

# This is London®

54 YEARS The No.1 Magazine for International Visitors

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Friday 30 April, 2010  
OLYMPIC CITY 2012

**A show of paintings by John Speirs, Oleg Tyrkin  
and Auguste Rodin sculptures**

**Tuesday 4 May – Saturday 29th May**



**Hay Hill Gallery**

**5a Cork Street, Mayfair, London W1 Tel: 020 7439 1001**

# Jeff Lowe

## Building Space



Recent Sculpture and Drawings 3-8 May 2010

The Gallery in Cork Street 28 Cork Street London W1S 3NG

Contact Monica Lee t. 0208 699 5032 e. [monicaclarelee@gmail.com](mailto:monicaclarelee@gmail.com) [www.jefflowe.com](http://www.jefflowe.com)

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## Welcome to London

As the Secretary of State for Culture, Media and Sport I'd like to welcome you to London and wish you a wonderful stay in what I believe is one of the most vibrant and exciting capital cities in the world.

All around you are the finest examples of culture, heritage and history. You have the chance to view the very best in performing arts, from street dance to ballet, or jazz to opera or spend some time looking round one of the capital's galleries or museums, the most popular of which offer free admission.

But as well as the major attractions and sights there are a wealth of discoveries to be made on every street corner. Try exploring one of the markets at the weekend to get a taste of London that is colourful and full of life. Of course there are the famous markets such as Camden and Portobello Road but there are also lesser known and equally exciting discoveries to be made in Columbia Road's flower market or the longest outdoor street market in Europe in Walthamstow.

Amidst the excitement and bustle there are also plenty of wonderful parks and open spaces to enjoy. Two of our famous Royal Parks, Hyde Park and Green Park, are right in the centre of town but venture further afield and you will find Richmond Park, Hampstead Heath or Greenwich Park, beautiful open spaces which also offer fantastic views back over the city.

After all this exploring you'll obviously need to stop and recharge your energy stocks and London offers you an enormous variety of cuisines from all corners of the world. There is of course traditional British food whether it be a pub meal or fish and chips but a walk round China Town or Brick Lane will also tantalise your taste buds and give you a chance to sample the very best in food from London's multi-cultural communities.

I'm sure that after just a few days here you'll appreciate that London has a huge amount to offer with so much to explore. There are many of us who experience London life on a daily basis and still make new discoveries, and I hope that whatever you decide to do in this great capital city you'll enjoy your stay and leave wanting to return for more in the future.

### Ben Bradshaw

Secretary of State for Culture, Media and Sport



**Ronald Searle**  
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### THE LONDON ORIGINAL PRINT FAIR

From new etchings by Peter Blake and Damien Hirst to rare works by Picasso and Rembrandt, sixty-seven leading international exhibitors will be brought together for the 25th anniversary of The London Original Print Fair, making it not only the longest-running print fair in the world but also the longest-running art fair in London. The event takes place this weekend from 29 April to 3 May at the Royal Academy of Arts in Piccadilly.

Each year collectors flock to this established event which continues to offer an unrivalled spectrum of prints, covering all periods of Western art, including Canaletto's etchings and Hogarth's engravings, and the work of the great nineteenth and twentieth century printmakers.

Works on display will include the works of Rembrandt, Pissarro, Picasso, and Henry Moore as well as Japanese prints, which have a strong influence on western art, and a rise in European art from France and Belgium.

The Fair has partnered with the Burlington Arcade, one of Britain's most beautiful shopping arcades, and will showcase a 'print trail', focused on the theme of 'Great British Artists'.

For a special loan exhibition to mark the 25th anniversary, Antony Griffiths, Keeper of Prints at the British Museum, has been invited to choose a selection of prints to feature works that have never before been on public display.

In addition to the exhibition, Griffiths will be holding a talk and walk through the exhibition at noon on Bank Holiday Monday, 3 May.

With a variety of art activities for children including a printmaking workshop and competitions, the 25th anniversary Print Fair is a must for collectors, art lovers and families alike.



*David Walliams, Lara Stone, Yvegeny Lebedev, Elton John and David Furnish.*

### BILLY ELLIOT'S 5TH BIRTHDAY

Billy Elliot the Musical recently celebrated its fifth birthday in London's West End. Joining the current London cast to celebrate were composer Elton John, director Stephen Daldry, writer Lee Hall, Haydn Gwynne who played the original Mrs Wilkinson and Tim Healy who played Billy's original Dad, and 19 past, present and future Billy Elliots. Guests included David Furnish, David Walliams, Lara Stone and Yvegeny Lebedev.

The three original Billy Elliots – Liam Mower, James Lomas and George Maguire – formed part of a spectacular finale choreographed for Billy's fifth birthday with 19 past, present and future Billys. The critically acclaimed, internationally award-winning musical opened at the Victoria Palace Theatre in 2005 and has subsequently been seen by over 4.5 million people worldwide.



*19 Billy Elliots take their bow at the Curtain Call.*

Photographs: Richard Davenport.

### SUMMER SPORTING MADNESS ON RESTAURANT SHIP HISPANIOLA

Visitors to London can enjoy some great sporting moments this summer on the Restaurant Ship Hispaniola. The ship, which is permanently moored on Victoria Embankment in London, opposite the London Eye, is the ideal venue for enjoying some major sporting events in a unique setting, as well as some great food and drink.

Throughout the 2010 FIFA World Cup in June and July, the Hispaniola will be showing the matches on the big screen inside. As well as watching the fixtures, for just £10 per person, guests will be able to savour a burger and a pint of beer on the upper deck sun terrace and take in the spectacular views of the Thames, from St Paul's to the Houses of Parliament.

A traditional Wimbledon cream tea will be available during the legendary tennis fortnight in June 2010. Again, for only £10 per person, tennis fans will be able to enjoy a strawberry cream tea with a glass of Pimms, whilst watching the Wimbledon 2010 Championship matches on the big screen.

As well as the bar on the upper deck there is also an elegant cocktail bar on the main deck, where guests can enjoy a selection of non alcoholic and alcoholic drinks, including draught beer. Telephone 020 7839 3011.

## JOHN SPEIRS, OLEG TYRKIN AND AUGUSTE RODIN SCULPTURES

Throughout May, the Hay Hill Gallery will present two exhibitions of paintings by British artist John Speirs and Russian artist Oleg Tyrkin. Collectively, the exhibitions aim to capture the nostalgic mood of the artists' encounter with nature, and the perception and memories of the past. Both shows will be open to public from the 4-29 May.

'Conversations with the Sea' by John Speirs is the artist's third exhibition at the Hay Hill Gallery and is a group of paintings that are intimate portraits of the sea in its many moods. Subverting the tradition of marine painting in broadly brushed canvases, Speirs' captivating images of the sea appear to fill the canvas with glittering stillness and rampaging force. For all their apparent indebtedness to the Impressionist style this series, however, also invokes a therapeutic engagement with the sea. Paint, colour and brushstrokes work together to explore the ever-changing character of water as it smashes against the rocks, rolls towards the shore or sparkles in reflective moments.



John Speirs.

John was a leading graphic artist with J Walter Thompson and became a trouble-shooter for the advertising world. He returned to England recently, and travels regularly to Uzes in France to paint en plein air. In Speirs' paintings classical draughtsmanship, in the Slade tradition, meets extremely rich and vibrant colour palette making his works aesthetically pleasing and collectable.

'Pilots and Wives', an exhibition of paintings by the Russian artist Oleg Tyrkin is the second survey of his recent work to be held in the UK. The exhibition consists of twenty works spanning from 2003 to 2010. Oleg's paintings are supremely honest and naive, their imagery is openly figurative.



Oleg Tyrkin.

According to curator and the artist's wife Masha Naimushina, *'The title encapsulates the extreme opposites of the world my husband left behind with the collapse of the Soviet Union: the intense feelings of all combat pilots facing the instant possibility of death and their yearning for wives, girlfriends and lovers left behind waiting.'*

Most of Oleg's works have no titles beyond the nominal, which allows the onlooker more freedom to interpret their many levels of meaning. Instead of narrative, Oleg's language is archaic and poetic, reminiscent of old photographs of long-forgotten people and places, which now exist on some eternal plane of consciousness. Their emotional impact lies in their evocation of a mood of childhood, with its almost sacred levels of half-forgotten memory.



Rodin: Nijinsky.

The two exhibitions will be on view alongside the Hay Hill collection of some of the most iconic pieces of the famed sculptor Auguste Rodin. Among the collection of posthumous casts are such iconic works as *The Thinker*, *The Kiss*, *Eve*, *Age of Bronze*, *Balzac*, *The Walking Man*, along with many other well-known sculptures. The noted Rodin Scholar Albert Elsen considered the posthumous recasting of the sculptor's work as part of the natural evolution in the sculptures life. The exhibition on display shows that it is once again possible to capture the essence of the artist's life accomplishments in casts of the highest quality, cast from foundry plasters.

Hay Hill Gallery is at 5a Cork Street, Mayfair, W1. Telephone 020 7439 1001 or 020 7439 2299. [www.hayhill.com](http://www.hayhill.com)



Rodin: Fallen Caryatid Carrying Her Stone.



*The stunning setting of the Compleat Angler, Marlow.*

## COMPLEAT ANGLER, MARLOW SUMMER DINING AL FRESCO

The riverside lawn at the stylish Macdonald Compleat Angler, which overlooks the River Thames at Marlow Bridge, will open on 1 May for drinks and summer dining al fresco. Watch the world float by as you sip a refreshing Pimms or glass of bubbly and indulge in the hotel's new lunch menu or savour a delicious cream tea.

The restaurant will have a special 'Food on the River' menu which guests can pre-order when chartering one of the hotel's boats for a lunch or afternoon cruise, gently meandering along the Thames. This includes a selection of canapés, sandwiches, homemade scones and jam and picnic platters.

This is a very English place to relax with friends and family as you soak up the convivial atmosphere. And, if you are planning a romantic evening dining out under the stars, the elegant two AA Rosette Bowaters restaurant has a terrace right on the river's edge where the mouth-watering menu has been created by head chef David Smith.

The perfect place to spend a summer's evening with superb cuisine and fine wines to match.

Further information and bookings on 0844 879 9128.

## COVENT GARDEN MAY FAYRE AND PUPPET FESTIVAL

On Sunday 9 May, the 35th Annual Covent Garden May Fayre and Puppet Festival will be held in the garden of St Paul's Church, Bedford Street, WC2 – the actors' church – near the spot where Samuel Pepys first saw Mr Punch in England in May 1662. Punch and Judy Professors and Puppeteers from all over the country will be coming to perform throughout the day.

At 10.30, a grand procession will take place around the neighbourhood of Covent Garden starting in the church garden, led by the Superior Brass Band. Then, from 11.30 to 17.30, there will be Punch & Judy Puppet Shows, Puppet Workshops, Stalls, Folk Music by The Lost Marbles String Band, Maypole Dancing, Clowns and presentation of 'The Most Promising Young Prof'.

For information, call 020 7375 0441.

## THE ASIA HOUSE FESTIVAL OF ASIAN LITERATURE

Asia House are presenting the only festival in Britain dedicated to writing about Asia, from 5-27 May. It will host some of the best-known writers working in and writing on the region. All nations of Asia will be represented including Iran, Central Asia, Kashmir, Rajasthan, Myanmar, Tibet, China, Korea and Japan. There will also be Asian food, drink and music. Writers appearing at the Festival include Fatima Bhutto, William Dalrymple, Yasmin Allibhai-Brown, Janine di Giovanni, Chang-rae Lee, Victoria Schofield, John Kampfner and Sathnam Sanghera.

Asia House tel: 020 7307 5454.

## NEW SILVERSTONE GP CIRCUIT TO SHOWCASE WORLD-CLASS RACING

The first action on the new GP Circuit at Silverstone takes place this weekend as the circuit hosts its first major international event from 1-2 May, christening the new section of tarmac. As the finishing touches are being made to the new track layout (3.666 miles in length), this is the first chance to get a glimpse of the highly anticipated Arena Complex which is the main feature of Silverstone's new Grand Prix Circuit. For tickets, call 0844 3728.

## HOOPERS GALLERY REVEALS ARCHIVE OF LONDON STAGE

Hoopers Gallery is showing a fascinating range of Graham Brandon's photographs selected from the Theatre and Performance Collections at the Victoria and Albert Museum. Featured in some 40 images, spanning 30 years, are actors small and large along with many other great figures from the world of theatre, opera and dance.

Graham Brandon trained and worked as a photo-lithographic technician in New Zealand. During the mid 70s, he travelled extensively throughout Asia and Europe and eventually settled in England where he joined the V&A Museum. Telephone 020 7490 3907.

## VIRGIN LONDON MARATHON – HALF A BILLION RAISED FOR CHARITY

The amount raised for charity by runners in the London Marathon since it began in 1981 is on target to top half a billion pounds as the event celebrated its 30th anniversary last weekend, confirming the London Marathon as the largest annual one-day fund raising event in the world.

*'The London Marathon is immensely proud of its record as a charity fund raising event,'* said Dave Bedford, London Marathon's race director. *'We provide our runners with an opportunity to raise huge amounts for good causes every year and will be delighted when the total raised for charity reaches half a billion pounds in our 30th year.'*

In addition, over the last three decades the London Marathon Charitable Trust has awarded more than £35 million in grants to develop sport and recreation facilities in the capital and other areas in the country where the London marathon stages events.

This year the Trust has allocated a record £5 million to sports projects across London, its largest annual awards total since the charity was founded in 1981. The awards include total grants of nearly £3.5 million made to 59 projects in 29 London boroughs and two cross-London schemes, ranging in value from £750 for a short mat bowling carpet in Bromley to £250,000 towards a new sports hall in Redbridge. The Trust allocated a further £1.15 million to its London Marathon Playing Fields reserve from which three quarters of a million has been earmarked this year to save another London playing field from closure.

Veteran THIS IS LONDON runner, Bob Mundy, was this year joined by daughter Laura who clocked a time of 4.50 in her first London Marathon, while Bob followed in at 5.03, running for Whizz-Kidz, a charity that gives disabled children and young people the independence to enjoy an active childhood – at home, at school and at play ([www.whizz-kidz.org.uk](http://www.whizz-kidz.org.uk)).



Spring has finally arrived in London with a host of golden daffodils for visitors to enjoy in the Royal Parks – Hyde Park, Regent's Park and St James's Park.

Photo: Roger Stansfield.

Sibelius londonartsorchestra  
Fifth Symphony  
Valse Triste  
Grieg  
Elegiac Melodies  
Nielsen  
Hellas Overture

Saturday May 8th, 7:30pm  
St James' Church, 197 Piccadilly, W1J 9LL  
Tickets £15 / £10  
Box Office: 02073810441 or [www.londonartsorchestra.co.uk](http://www.londonartsorchestra.co.uk)



Cem Duruöz.

## GUITAR TREASURES FROM CEM DURUÖZ AT ST JAMES'S

Guitar treasures from Turkey, Spain, Argentina and beyond will be performed by Cem Duruöz in concert at St James's Piccadilly on Friday 7 May (at 19.00). *'Flawless classical technique, depth of color, long flowing lines...'* wrote American Record Guide Music in Concert.

Turkish born guitarist Cem Duruöz (or 'Gem' as pronounced in his native tongue) won the first prize in the Turkish National Guitar Competition at the age of seventeen and completed his graduate studies at The Juilliard School with Sharon Isbin, who says of him *'His excellent stage presence complements his virtuosic technique and musical, elegant artistry.'*

A multi-faceted musician, Cem Duruöz has collaborated with bandoneón master Raul Jaurena, gambist John Dornenburg, conductor Michel Tabachnik and soprano Camille Zamora. A frequent soloist, he has appeared with more than ten orchestras regularly performing Rodrigo's *Concierto de Aranjuez* among others.

Mr. Duruöz has performed in four continents – in countries such as Argentina, Brazil, Peru, Bolivia, Japan, France, Greece, Bosnia, Spain, Serbia, Kosovo, Poland, Mexico, throughout Turkey and the USA.

Recent concerts include his UK premiere performance at the Purcell Room in London, recitals at the Minnesota Guitar Society, Marlow Guitar Series and Redwood Arts Council Series in the US and the Turkish premiere performance of *Anatolia Guitar Concerto*, featuring Turkish melodies and rhythms written for him by David Hahn.

He has recorded three solo CDs to international critical acclaim: *Pièces de Viole* and *Contemporary Music* for

Guitar, both released by Centaur Records as well as *'Desde el Alma – Tango Classics'*, called *'A masterpiece'* by Argentine critics.

In addition to concert performances all over the world, Cem Duruöz is an enthusiastic educator and teaches guitar performance at Wesleyan University in the USA.

*'There were gorgeous moments of sudden quietude and serenity: Mr. Duruöz would tastefully wait for just the right moment to slow down the tempo, giving the music special cadential moments.'* – New York Concert Review, USA.

The concert is presented by a new charity, Talent Unlimited, whose principal aims are to help talented yet financially challenged music students and also students from deprived backgrounds.

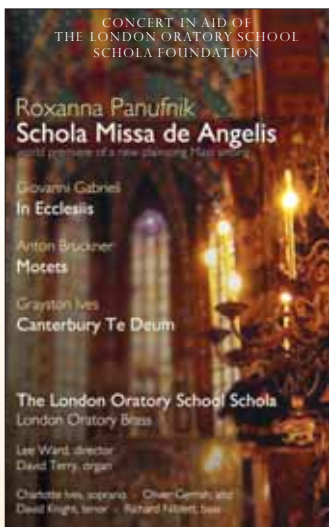
His Excellency, Ambassador of Turkey and Mrs Yigit Alpogan, together with Ayse and Ted Dickson, will host a reception at St James's following the concert giving members of the audience a chance to meet and talk to Cem Duruöz.

Those who wish to attend the reception should contact Talent Unlimited before the day of the concert on [cananr@hotmail.com](mailto:cananr@hotmail.com) or telephone 07767 64 2092.

Tickets for the concert will also be available at the door on the night.

Don't miss the opportunity to attend this evening of superb musicianship.

Nearest underground: Piccadilly.



Friday 7 May 2010  
at 7.30pm

St James's Church Spanish Place  
22 George Street, London W1U

Tickets: £20, £15, £10

BOOK NOW THROUGH **See** TICKETS  
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[WWW.SEETICKETS.COM](http://WWW.SEETICKETS.COM)



[www.london-oratory.org/schola](http://www.london-oratory.org/schola)  
The London Oratory School Schola Foundation  
is a registered charity no. 1119254





### WORLD PREMIERE OF MAJOR NEW WORK BY ROXANNA PANUFNIK

The day after a British election is always rather special. In particular this year, 7 May sees the world premiere of an important new work by the distinguished British composer, Roxanna Panufnik (pictured), performed by one of the UK's top boys' choirs.

Performed in candlelight in the beautiful neo-gothic setting of St James's Spanish Place, with its resonant acoustic, the new work, *Schola Missa de Angelis*, is a ground-breaking composition. It is the first new plainsong mass setting in nearly 60 years. Scored for full choir, soloists, organ and brass octet, Panufnik has added her own distinctive harmonic language to an ancient plainsong melody.

The concert also features Gabrieli's *In Ecclesiis*, motets by Bruckner and the fabulously uplifting and rarely performed *Canterbury Te Deum* by Grayston Ives.

Panufnik, born in 1968, has struck an emotional chord with audiences around the world. This is a unique opportunity to be at the first performance of a work which will attract international attention.

The *Schola* (from the London Oratory School), a 50-strong choir consisting of boys from the age of 8 to 18 plus professional male voices, is one of the UK's top boys' liturgical and commercial choirs. They perform regularly with the major London orchestras and have made

numerous film soundtracks, including *Harry Potter and the Prisoner of Azkaban* and the three double platinum award winning *The Lord of the Rings* trilogy, which they performed live recently at London's The Royal Albert Hall.

*'...a boys choir ....its sound so warm, the sense that the liturgical nature of the music is clearly understood and appreciated..... Impressive indeed.'* Gramophone, March 2010.

*'one of the best boys' choirs in the world.'* Choir and Organ Magazine, May/June 2009.

Tickets are available from See Tickets at [www.seetickets.com](http://www.seetickets.com), or by telephone 0871 230 0010, priced £10, £15, £20.

### CHORUS! AT SOUTHBANK CENTRE

Southbank Centre's festival, Chorus!, invites visitors to celebrate the power of singing alongside professional musicians covering the widest range of vocal events from 1-9 May. Conceptual artist Martin Creed, winner of the 2001 Turner Prize, will create a new version of his Work No. 409. For the full duration of the Festival, visitors' journeys in the translucent Royal Festival Hall lift over six levels will be charted by the voices of Voicelab singers, rising or falling in pitch with the progression of the lift from floor to floor and thus translating the individual journeys through space and time in the language of music.

## English Piano Trio 'Musical Vienna'



## HAYDN MOZART SCHUBERT

**St. James's Church, 197 Piccadilly, W1**

**Friday, 14th May 2010 7.30pm**

**Tickets: £12 and £10 (Concessions)**

**Prior booking 020 7381 0441 or at the door**



Southend Bell.

Photo: Bill Fontana.

## JOURNEY THROUGH THE HIDDEN SOUND WORLDS OF THE THAMES

River Sounding is a major new commission by sound artist Bill Fontana, featuring a series of sound sequences, recorded by the artist along a one-hundred-mile section of the River Thames stretching from Richmond to Southend.

The work will create an imaginary acoustic map of the Thames, taking visitors through Somerset House's atmospheric subterranean spaces, normally closed to the public, and out to the Great Arch on the Embankment, highlighting the building's historical connection to the river.

River Sounding will be at Somerset House, Strand, WC2, until 31 May. Further information, call 020 7845 4600.

**BELSIZE BAROQUE**  
ADRIAN BUTTERFIELD

**FRENCH BAROQUE**

LECLAIR SUITE FROM SCILLA & CLAYD  
VIOLIN CONCERTO OP.7 NO.1

CAMPA SUITE FROM L'EUROPE GALANTE  
RAMEAU SUITE FROM CATOIR & POLLEN  
BACH ORCHESTRAL SUITE NO. 1

7.30PM SATURDAY  
15TH MAY 2010

ST JAMES PICCADILLY  
TICKETS £12

BOOKINGS 020 7381 0441  
PRE CONCERT TALK 6.30PM  
www.belsizebaroque.org.uk

## SEVENTH ANNUAL INTERNATIONAL FESTIVAL OF HIP HOP DANCE

Still the only event of its kind in the UK, Breakin' Convention returns to Sadler's Wells this weekend for its seventh year, from 1–3 May. Breakin' Convention presents dancers from Japan, the USA, Germany, Denmark, Sweden, France and one of the strongest UK line-ups the festival has ever seen.

Alongside world class performances, the weekend is packed with live aerosol jams; workshop programmes taught by international artists; DJ demos, freestyle circles and a world record attempt for the longest continuous popping wave.

Fresh from Got to Dance fame are the Status performers, with the Alice in Wonderland-themed piece that took them to the semi-finals of the competition, and Cardiff-based youngsters Jukebox who perform a special collaborative piece with international champions Plague especially for the festival.

The ticket office is on 0844 412 4300 or [www.sadlerswells.com](http://www.sadlerswells.com)

## PARADISE FOUND AT MENIER CHOCOLATE FACTORY

Harold Prince and Susan Stroman will direct an all-American star studded cast in the world premiere of Paradise Found at the Menier Chocolate Factory, based on the novel The Tale of the 1002nd Night by Viennese author Joseph Roth. Paradise Found follows the exploits of the Shah of Persia who is feeling low. So to lift his spirits he's off to Vienna with his Eunuch in tow for some new adventures. He promptly falls in love with the Empress of the Empire, much to the dismay of her husband.

The cast is George Lee Andrews, Kate Baldwin, Shuler Hensley, Judy Kaye, Lacey Kohl, Herndon Lackey, Pamela Winslow Kashani, Amanda Kloots-Larsen, Daniel Marcus, John McMartin, Nancy Opel, Mandy Patinkin, Jim Poulos and Martin van Treuren.

Tickets are available from the Box Office telephone 020 7907 7060.

## CHOPIN: THE ROMANTIC REFUGEE

The British Library sheds new light on the life of Fryderyk Franciszek Chopin from Poland to Britain in a new exhibition to mark the 200th anniversary of his birth.

Opening last month in the Folio Society Gallery at the British Library, Chopin: The Romantic Refugee examines the ways in which Chopin's music displays his Polish patriotism in the context of the political sympathies for Poland that were current in France and England during his lifetime.

Born 200 years ago, Chopin was a child prodigy whose brilliance as a pianist quickly spread beyond his native Poland, and a tour of Europe at the dawn of his career cemented his reputation as a composer of startlingly original piano music.



Poland was variously partitioned between Russia, Prussia and Austria in the late 18th century, and in 1831 the Kingdom of Poland, established at the Congress of Vienna in 1815, fell under Russian rule.

Chopin's nationalist sympathies prevented him from returning to Warsaw after his tour of Europe, and he spent the rest of his life in exile mainly in Paris, where he associated with the leading writers, artists and composers.

For further information, visit the website [www.bl.uk/music](http://www.bl.uk/music)

## MUSICAL VIENNA AT ST JAMES'S

'Musical Vienna', an evening with the English Piano Trio, looks a treat for a May evening!

With Jane Faulkner on violin, Justin Pearson, cello, and Timothy Ravenscroft, piano, the English Piano Trio is a leading chamber ensemble in the UK, with regular concerts in this country and abroad. Last year, they celebrated 20 creative years together.

On 14 May, they return to a favourite London venue – St James's Church Piccadilly, with an enticing collection of three ever popular works in the great Viennese tradition. The 'Golden Age' in Vienna produced, amongst others, the geniuses of Haydn, Mozart and Schubert. The English Piano Trio has always maintained that music of this period is their favourite. *'The trios of Haydn are the most fantastically exciting works to play'*, says violinist Jane Faulkner.

*'Haydn really turned the piano trio into an ensemble in which the three instruments have their own voice. The sheer breadth of emotion and colour in his writing is amazing.'* The players acknowledge that the Trio in B flat by Schubert, a composer leading the way into the romantic movement, is probably the greatest work written for piano trio. It is wonderful to listen to with its memorable melodies and dramatic interplay between the performers.

The English Piano Trio has, naturally, made many professional friends through the years, and this is reflected in the addition in many of their concerts of another performer for one work. Like everyone, they simply enjoy playing with their friends, but they also relish the extra colour that another voice gives in the ensemble. For this concert they have invited the distinguished viola player Rachel Bolt to join them in the glorious piano quartet in G minor by Mozart.

'Musical Vienna' is on Friday 14 May at 19.30 at St James's Church Piccadilly. Tickets £12 available at the door, or prior booking on 020 7381 0441.

## LONDON ARTS ORCHESTRA

London Arts Orchestra will appear in concert on Saturday 8 May (19.30) at St James's, Piccadilly, W1.

The Orchestra was formed in 2009 by musicians from the Royal College of Music, Royal Academy of Music, Guildhall School of Music and Drama, and Trinity College of Music. Their aim is to offer a fresh approach to orchestral music by collaborating other artists and performers.

This concert will feature readings from Scandinavian literature that explores the region's heightened sense of darkness and light, and the human psychology that mirrors it.



The programme will be Nielsen: Helios Overture, Sibelius: Valse Triste, Grieg: Elegiac Melodies and Sibelius: Symphony No. 5.

For more information and tickets, call the church box office on 020 7381 0441 or visit [www.londonartsorchestra.co.uk](http://www.londonartsorchestra.co.uk). St James's Church is at 197 Piccadilly, W1. Tube Green Park or Piccadilly.

TALENT UNLIMITED PRESENTS

"Guitar Treasures from Turkey, Spain, Argentina and Beyond"

**Cem Duruöz**  
Guitar

Friday, 7th MAY 2010 at 7pm. PROGRAMME INCLUDES WORKS BY:

Venue:  
St James's Church  
197 Piccadilly W1J 9LL  
[tju.concerts@virgin.net](mailto:tju.concerts@virgin.net)  
Tel: 0207 381 0441

Price:  
£15.00 Student: £8.00

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## FRA ANGELICO TO LEONARDO: ITALIAN RENAISSANCE DRAWINGS

A major exhibition opens this week at the British Museum, which brings together the finest group of Italian Renaissance drawings to be seen in this country for over seventy years. Drawn from the two foremost collections in the field, the Gabinetto Disegni e Stampe Uffizi in Florence and the British Museum, the display will chart the increasing importance of drawing during the period between 1400 and 1510, featuring 100 works by amongst others Fra Angelico, Jacopo and Gentile Bellini, Botticelli, Carpaccio, Leonardo da Vinci, Filippo Lippi, Mantegna, Michelangelo, Titian and Verrocchio. In addition, infrared reflectography and other non-invasive scientific analysis of the works will give fresh insights into the techniques and creative thinking of artists as they experimented with a freedom not always apparent in their finished works.

In 15th century Italy, a fundamental shift took place in the use of preparatory drawings. The starting point of 1400 marks



*Two cheetahs, 1400-10 © The Trustees of the British Museum.*

the beginning of the Renaissance, which saw the development of perspective, an increased interest in classical forms and a greater focus on naturalism. The exhibition closes with the early drawings by Raphael and Michelangelo, prior to their departure to Rome and the unfolding of the High Renaissance. It was during the 1400s that artists began to make drawings as works of art in their own right, signifying the

beginning of a wider appreciation of graphic works, which were beginning to be collected and preserved. This rising importance of drawing is evident in works such as Mantegna's mordant allegory of human folly, the *Virtus Combusta* (Virtue in flames) or later examples of finished presentation drawings such as Leonardo's silverpoint *Bust of a Warrior* from the 1470s.

Nevertheless the majority of drawings in the exhibition are working studies, and as such were never intended to be seen outside the studio. Drawings allowed artists to practice and refine designs for paintings. It was during the 15th century that the stages of designing a painting from initial sketch to final design were worked out and this process remained in place until the modern age. Exploratory compositional studies were followed by detailed sketches of figures and important motifs, sometimes concluding with a same size drawing of the design known as cartoon. The exhibition will include the first surviving study for a panel painting: Lorenzo Monaco's study in the Uffizi of around 1407 for the left-wing of his *Coronation of the Virgin* altarpiece from the National Gallery, London. The drawing and the related panel will be brought together for the first time.

The influence of classical art and architecture was a key factor in the emergence of a new approach by painters, sculptors and architects. A move towards realism, the representation of man and nature and the use of a linear perspective to create an illusion of the three dimensional form were the core elements of the Renaissance style, seen particularly in the album of finished drawings made by the Venetian painter Jacopo Bellini and in the works of his artistic rival Pisanello.

To book tickets, call 020 7323 8181.



*Leonardo da Vinci, landscape © Gabinetto Disegni e Stampe degli Uffizi.*



*The Revelation, Granta November 1964  
© Ronald Searle. Reproduced by kind  
permission of the artist and the Sayle  
Literary Agency.*

## RONALD SEARLE – GRAPHIC MASTER AT CARTOON MUSEUM

*'He had a huge effect on me. I wanted to draw like him. His pen was always searching, exploring every nook and cranny of his subject. His exciting, electric style fascinated me.'*

– Gerald Scarfe

Ronald Searle celebrated his 90th birthday in March. Regarded as 'The Master' by cartoonists not only in Britain but around the world he is still drawing and continues to inspire cartoonists, illustrators, animators, film makers and artists in many fields.

The new exhibition at the Cartoon Museum shows 140 works from across his seventy-five-year career, from his early cartoons for the Cambridge Daily News in the 1930s to political cartoons for Le Monde in the 2000s. Many of the pictures have been lent by Searle himself. The focus is particularly on his reportage drawings which show Searle's skill for capturing the essence of an event, character or situation.

From 1942 to 1945 Searle endured three and a half years as a prisoner of war of the Japanese working on the infamous Thai-Burma Railway. His 400

secret drawings, some of which he hid under the mattresses of prisoners dying of cholera, recorded life and death in the camps. Some of these fragile drawings are included in the exhibition. His experience as a POW transformed his life and formed the basis of his later reportage work. In the 1950s Searle captured life on the London streets, drawing sewer men and street sweepers, horse auctions and the funeral of George VI for the News Chronicle. In the 1950s and 60s he travelled the world for American magazines such as Life and Holiday. In 1961 alone he drew the Eichmann trial in Jerusalem and the newly built Berlin Wall.

As an observer of life Searle is unparalleled: his unerring eye for the surreal and the comic can be seen in his drawings – both entertaining and revealing – from America, Canada, Germany, France, Ireland and Casablanca. In Britain he is still best known for his St Trinian's and Molesworth drawings, but these are but one tiny chapter in his career. This exhibition shows the quality and diversity of the work he has produced over his long life.

Throughout his career Searle has studied and collected the masters of the past – Carracci, Hogarth, Gillray,



*Punch, 6 February 1963 cover  
© Ronald Searle.*



*Ruddy Sports Day, Lilliput May 1952.  
© Ronald Searle.*

Rowlandson and Cruikshank – some of whose works are included in the exhibition, as are Searle's medals dedicated to the 'Fathers of Caricature', which he designed for the French Mint.

In 1995 at the age of 75 when most people are enjoying retirement, Searle took on a new challenge when he was asked by the French newspaper Le Monde to draw a weekly political cartoon. He continued to do so until 2007 when cutbacks at the paper brought the association to an end.

As a mark of the great esteem in which he is held, a number of the world's leading cartoonists and filmmakers have produced artworks in homage to Searle and written pieces for the exhibition catalogue: Steve Bell, Roger Law, Mike Leigh, Uli Meyer, Arnold Roth, Martin Rowson, Gerald Scarfe, Posy Simmonds and Ralph Steadman.

Ronald Searle has been closely involved in the mounting of the exhibition, lending artwork and drawing materials and assisting with research through an in-depth interview.

On view until 4 July at the Cartoon Museum, 35 Little Russell Street, WC1. Telephone 020 7580 8155. [www.cartoonmuseum.org](http://www.cartoonmuseum.org)



## ARSHILE GORKY: A RETROSPECTIVE

Tate Modern is presenting the first major retrospective of Arshile Gorky in Europe for twenty years. The exhibition tells the life of this fascinating abstract expressionism artist, beginning with his days of study, to times of greater success during the Great Depression, and the final sad years of his life. With little formal education, it is all the more surprising that he became a pivotal artist in mid-20th century American art.

More than 150 paintings and works on paper reflect the artist's life and personality. His earlier paintings could be described as rough around the edges, spontaneous and very experimental. Many of the works in the early part of his career are thickly layered with paint.



Arshile Gorky: *Waterfall*, 1943 Tate © ADAGP, Paris and DACS, London 2010.

This is because of his unique and visionary way of approaching the canvas whereby he would not step away from a piece, but let his imagination and memories take over layer by layer. His use of crisp, bold, lines and colours combined with the drab, free flowing, abstract shapes could only be composed by an artist who lived the life of Gorky.

He was born in Vosdanig Adoian in Armenia, most likely in 1904, in a time of internal conflict. In the events leading up to the First World War, he had to escape on foot with his mother, who then later died of starvation – a horrible experience in anyone's mind. Gorky viewed this as a bold moment in time, yet with questions still left unanswered. In 1920, the artist arrived in New York as a refugee and started reliving his childhood memories through art, saying, *'I tell stories to myself while my paint ... My mother told me stories while I pressed my face into her long apron with my eyes closed. All of my life her stories*

*keep unravelling pictures in my memory.'* This is highlighted in a remarkable set of paintings, *The Artist and his Mother*, which act as memorials to Gorky's lost childhood and confrontations with exile.

He later received commissions from President Roosevelt's new deal plan, painting for airports and other public buildings. When he married in 1941, we witness the breakthrough of the artist and feel the liberation in of work. His works are suddenly watered down, and much more fluid in motion. The best example is *Waterfall*. Gorky decided that in one corner he used too much material and let the water run down the whole canvas creating a beautiful, interpretive image.

This period in his life did not last long though. The end of his life was filled with terror and difficulty. First, his studio burnt down and he lost a year's worth of works. A year later, he was diagnosed with cancer and had surgery that was ongoing for years. This made him angry and eventually led to his wife and children leaving him.

However, it speaks volumes for this interesting man that, even during the negative times in his life, he still persevered and continued to tell his stories through his art.

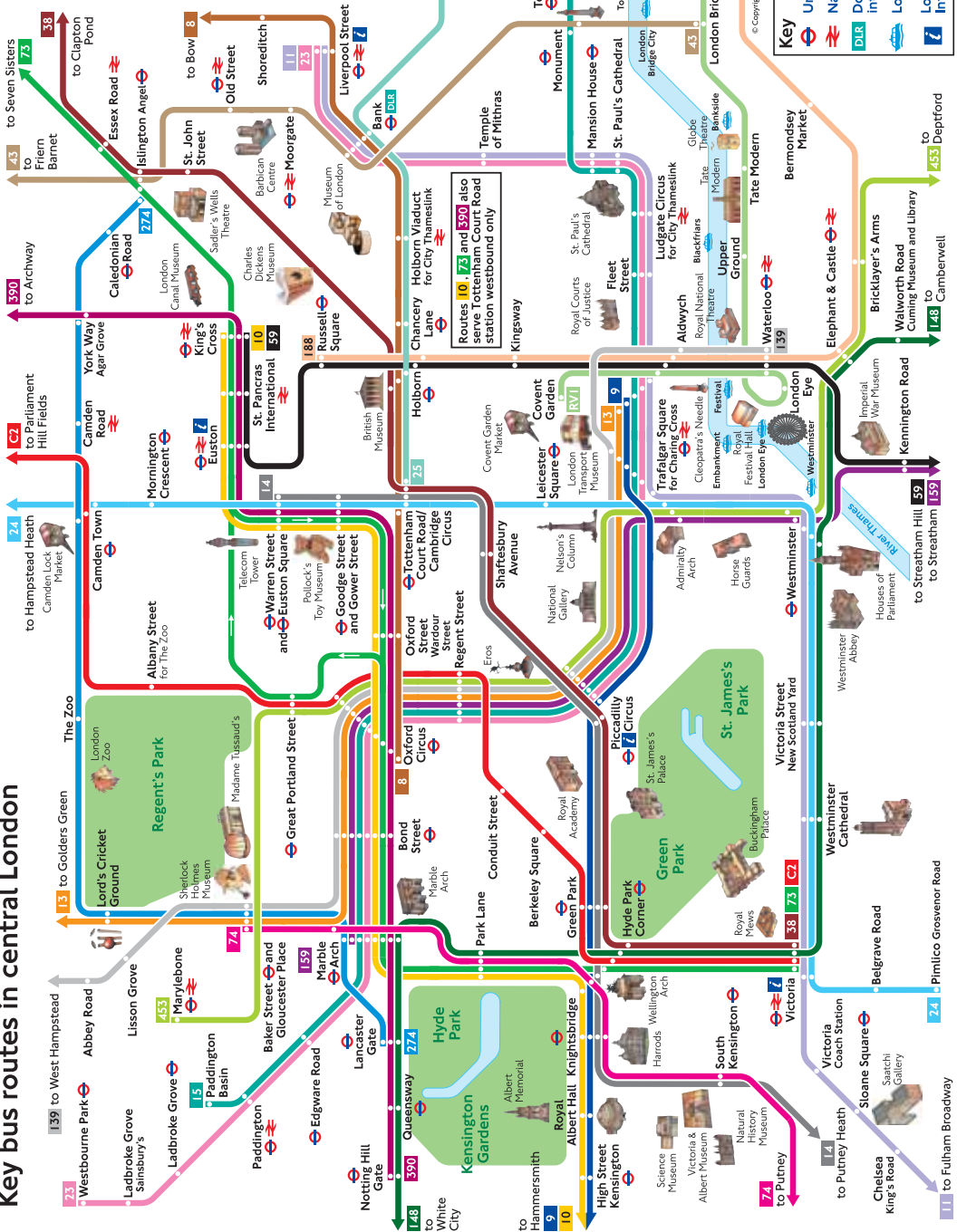
Dan Zimmer



Arshile Gorky: *The Artist and His Mother*, c1926-36. Whitney Museum of Art © ADAGP, Paris and DACS, London 2010.

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- Route 8
- Route 9
- Route 10
- Route 11
- Route 13
- Route 14
- Route 15
- Route 23
- Route 24
- Route 25
- Route 38
- Route 43
- Route 59
- Route 75
- Route 74
- Route 139
- Route 148
- Route 159
- Route 188
- Route 274
- Route 390
- Route 453
- Route C2
- Route RV1



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**Key**

- Underground interchange
- National Rail interchange
- Docklands Light Railway interchange
- London River Services pier
- London Travel Information Centre



*Show Girls and Summer Strallen as 'Meg Giry' in Love Never Dies.*

## LOVE NEVER DIES

In an attempt to regain the glory he lost with such shows as *Whistle Down the Wind*, *The Beautiful Game* and *The Woman in White* – and believing in the maxim, if at first you succeed, try again – Andrew Lloyd Webber returns to the source of his biggest hit, *The Phantom of the Opera*.

But someone should have told him that sequels rarely work and *Love Never Dies*, which was 20 years in the making, is no exception. A quartet of writers – Lloyd Webber, Ben Elton, Glenn Slater and Frederick Forsyth collectively prove that four heads are not better than one – especially when the one is Gaston LeRoux's, the creator of the enduring novel without which, etc.

What LeRoux created was the kind of fail-safe plot that claws into the imagination and refuses to let go. What Messrs Lloyd Webber and Co. have wrought, are six characters in search – not of an author, they've got enough of those – but a workable story-line that will

move, engage and convince an audience.

In the absence of any such thing, we're left with a tepid situation (it really can't be called a plot) in which, ten years after the events depicted in *Phantom*, soprano Christine Daae, her now impecunious hubbie Raoul and their ten-year-old son Gustav, travel from Paris to New York at the request of a certain Mr Y who makes them a financial offer they cannot refuse.

All Christine has to do is sing for him in a show he produces at Coney Island. What she doesn't realise until her arrival in New York is that Mr Y is none other than the erstwhile Phantom of the Paris Opera, and, because, umm, love never dies, he is still besotted with her.

Oh, there's a mini sub-plot of sorts involving ex-ballet mistress Madame Giry and her jealous dancer daughter Meg, neither of whom are a barrel of laughs. But then nothing in this musical is.

Gustav turns out to be the Phantom's son, though why and how Christine allowed him that brief moment of passion ten years earlier, is never explained. Nor are we given any reason why Raoul, who, if memory serves, had pots of money in *Phantom*, is now down on his uppers.

More damagingly, it is never explained why the Phantom of the original, a psychopathic killer who indulged in some pretty anti-social behaviour, like dumping chandeliers on unsuspecting paying customers in the stalls, should become almost as wealthy as Lord Lloyd Webber and have morphed into a harmless eccentric with a passion for theatrical gadgets. Was he lobotomised? We need to be told.

And why, in the show's preposterously operatic final scene (spoiler alert to follow) in which Christine is shot by the jealous Meg, does young Gustav seek solace in the arms of the Phantom, a stranger with a hideous facial scar he has only just learned is his real father? Wouldn't he have rushed to his dying mother's side to comfort her? Or seek out Raoul, who has done a runner on his family?

With so many questions to ask, and, frankly, with so little interest in the answers, all that's left to enjoy is the music.

Ah, the music. Well, in common with most of Lloyd Webber's shows, there are, to be sure, a couple of good tunes. And if they sound familiar, it's because they are. I thought I detected a hint of Noel Coward's *A Room With A View* in the Coney Island Waltz but in the main, the most blatant plagiarism is the composer stealing (or, to be more charitable, recycling) from himself.

The ubiquitous title song – and the best in the show – has a whiff of Adolph Deutsch's theme tune from Billy Wilder's *The Apartment* (the first four notes are identical), plus an essence of Puccini, without whose influence no ALW score would be complete.

The song, as everyone must know by now, was first heard in *The Beautiful Game*, which, though a financial failure, ran quite a long time. I know composers re-use material from shows that either closed in tryouts or within a week of opening. But to use as a title number a song from a fairly high-profile show that had a respectable run strikes me as unacceptable. And lazy.

Much of the rest of the score is characterised by lush, Lloyd Webber crescendi and the promise of soaring unforgettable melodies that never quite materialise.

Though the pervading musical ambience, with its duets, trios and quartets, rarely strays very far from operatic conventions, it also contains the obligatory nod in the direction of old-fashioned Broadway musical comedy (*Heaven by the Sea*). A real mish-mash of styles.

There's not much to be said for Glenn Slater's lyrics. Apart from the occasional infelicity, like rhyming 'bother' with 'father', the rhymes are generally clean and efficiently well-turned. Nothing, though, to give Stephen Sondheim a sleepless night. The cast, with the exception of Sierra Boggess as Christine, is no better than its material.

Ms Boggess's 'eleven o'clock' title number is the evening's only genuinely deserved show-stopper and she delivers it with spine-tingling conviction. There's a real presence on stage whenever she appears – which, alas, cannot be said of Ramin Karimloo's Phantom. His voice is fine, but where's the personality? The charisma? If ever a show relied on its leading man to go beyond the call of duty and conjure magic where none exists, this is it.

Liz Robertson and Summer Strallen, always assets in whatever musical they appear, are more or less lost in the



Ramin Karimloo as *'The Phantom'* and Sierra Boggess as *'Christine'*.

Photo Catherine Ashmore.

confusion of the first act (things improve marginally in the second) and one's heart goes out to them, as it does to the usually excellent Joseph Millson as Raoul. The dashing hero of *Phantom of the Opera* is here reduced to an alcoholic loser with as little flesh and blood on him as a transparent projection on a scrim. Call it the show's most thankless Raoul.

There are six kids playing Gustave. I'm not sure which one I saw, but I doubt he was the best of the bunch.

Though Jack O'Brien's direction is more assured in the show's less cluttered second half, he never manages to make us care about anything that's happening; and as for Jerry Mitchell's choreography, I can only ask 'What choreography?' Did I miss something?

Which leaves Bob Crowley's sets and costumes and Jon Driscoll's projection designs. They're by far the best things in an evening that thinks its an opera but actually, is just another poor musical.

I left the theatre humming the proverbial scenery – oh, and the first four notes of *The Apartment*.

Adelphi Theatre.

CLIVE HIRSCHHORN

## POLAR BEARS AT THE DONMAR

Mark Haddon leapt to prominence with his 2003 award-winning novel *The Curious Incident of the Dog in the Night-Time*, written from the perspective of a boy with Asperger's syndrome. For his playwrighting debut he tackles another mental health problem and the effect it has not only on the sufferer but also on her nearest and dearest.

Told in intentionally jumbled flashback, it seems, at first, that it's Richard Coyle's John (a gentle, loving philosophy lecturer) who's the one with psychiatric problems as he confronts his wife Kay's horrified brother Sandy with the news that she's lying dead in the cellar – and that he was the one who killed her. But as Haddon tracks the relationship from the couple's first meeting, delving into the siblings' childhood on the way, he exposes the psychological weaknesses of all his characters.

Despite the smart suit, well paid job and unseen trophy wife, the sadistic tendencies Paul Hilton's Sandy exhibited as a little boy still lurk just below the harshly practical surface of the grown man. And Kay's mother (a taut Celia Imrie) may, too, have exacerbated the bipolar predisposition her daughter inherited from her suicide father.

Nobody does anguish better than Jodhi May and she touchingly conveys the contrast between Kay's apparent creative highs and her paralysed depressive lows. But the wayward script tends to get sidelined, introducing a Jesus like character who turns out to be a former lover and straying into self-indulgent dissemination of information which does little to flesh out the characters.

Jamie Lloyd's well-acted 90-minute production benefits from Soutra Gilmour's shattered, distancing design, and certainly has its arresting moments, but ends up struggling with a not altogether convincing depiction of a damaged and damaging reality.

Louise Kingsley

**POSH**

Royal Court Theatre

Given the Royal Court's long-running anti-Establishment bias, you didn't have to be Nostradamus to predict that *Posh* would be a loaded play about class.

It's set in a private dining room of an Oxford gastropub where *The Riot Club*, comprising ten pukka male students in their early twenties, meet for a ritualistic dinner whose main course is a ten-bird roast, and where the bottles of wine outnumber the guests.

All harbour an inflated sense of entitlement, convinced they are responsible for putting the 'great' in Great Britain – past present and future, and resent the fact they are no longer in power.

Bright but foul-mouthed, conspicuously debauched (they each bring a sick bag with them as a hedge against excessive eating and drinking), and with a stereotypical Hooray-Henry approach to the world, practically everything they say reeks of a snobbish class-consciousness rather than class.

With ten characters in the mix, playwright Laura Wade, by necessity, has chosen only a handful on whom to

concentrate. And while each has his revelatory moments, a few, such as Tom Mison, as James, the Riot Club's president, David Dawson as their resident gay poet (deliciously named Hugo Fraser-Tyrwhitt), Henry Lloyd-Hughes as Dimitri, a Greek by name but an English toff by nature, and most memorably of all, Leo Bill as the group's repellently outspoken (and violent) member Alastair, make the most impact.

Indeed, the one element not in short supply is impact, and after the initial hour or so – the time Wade allows her characters to establish themselves, the play dramatically shifts gears. The meal starts uneventfully enough. There's some discussion about the wine on offer and it's discovered that the ten-bird roast comprises only nine birds (no guinea fowl could be found). Nor does the landlord (Daniel Ryan) endear himself by asking the lads to keep the volume of noise down as other paying customers have complained.

The evening is further compromised when a 'prozzer' (prostitute) called Charlie (Charlotte Lucas) who has been booked for the night refuses to indulge in the sex

act expected of her and is forced to leave when the landlord discovers her presence. The evening climaxes not in sex, despite a clumsy attempt on behalf of one of the boys to kiss the landlord's waitress daughter (Fiona Button) against her will, but when the aggressive Alastair floors the landlord with a vicious uppercut after they trash his dining room.

It's at this point that incredulity supercedes shock as all ten students, oblivious of their victim's life-threatening wounds, stand around bickering and apportioning blame rather than calling an ambulance.

Despite their all-for-one and one-for-all philosophy, self-preservation kicks in and the rest of the group decide that Alastair, who administered the blows, should take the blame.

Wade's coup d'grace and her ultimate thrust of the dagger into the heart of a political party she clearly despises, is a final scene in which an influential Tory MP (Simon Shepherd) reassures an unrepentant Alastair that the party needs more men like him, and that the influential old-boy network to which he belongs will help clear his name prior to recruiting him into Conservative politics.

If ever a play loaded the dice to make a point, this is it. The relish with which the playwright hammers home her message comes dangerously close to caricature and you will search in vain for a smidgen of decency among her ten offensive toffs, not one of whom appears to have a single redeeming feature.

Yet there is undeniable ingenuity in the way the play is constructed, in the characters's authentic speech patterns and in the author's ability to juggle so many characters without losing focus.

Laura Wade is certainly a talent to watch and it will be interesting to see how she handles a play with less easy targets and with a fairer, more balanced point of view.

Lyndsey Turner's skilful and fluent direction and Anthony Ward's settings contribute immeasurably to the success of an evening, which although flawed and manipulative, packs quite a wallop.

CLIVE HIRSCHHORN

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## PLAYS

**MRS WARREN'S PROFESSION**

Controversial in its time, George Bernard Shaw's play is now acknowledged as a true classic. Stars Felicity Kendal.  
COMEDY THEATRE  
*Panton Street, SW1 (0844 871 7622)*

**THE 39 STEPS**

Maria Aitken's tongue-in-cheek adaptation of John Buchan's whodunnit has four actors playing 150 parts and includes all the legendary scenes from Hitchcock's movie.  
CRITERION THEATRE  
*Piccadilly Circus, WC2 (0844 847 1778)*

**BEDROOM FARCE**

Alan Ayckbourn's ingenious comedy shines a brilliant spotlight onto the trials and tribulations of suburban marriage.  
DUKE OF YORK'S  
*St Martin's Lane, WC2 (0844 847 1722)*

**THE WOMAN IN BLACK**

An innocent outsider, a suspicious rural community, a gothic house and a misty marsh are the ingredients of this Victorian ghost story, now in its 21st year.  
FORTUNE THEATRE  
*Russell Street, WC2 (0870 060 6626)*

**Royal National Theatre** Plays in repertory

OLIVIER THEATRE

**LONDON ASSURANCE**

Dion Bouicault, Irish genius of London theatre in the age of Charles Dickens, wrote this brilliantly funny play in 1841.

**WOMEN BEWARE WOMEN**

Corruption will not go unpunished in Thomas Middleton's blackly funny, fast and ferocious tragedy, directed by Marianne Elliott.

LYTTELTON THEATRE

**THE WHITE GUARD**

Andrew Upton's vigorous new version of Mikhail Bulgakov's rarely performed masterpiece, set in Kiev during the Russian Civil War.

**THE HABIT OF ART**

Alan Bennett's new play looks at the unsettling desires of two difficult men, Benjamin Britten and W H Auden.

COTTESLOE THEATRE

**SPRING STORM**

European premiere of a gripping early play by Tennessee Williams.

**BEYOND THE HORIZON**

The powerful Pulitzer prize-winning drama that formulated Eugene O'Neill's vision of America.

**LOVE THE SINNER**

Drew Pautz's tense and provocative new play considers what we may be willing to sacrifice for what we believe to be right.

NATIONAL THEATRE

*South Bank, SE1 (020 7452 3000)***WAR HORSE**

The National Theatre's epic based on the celebrated novel by Children's Laureate, Michael Morpurgo. Actors work with magnificent life-size puppets on a gruelling journey at the time of the First World War.  
NEW LONDON THEATRE  
*Drury Lane, WC2 (0844 412 4654)*

**ENRON**

Based on one of the most infamous scandals in financial history, the play mixes classical tragedy with savage comedy in a narrative of greed and loss during the tumultuous 1990s.  
NOEL COWARD  
*St Martin's Lane, WC2 (0844 482 5140)*

**THE REAL THING**

Major revival of Tom Stoppard's multi-award-winning modern classic, starring Toby Stephens. Razor sharp drama that brilliantly examines the complex nature of love, art and reality.  
OLD VIC  
*The Cut, Waterloo, SE1 (0844 871 7609)*

**THE MOUSETRAP**

Agatha Christie's whodunnit is the longest running play of its kind in the history of the British theatre.  
ST MARTIN'S THEATRE  
*West Street, WC2 (0844 499 1515)*

**HOLDING THE MAN**

West End premiere of Tim Conigrave's funny yet moving play speaks across generations, sexual preferences and culture.  
TRAFALGAR STUDIOS  
*Whitehall, SW1 (0844 847 1722)*

## MUSICALS

**LOVE NEVER DIES**

Andrew Lloyd Webber's long awaited sequel to *The Phantom of the Opera*, the show is a rollercoaster ride of obsession and intrigue, in which music and memory can play cruel tricks.  
ADELPHI THEATRE  
*Strand, WC2 (0844 847 1722)*

**DIRTY DANCING**

Based on the '80s movie, this famous tale involves a daddy's girl and a dance instructor at a New York holiday resort during the long, hot summer of 1963.  
ALDWYCH THEATRE  
*Aldwych, WC2 (0844 847 2330)*

**WICKED THE MUSICAL**

Hit Broadway story of how a clever, misunderstood girl with emerald green skin and a girl who is beautiful and popular turn into the Wicked Witch of the West and Glinda the Good Witch in the Land of Oz.  
APOLLO VICTORIA THEATRE  
*Wilton Road, SW1 (0844 826 8000)*

**CHICAGO**

A dazzling mixture of sinuous bodies, tough broads, murder and fickle fame, the Ebb-Fosse musical goes from strength to strength.  
CAMBRIDGE THEATRE  
*Earlham Street, WC2 (0844 412 4652)*

**WE WILL ROCK YOU**

A unique collaboration between the legends of rock and Ben Elton, reflecting the scale and spectacle that marked Queen's live performances.  
DOMINION THEATRE  
*Tottenham Court Rd, W1 (0844 847 1775)*

**ALL THE FUN OF THE FAIR**

Inspired by his debut album, David Essex stars as fun fair owner, Levi Lee, recently widowed and father of a rebellious teenage son.  
GARRICK THEATRE  
*Charing Cross Road, WC2 (0844 847 1722)*

**HAIR**

The 2009 Tony award winning production. A celebration of life, love and freedom featuring great songs including *Let The Sun Shine In*, *I Got Life* and *Aquarius*.  
GIELGUD THEATRE  
*Shaftesbury Avenue, WC2 (0844 482 5141)*

**THE PHANTOM OF THE OPERA**

Long running epic romance by Andrew Lloyd Webber, set behind the scenes of a Paris opera house, where a deformed phantom stalks his prey.  
HER MAJESTY'S THEATRE  
*Haymarket, SW1 (0844 412 2707)*

**THRILLER – LIVE**

Spectacular, high octane show celebrating the career of the King of Pop, Michael Jackson.  
LYRIC THEATRE  
*Shaftesbury Avenue, W1 (0844 412 4661)*

**SISTER ACT**

Based on the hit movie, the new stage musical follows disco-diva Deloris Van Cartier as she goes into protective custody in a convent.  
LONDON PALLADIUM  
*Argyll Street, W1 (0844 412 2204)*

**THE LION KING**

Disney's phenomenally successful animated film is transformed into a spectacular stage musical, a superb evening of visual delight.  
LYCEUM THEATRE  
*Wellington Street, WC2 (0844 844 0005)*

**STOMP**

This British theatrical sensation has enthralled audiences across the world with its combination of theatre, dance, comedy and percussion.

**NEW AMBASSADORS**

*West Street, WC2 (0844 811 2334)*

**PRISCILLA QUEEN OF THE DESERT**

Based on the Oscar award winning film, a glamorous Sydney based performing trio takes their show to the Australian outback.

**PALACE THEATRE**

*Shaftesbury Avenue, W1 (0844 755 0016)*

**BLOOD BROTHERS**

Willy Russell's powerful musical about twins from Liverpool, separated at birth, whose paths cross in friendship and finally in bloodshed.

**PHOENIX THEATRE**

*Charing Cross Road, WC2 (0870 060 6629)*

**GREASE**

Inimitable slice of 50s Americana, bursting with denim, cheerleaders and well-oiled quiffs featuring Summer Nights, Hopelessly Devoted to You, You're The One That I Want and more.

**PICCADILLY THEATRE**

*Denman Street, W1 (0844 412 6600)*

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Inspired by the smash hit million selling compilation albums which featured some of the greatest hits of the rock 'n' roll era.

**PLAYHOUSE THEATRE**

*Northumberland Ave, WC2 (0844 847 1722)*

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Rags to riches tale of four blue collar kids working their way from the streets of Newark to the heights of stardom as Frankie Valli and The Four Seasons.

**PRINCE EDWARD THEATRE**

*Old Compton Street, W1 (0844 482 5151)*

**MAMMA MIA!**

Hit musical based on the songs of ABBA, set around the story of a mother and daughter, on the eve of the daughter's wedding.

**PRINCE OF WALES THEATRE**

*Old Compton Street, W1 (0844 482 5115)*

**LES MISERABLES**

A spectacularly staged version of Victor Hugo's epic novel about an escaped convict's search for redemption amidst the tumult of Revolutionary France.

**QUEENS THEATRE**

*Shaftesbury Avenue, WC2 (0844 482 5160)*

**LEGALLY BLONDE THE MUSICAL**

Based on the 2001 film which starred Reese Witherspoon as Elle Woods, the multi award-winning musical comes to London.

**SAVOY THEATRE**

*Strand, WC2 (0844 847 1722)*



*Skating legend and Dancing on Ice judge Robin Cousins is guest star as 'Teen Angel' in GREASE for a limited season until 19 June at London's Piccadilly Theatre.*

**OLIVER!**

Cameron Mackintosh's revival of Lionel Bart's musical masterpiece. The legendary songs include Consider Yourself, Food Glorious Food and I'd Do Anything.

**THEATRE ROYAL**

*Catherine Street, WC2 (0844 412 2955)*

**SWEET CHARITY**

Tamzin Outhwaite plays the title role in the West End transfer of Tony Award-winning musical, originally directed and choreographed by Bob Fosse from book by Neil Simon.

**THEATRE ROYAL**

*Haymarket, SW1 (0845 481 1870)*

**BILLY ELLIOT – THE MUSICAL**

The hit British film is transformed into a thrilling stage musical by its original director, Stephen Daldry, with music by Elton John.

**VICTORIA PALACE**

*Victoria Street, SW1 (0844 811 0055)*

**AVENUE Q**

An unholy comedic alliance of humans and puppets tells the story of life on the wrong side of the tracks in this Tony Award-winning musical by Robert Lopez and Jeff Marx.

**WYNDHAM'S THEATRE**

*Charing Cross Road, WC2 (0844 482 5120)*

**SWEET CHARITY**

Tamzin Outhwaite, who plays the title role of Charity Hope Valentine, leads the cast in the West End transfer of the Tony Award-winning musical, *Sweet Charity* this week. With book by Neil Simon, music by Cy Coleman and lyrics by Dorothy Fields, *Sweet Charity* is produced in the West End by Chocolate Factory Productions, David Ian Productions, the Theatre Royal Haymarket Productions and David Mirvish.

*Sweet Charity* follows the misadventures of love encountered by the gullible and guileless Charity Hope Valentine, a woman who always gives her heart and her dreams to the wrong man. Cy Coleman's score features favourite hits such as *Hey, Big Spender*; *If My Friends Could See Me Now* and *The Rhythm of Life*.

Tamzin Outhwaite's previous stage credits include Matthew Warchus' critically acclaimed production of *Boeing-Boeing* at the Comedy Theatre, *Breathing Corpses* and *Flesh Wound* for the Royal Court, *Oliver* at the London Palladium and *Baby on Board*, *Absent Friends* and *They're Playing Our Song*, all for Alan Ayckbourn at the Stephen Joseph Theatre, Scarborough.

Originally directed and choreographed by Bob Fosse, *Sweet Charity* premiered on Broadway at the Palace Theatre in 1966, where it ran for over 600 performances. The production won the Tony Award for Best Choreography in the same year. In 1967 the production opened in London at Prince of Wales Theatre, starring Juliet Prowse. The 1969 film version also directed and choreographed by Fosse, starred Shirley MacLaine and John McMartin. In 1986 the production was revived on Broadway winning four Tony Awards, and again in 2005 starring Christina Applegate.

*Sweet Charity* is based on the original screenplay for *Nights of Cabiria* by Federico Fellini, Tullio Pinelli and Ennio Flaiano.

Theatre Royal Haymarket Box Office: telephone 0845 481 1870.



## ANISH KAPOOR VISITOR ATTRACTION FOR OLYMPIC PARK

Award winning London-based artist Anish Kapoor has been given the commission of a lifetime to design the spectacular new public attraction in the Olympic Park. The stunning artwork, to be entitled 'The ArcelorMittal Orbit', will ensure the Park remains an unrivalled visitor destination following the 2012 Games, providing the key Olympic legacy Mayor of London Boris Johnson envisaged for the East End.

The breathtaking sculpture – thought to be the tallest in the UK – will consist of a continuous looping lattice of tubular steel. Standing at a gigantic 115m, it will be 22m taller than the Statue of Liberty in New York and offer unparalleled views of the entire 250 acres of the Olympic Park and London's skyline from a special viewing platform. Visitors will be able to take a trip up the statuesque structure in a huge lift and will have the option of walking down the spiralling staircase.

One of the world's most distinguished contemporary artists, Turner Prize winning Anish Kapoor studied in London, where he is now based. He is well known for his use of rich pigment and imposing, yet popular works, such

as the vast, fleshy and trumpet-like Marsyas, which filled the Tate's Turbine Hall as part of the Unilever Series, the giant reflecting, pod like sculpture Cloud Gate in Chicago's Millennium Park and his recent record breaking show at the Royal Academy, the most successful exhibition ever presented by a contemporary artist in London.

Anish Kapoor's proposal has been developed in collaboration with one of the world's leading structural designers, Cecil Balmond of Arup. Balmond, who trained and lives in London, is known for his innovative work on some of the greatest contemporary buildings in the world, such as the CCTV building in Beijing, as well as numerous Serpentine

Gallery pavilion commissions. The two began working together on the Marsyas project in 2002 and have become renowned for their ambitious, large-scale public art projects.

ArcelorMittal will fund up to £16 million of the £19.1 million project with the outstanding £3.1 million provided by the London Development Agency. The unveiling also marks ArcelorMittal's announcement to become a tier two sponsor of the Olympic and Paralympic Games, to support the infrastructure and success of 2012.

*'This stunning structure will become a new iconic London landmark towering 115 metres into the London skyline. Alongside the Olympic Stadium and Aquatics Centre, Anish Kapoor's brilliant design will be like honey to bees for the millions of tourists that visit London each year. Having been involved in this project from the outset, I'm now looking forward to seeing it go from a great idea into a brilliant reality.'* said Minister for the Olympics and London, Tessa Jowell.

Chairman of the London Organising Committee of the Olympic Games and Paralympic Games (LOCOG), Seb Coe added – *'Our ambitions for the Games are very clear and very simple. We want to leave leaving a lasting legacy: of more young people playing sport, of changing public attitudes towards disabilities through the Paralympic Games, of an extraordinarily transformed landscape in East London, in which this impressive sculpture will play a central role. The new sculpture will be an indelible memory, a declaration of legacy and a definable landmark that Londoners and people from around the world will enjoy visiting during the Games and long afterwards.'*

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REALISM

21 MAY - 21 JUNE

LUIGI BENEDICENTI  
NEIL DOUGLAS  
ROBERT NEFFSON  
JUAN BAUTISTA NIETO  
JOSEP & PERE SANTILARI  
ISABELLE DU TOIT  
LUCIANO VENTRONE  
NATHAN WALSH



Isabelle Du Toit  
"One" oil on canvas 91 x 122 cm

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