralph Lauren, The Eva & Hans K Rausing Trust, John Reid, The Dr Mortimer & Theresa Sackler Foundation, The Archie Sheeman Charitable Trust, Sir Harry Solomon, The Stone Foundation, The Bernard Sunley Charitable Foundation, Mrs PM Swaine, The Royal Victoria Hall Foundation, Tompkins plc, Treasury Holdings, The Vic-Wells Association, Barry & Teri Volpert, The Weinberg Foundation, The Harold Hyam Wingate Foundation, The Wolfson Foundation, Sue Berman & Michael Zamkow Foundation, Dirk & Natasha Ziff.

Old Vic New Voices godparents: Kevin Adeson, Michael Brade, Kate Carolan, Richard Harding, Birn Hundal, Mr & Mrs Sol Kertzner, Mac McCluskey & Lori Slim, John MacIntosh & Anna Verdi, Sir Ian McKellen, Moxie Pictures, Mr & Mrs Pyros Verdimoyannis, Gavin Wilson, Mr & Mrs Allen Yurko.

Old Vic New Voices Major Donors' Circle: The Alpert Family Foundation, Len Blavatnik, Robert Kaplan, Mr & Mrs Kenneth Leet, Stephanie & Carter McClelland.

Education projects sponsors: 3i, Sarah Houghton, Mont Blanc de la Arts Patronage Award, Morgan Stanley.

OLD VIC PRODUCTIONS PLC

Old Vic Productions is a major investor in The Old Vic Theatre Company. Launched in 1993, by Chairman Richard Attenborough and Chief Executive Sally Greene as Criterion Productions, its aim is to give theatre-lovers the opportunity to participate in theatre productions. Stephen Daldry, Judi Dench, Jeremy Irons and Kevin Spacey joined the board in 2000.

Old Vic Productions is co-producing *Billy Elliot: The Musical* with Working Title Films at the Victoria Palace Theatre. The company has also produced, co-produced or participated in more than 70 shows, including *The Vagina Monologues* tour and West End run, Trevor Nunn's Olivier Award-winning *Hamlet*, *Sexual Perversity in Chicago*, and the *Reduced Shakespeare Company*, which recently enjoyed a 10-year run in the West End.

Old Vic Productions continues to invest in musicals and plays in the West End and on Broadway. If you're interested in becoming a shareholder or finding out more, please call Ros Povey on 020 7981 0945 or visit www.oldvictheatre.com

THE OLD VIC CLUB

Loved by actors and audiences alike, The Old Vic has been saved from the threat of closure thanks to the kind generosity of its supporters. A regular series of special fundraising events and gala nights helps to keep it in the public eye and retain its place as one of the most illustrious theatres in the world. As a member of The Old Vic Club you'll have the chance to join in these exciting opportunities, as well as enjoy all the benefits offered to members.

The Old Vic Club membership £75-£1,000

To join, phone 020 7928 2651

Gold Members: Dr Yvonne Barlow, Wendy Becker Payton, Karen & David Brush, Sir Ronald & Lady Conen, Glen Donovan-Earth, Joachim Fleury, Hon William & Mrs Gibson, Adam M & Carrie Glinzman, Susannah Knights. In memory of Helen MacLean Goldie, Madeleine Malk, Colin & Mary Morrison, Allison Pearson & Anthony Lane, Mr & Mrs William Reeves, Mr & Mrs John Riccardi, Mr & Mrs Timothy Ritchie, Minam Stoppard.

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CORPORATE MEMBERSHIP

Our corporate membership scheme offers companies, their staff and clients an excellent opportunity to engage with The Old Vic Theatre Company's work - both on stage and behind-the-scenes. Generous and flexible benefits include tickets, hospitality, exclusive member evenings and branding.

Corporate membership £4,000-£7,500 +vat

For further information and to join, contact Rachael Stevens on 020 7902 7582.

Platinum Members: Classic FM, McCann-Erickson, Mouton Cadet, The Nest, M&C Saatchi

We also offer a range of opportunities for corporate supporters, and aim to develop successful and innovative partnerships. To find out more, contact Vivien Wallace on 020 7902 7585.