

The SCHOOL for SCANDAL

by RICHARD BRINSLEY SHERIDAN

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NT
ROYAL
NATIONAL
THEATRE

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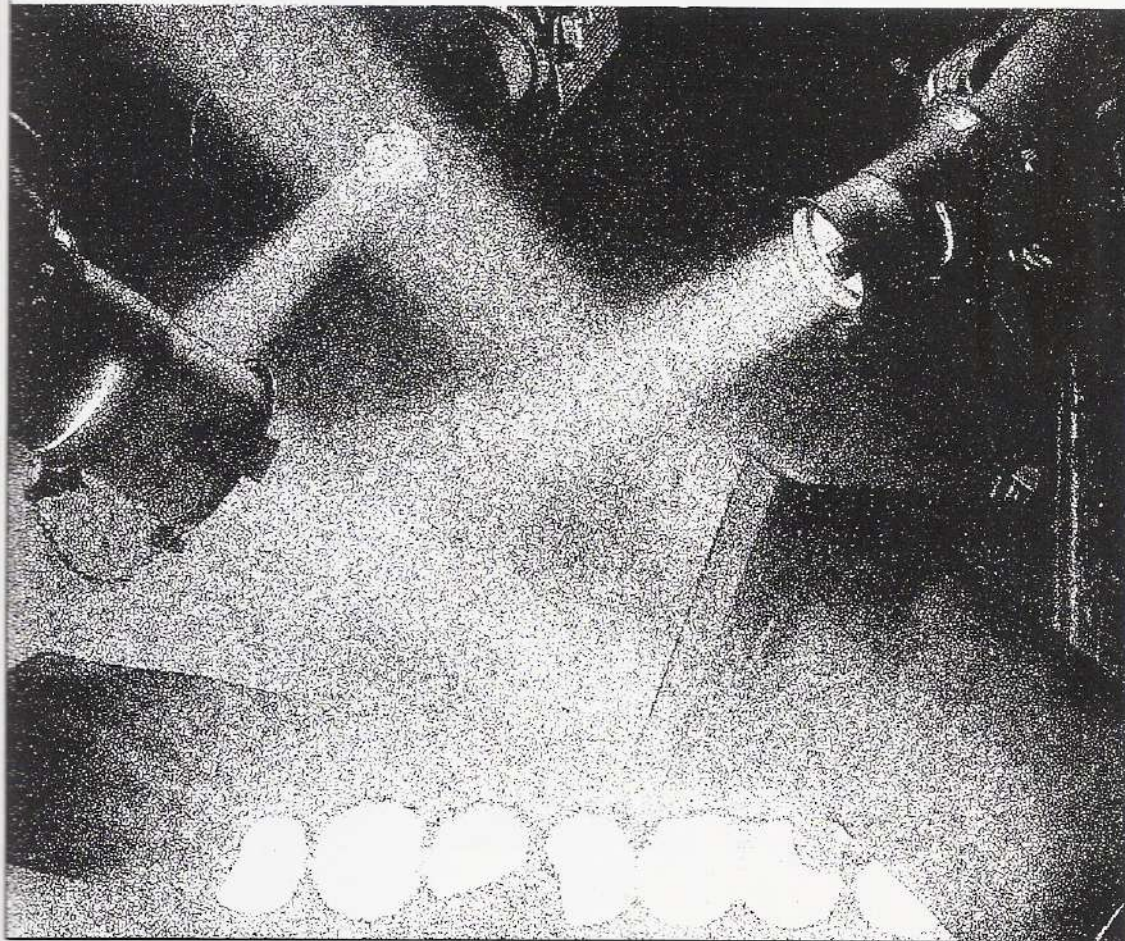
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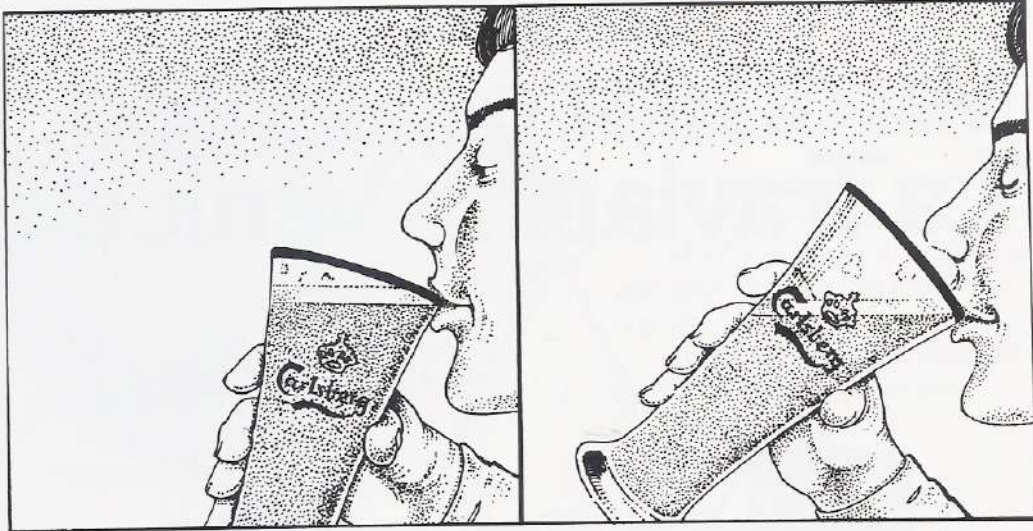
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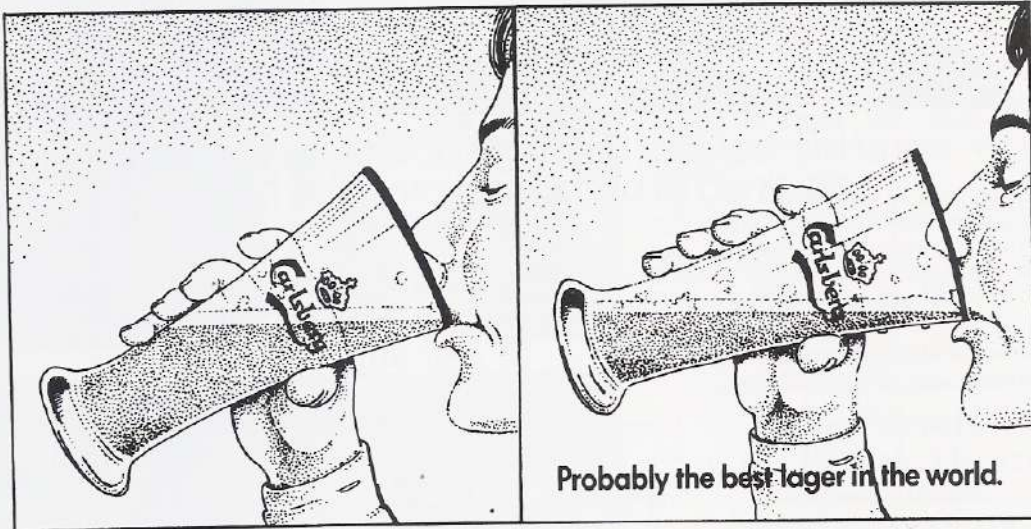
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For additional information, please write, with sae, to:

Gerald Bordell *The Administrator*

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Bentley & Co, the Bond Street Jewellers, have been in their present position in New Bond Street since 1934 when the business was established by John Sheldon, whose grandfather Ilya Schlounde was a jeweller in Vilna, Lithuania. Ilya's son Leon, however, moved to Moscow where he was involved in the pre-Revolution socialist movement and became a close friend of Lenin. His name was found in the diary of a political activist and he was arrested and imprisoned for several months. On his release he left for Paris where he studied chemistry at the Sorbonne with his friend Marie Curie. He became a metallurgist and went to Africa to advise on the extraction of gold. At the turn of the century Leon moved to England where he set up the London Refining and Metallurgical Works and was joined by his son Jean, who though still holding a Russian passport, anglicised his name to John Sheldon.

In 1932 Britain came off the Gold Standard and everyone was selling gold to be melted down. John Sheldon could not bear to see beautiful things destroyed and this is when he decided to set up a retail business. In his love of

beautiful things he saw the artistry of Guiliano's work in gold and enamels and built up one of the finest collections in the country. It is natural that he should have had a special interest in Russian works and indeed Bentley's are renowned today for their items of Fabergé.

On his death the business was passed on to his great nephew Mark Evans, who still runs the Company very much as a family concern. He has inherited his great uncle's love of all things beautiful and this is reflected in the jewellery currently held by Bentley's. In order to maintain this very high standard he buys privately antique jewellery, *objets d'art* and good second-hand jewels which Bentley's have always regarded as the antiques of the future. As in his great uncle's time the highest prices are still paid, no diamond is considered too small, and the payment is immediate and free of commission. The service is personal and friendly and there is no obligation to sell. Do call in and see them at 65 New Bond Street, London W1Y 9DF or, if you prefer an appointment, telephone Miss Walker on 01-629 0651.

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The Royal National Theatre is the flagship of British Theatre and each year presents over 1,200 performances to some 700,000 people. In addition, its activities include touring (throughout the UK and abroad), children's productions, education and community work, Platform performances, foyer music, exhibitions, the new and experimental work of the National's Studio and the presentation of international work. Productions often transfer to the West End.

The National is a record award winner too, having won a total of 144 major awards since it moved to the South Bank - more than any other company.

All this work costs money and the Royal National Theatre enthusiastically seeks partnerships with the private sector to help bridge the gap between income (from the box office, catering and government subsidy) and expenditure.

Realizing that it can no longer rely purely on philanthropic gifts, the National is committed to building and maintaining strong, mutually beneficial relationships with its sponsors. Effective sponsorship means more than simply securing public goodwill. Royal National Theatre sponsorships can provide real commercial benefits for sponsoring companies.

Sponsorship Opportunities at the National include:

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Platforms, Foyer Music, Festivals, Exhibitions
Education and Community Projects

In 1989 the Royal National Theatre's Development Office was joint winner of the ABSA/BP Arts Award, given for particular imagination and skill in raising and making use of sponsorship to develop and maintain the quality of the theatre's activities.

The Royal National Theatre would like to record its thanks to The Rayne Foundation for its continued generous support, and also to the John S Cohen Foundation which has supported a variety of projects over the past five years; also to Methuen, Faber & Faber, Penguin, Oberon Books and Nick Hern Books for their donations to the Play Texts Library.

For further information please contact Lucy Stout, Head of Development. Telephone 01-928 8338.

The Royal National Theatre is particularly grateful to the following major sponsors:

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NT Corporate Contributors

The Royal National Theatre's new CORPORATE CONTRIBUTORS' SCHEME has been specifically designed for companies and individuals wishing to participate in a wide range of the National's activities.

Funds generated by the Scheme will be used to support the Royal National Theatre Studio and to develop and maintain an active educational programme, both in London and in the regions.

The Studio is based at the Old Vic Annexe, leased rent free to the National by Ed Mirvish.

The CORPORATE CONTRIBUTORS' SCHEME offers annual membership at four levels –

PLATINUM CONTRIBUTOR	– £10,000 + VAT
GOLD CONTRIBUTOR	– £ 7,000 + VAT
SILVER CONTRIBUTOR	– £ 4,000 + VAT
BRONZE CONTRIBUTOR	– £ 2,000 + VAT

The Royal National Theatre Board wishes to record its gratitude to the following individuals and organisations who have generously supported this scheme, also to those who contributed to the Patronage Scheme which was in operation until the end of 1988.

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NT ROYAL NATIONAL THEATRE

The chief aims of the Royal National Theatre are to present a diverse repertoire, embracing classic, new and neglected plays from the whole of world drama; to present these plays to the very highest standards; to give audiences a choice of at least six different productions at any one time.

Productions are sent on tour, both in this country and abroad, and pricing is geared to make the National accessible to everyone, regardless of income.

Since 1976, the year in which the building opened, the company have won a record number of nearly 140 top drama awards.

The National also has a Studio, sponsored by Sainsbury's, supported by the Royal National Theatre Foundation, and based at the Old Vic Annexe (leased rent-free from Ed Mirvish). The Studio is an experimental workshop for the National company and encourages new writing.

Apart from its main productions, the National offers all kinds of other events and services: short early-evening Platform performances; work for children and education work; exhibitions; live foyer music; bookshops; a restaurant; many

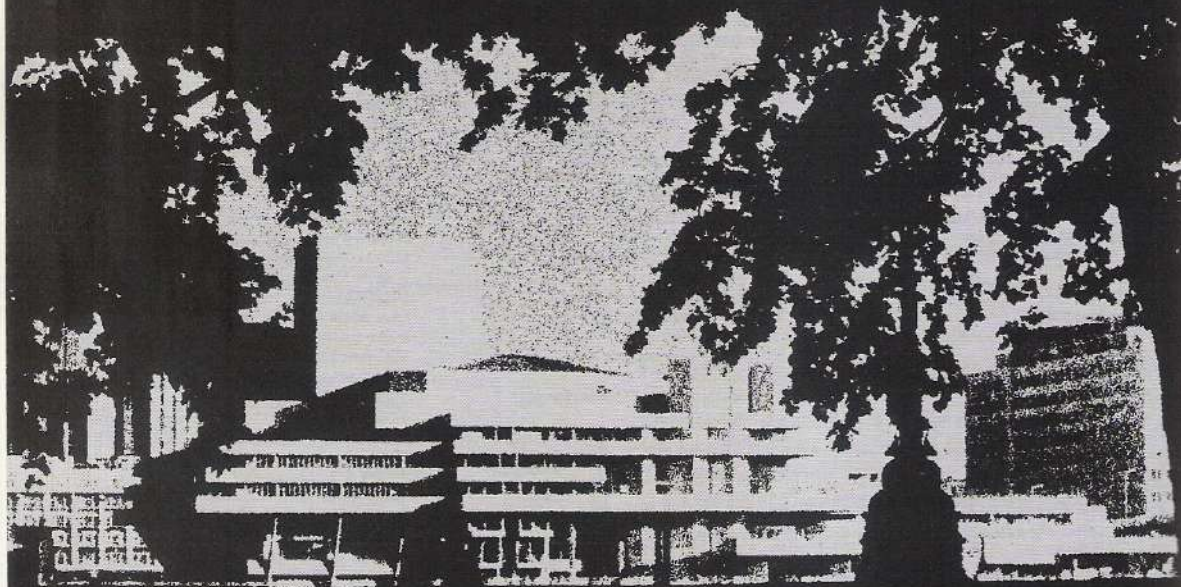
bars and buffets; an easy car park. The building is open to the public all day, six days a week, fifty-two weeks a year.

Within the Royal National Theatre are three separate theatres. The largest, the Olivier, has an open stage. It is named in honour of the late Lord Olivier, the National's director from the company's inception in 1963 until 1973, before its move from the Old Vic to the South Bank. The Lyttelton – named after the late Oliver Lyttelton (Lord Chandos) first chairman of the NT Board – has an adjustable proscenium stage. The smallest, the Cottesloe, is a simple and adaptable rectangular room. Lord Cottesloe was first chairman of the South Bank Board, responsible to the government for building the National.

The three theatres contain, in all, nearly 2,500 seats.

Sir Peter Hall was Director of the National from 1973 to 1988. Richard Eyre, with David Aukin as Executive Director, succeeded Sir Peter on 1 September 1988.

The Royal National Theatre receives financial assistance from the Arts Council of Great Britain, though more than half of its income is self generated, coming from the box office and other sales, sponsorship, and patronage.



The Royal National Theatre was officially opened by The Queen, its patron, on 25 October 1976, and in 1988 was granted the title Royal. It is unique in having been built under a special Act of Parliament.

The Chairman of the Board is Lady Soames.

The building was designed by Sir Denys Lasdun.

The site on which the building stands and a proportion of the capital cost were provided by the Greater London Council.



In the auditorium, please, no smoking, refreshments, photography, or tape recording, and please do not place coats etc under your seat as it interferes with the ventilation system (there is a free cloakroom in the foyer).

We would like to remind you that the sound of coughing, rustling paper, and the bleep of digital watches may

distract the actors and your fellow audience-members.



THE SCHOOL FOR SCANDAL

by **Richard Brinsley Sheridan**

In order of speaking

"Yesterday morning Mrs Sheridan was delivered of a son. The mother and child are likely to do well. In the evening of the same day, Mr Sheridan's muse was delivered of a bantling which is likely to live forever." *Contemporary newspaper account*

Opening: **The Olivier Theatre** 24 April 1990

Length: about 2 hours and 30 minutes, including 20 minute interval.

Programme designed by **Michael Mayhew** and **Rose Towler**

Poster and programme cover designed by **Dewynters**

Lady Sneerwell	Jane Asher
Snake	Alan David
Maid to Lady Sneerwell	Tacye Nichols
Joseph Surface	Jeremy Northam
Maria	Sally Cookson
Mrs Candour	Prunella Scales
Crabtree	John Normington
Sir Benjamin Backbite	Guy Henry
Sir Peter Teazle	John Neville
Rowley	Alfred Lynch
Lady Teazle	Diana Hardcastle
Sir Oliver Surface	Denis Quilley
Servant to Sir Oliver	Tom Hollander
Moses	Oscar Quitak
Trip	Tom Hollander
Charles Surface	Richard Bonneville
Careless	Stephen Gray
Sir Toby Bumper	Anthony Renshaw
Officer	Douglas McFerran
Maid to Lady Teazle	Celestine Randall
William, <i>Servant to Joseph</i>	Douglas McFerran
Dancing Master	Anthony Renshaw
Servants:	Wilfred Grove, John Holbeck, Raymond Platt, Pooky Quesnel, Derek Smee
Musicians	Roderick Skeaping (<i>violin</i>) Peter Salem (<i>violin</i>)
Director	Peter Wood
Settings	John Gunter
Costumes	Luciana Arrighi
Lighting	Robert Bryan
Music	Dominic Muldowney
Dance	Peter Walker
Staff Director Alan Brown	Production Manager Andrew Peat
Stage Manager Courtney Bryant	Deputy Stage Manager Lesley Walmsley
Assistant Stage Managers Brewveen Rowland, James Sinclair	Sound David E Smith
Assistant to the Lighting Designer Paul Jozefowski	Design Assistant Annie Gosney
Costume Supervisor Christine Rowland assisted by Alistair McArthur	Production Photographer Zoë Dominic

Portrait by J. Hoppner



A BUSTLING LIFE

1751 *October 30:* **Richard Brinsley Sheridan** born at 12 Dorset Street, Dublin, son of Frances Sheridan, novelist and playwright, and of Thomas Sheridan, grammarian, lecturer in oratory and actor-manager of Smock Alley Theatre, Dublin, where leading players include Garrick, Samuel Foote and Peg Woffington.

1762 Sheridan sent to Harrow. His mother writes: "Since Dick may probably fall into a bustling life, we have a mind to accustom him to shift for himself."

1771 His first publication, a translation from the Greek of *The Love Epistles of Aristaenetus*. The family (Frances had died earlier) move to Bath. Sheridan writes of "A Mr Linley, a music master, who has a daughter that sings like an angel."

Elizabeth Linley, aged seventeen, is being relentlessly pursued by the married Thomas Mathews. Sheridan agrees to accompany her to France to escape Mathews' attentions.

While they are in France, Mathews "posts" Sheridan in the Bath Chronicle, calling him a liar and a scoundrel for besmirching his and Miss Linley's reputations.

Sheridan and Mathews eventually fight two duels - the first in the Castle Tavern on the corner of Bedford Street and Henrietta Street, Covent Garden, the second outside Bath. Mathews agrees to publish an apology. **Sheridan is sent to Waltham Abbey to study law.**

1773 *16 April:* Sheridan and Elizabeth Linley are married, against his father's wishes.

1775 Their son, Thomas, is born. Sheridan's first play, *The Rivals*, is staged at Covent Garden and after initial withdrawal, cuts and re-writes, is a great success. Writes *St Patrick's Day* (in forty-eight hours) and then the comic opera, *The Duenna*, with music by his father-in-law.

1776 Buys, with Mr Linley and Dr Ford, Garrick's half-share in the Drury Lane Theatre, and becomes, aged 24, its manager.

"The surest way not to fail is to determine to succeed."

1777 *The School for Scandal* is scheduled to open on 8 May. (One of his sisters later recalls: "Before he put pen to paper, the fable, as perfectly conceived and matured in his mind, was communicated to his friends; and the expression he made use of described at once the completeness and unity of his play - 'The comedy is finished; I have nothing now to do but write it.'")

W.T. Parkes: "Mr Sheridan, whilst writing *The School for Scandal*, resided in Great Queen Street, Lincoln's Inn Fields, and it being intended to be brought out with great expedition, the under-prompter during the whole of that day was vibrating from the theatre to his house, and back again, like a pendulum; and, as Mahomet with the Alcoran, received it only a sheet at a time, to enable the copyist to get on with the parts destined to the actors to study from."

Sheridan writes at the end of the manuscript: "- *finis* - *Thank God!*", to which the prompter adds: "Amen! W. Hopkins"

The script is originally refused a performing licence because of references believed to be aimed at Benjamin Hopkins, currently battling with John Wilkes for the office of City Chamberlain. The objections are removed when Sheridan is able to see the Licensor in person.

Christian Deelman: "The cast included every star comedian the company could muster; the group had worked together for many years; and the polished ensemble playing was Garrick's legacy to the new manager of Drury Lane."

Frederic Reynolds: "Passing that evening through the Pit passage, heard such a tremendous noise over my head, that, fearing the Theatre was proceeding to fall about it, I ran for my life, but found the next morning that the noise did not arise from the falling of the house, but the falling of the screen, in the fourth act; so violent and tumultuous were the applause and laughter."

Charles Lamb: "Amidst the mortifying circumstances attendant upon growing old, it is something to have seen *The School for Scandal* in its glory."

Thomas Sheridan: "Talk of the merit of Dick's comedy - there's nothing in it! He had but

At the Theatre Royal in Drury Lane,
 This present THURSDAY, the 8th of May, 1777,
 Will be presented a NEW COMEDY call'd THE
School for Scandal.

The PRINCIPAL CHARACTERS by
 Mr. KING,
 Mr. YATES,
 Mr. DODD,
 Mr. PALMER,
 Mr. PARSONS,
 Mr. BADDELEY, Mr. AICKIN,
 Mr. PACKER, Mr. FARREN,
 Mr. LAMASH, Mr. GAUDRY,
 Mr. R. PALMER, Mr. NORRIS, Mr. CHAPLIN,
 And Mr. SMITH.
 Miss POPE,
 Miss P. HOPKINS,
 Miss SHERRY,
 And Mrs. ABINGTON.
 The Prologue to be spoken by Mr. KING,
 And the Epilogue by Mrs. ABINGTON.
 With NEW SCENES and DRESSES.

Mander & Mitchelson Theatre Collection

to dip the pencil in his own heart, and he'd find there the characters of both Joseph and Charles Surface."

Sheridan acquires the second half of the Drury Lane Theatre shares.

1779 Fanny Burney: "By all I could observe in the course of the evening, and we stayed very late, the Sheridans are extremely happy in each other; he evidently adores her, and she as evidently idolizes him. The world has by no means done him justice." (A reference to reports of his womanizing.)

Garrick dies and Sheridan is chief mourner at his funeral at Westminster Abbey.



Writes *The Critic*, after Hopkins and others lock him in a room with writing materials, food and drink "till the play is finished".

1780 As a protégé of Charles Fox, Sheridan successfully contests the seat of Stafford for the Whigs.

"After I had been in St Stephen's Chapel for a few days I found that four fifths of the house were composed of country squires and great fools; my first effort, therefore, was by a lively sally, or an ironical remark to make them laugh; that laugh effaced the recollection of what had been urged in opposition to my view of the subject from their stupid pates and then I whipped in an argument, and had all the way clear before me."

1782 The Whigs now in office, Sheridan is an Under-Secretary, and later, in a coalition government, Secretary to the Treasury.

1787 Speaks for nearly six hours in Parliament, and later again in Westminster Hall, against Warren Hastings (President of the East India Company and later Governor General of India), which leads to Hastings' impeachment for embezzlement. (He is finally acquitted in 1795.)

1788 Lord Minto: "S. is a great gallant and intriguer among the ladies...He appears to me a strange choice, having a red face, and as ill a look as I ever saw."



Below left: Hester Ogle, Sheridan's second wife
Below: "The Falling of the Screen" and Drury Lane Theatre on fire



Sheridan's affair with Lady Duncannon causes her husband to start proceedings against him, though these are later dropped.

1792 Birth of daughter, Mary (Sheridan is not the father). Elizabeth dies of consumption, and Mary soon after. **Michael Kelly:** "I never beheld more poignant grief. I have seen him, night after night, cry like a child."

1794 New Drury Lane Theatre opens, the old one having been demolished.

1795 Sheridan marries Hester Ogle, the daughter of the Dean of Winchester.

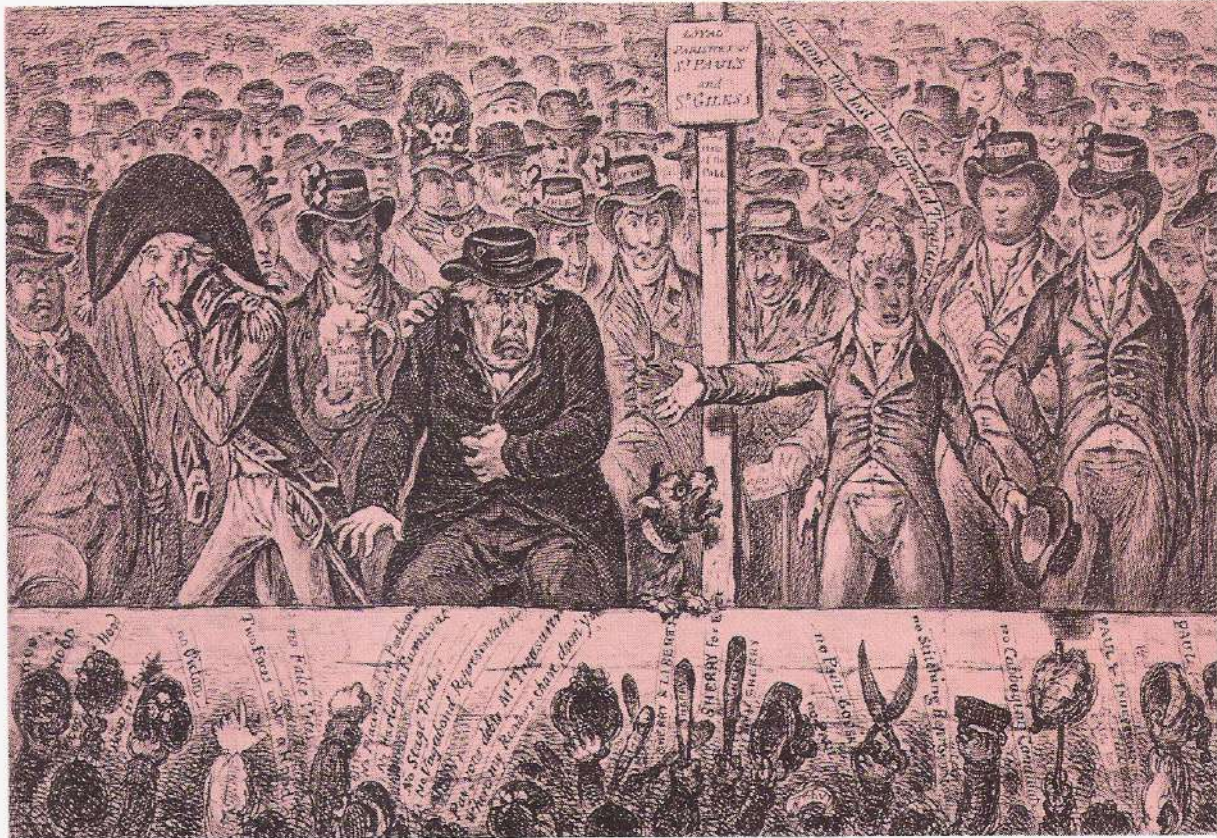
1796 Their son, Charles, born. Sheridan constantly under siege from creditors and bankers.

1799 Writes *Pizarro* for Drury Lane - a popular success. **Lady Elizabeth Foster:** "The huge audience huzzaed at every speech or allusion to which a loyal or patriotic colour might be given." **Charles Fox:** "The worst thing possible."

1806 Sheridan made Navy Treasurer.

Byron: "He got drunk very thoroughly and very soon. It occasionally fell to my lot to convoy him home - no sinecure, for he was so tipsy that I

Below: Gillray's caricature of Sheridan (left of centre) in his decline



was obliged to put on his cock'd hat for him: to be sure it tumbled off again, and I was not myself so sober as to be able to pick it up again."

1809 Thomas Moore: "On the night of 24 February, when the House of Commons was occupied with Mr Ponsonby's motion on the Conduct of the War in Spain, Mr Sheridan was in attendance, with the intention, no doubt, of speaking, the House was suddenly illuminated by a blaze of light; and, the Debate being interrupted, it was ascertained that the Theatre of Drury Lane was on fire. A motion was made to adjourn; but Mr Sheridan said, with much calmness, that 'whatsoever might be the extent of the private calamity, he hoped it would not interfere with the public business of the country'. He then left the House; and proceeding to Drury Lane, witnessed, with a fortitude which strongly interested all who observed him, the entire destruction of his property. It is said that, as he sat at the Piazza Coffeehouse during the fire, taking some refreshment, a friend of his having remarked on the philosophical calmness with which he bore his misfortune, Sheridan answered, 'A man may surely be allowed to take a glass of wine by his own fireside'."

1812 Contests Stafford seat and loses. He is arrested for debt.

Almost his last speech to Parliament says:

"If they were to be the last words I should ever utter in this House, I should say 'Be just to Ireland, as you value your honour. Be just to Ireland, as you value your own peace'."

1816 7 July: Sheridan dies in penury, and is buried in Poets' Corner, Westminster Abbey.

Farington: "Not a long time before his death he was taken to a sponging house for a debt, and while there he received between 4 and £500 to relieve him, but at this period a man who had been a tenant to him in Surrey, called upon him and stated that he was in the utmost distress, everything he possessed being seized for a debt. Sheridan asked him what sum would relieve him. The man replied that £300 would restore him to his former state. Sheridan gave him the money."

Byron:

"The flash of wit - the bright intelligence,
The beam of song, the blaze of eloquence...
Ye Bards! to whom the drama's muse is dear,
He was your master - emulate him here!
Ye men of wit and social eloquence,
He was your brother - bear his ashes hence."

THE AGE OF FINANCE

So there is Charles Surface, "an extravagant young fellow who wants money to borrow" from the supposed Mr Premium "a prudent old fellow, who has got money to lend". Two centuries later, and the profile of your local neighbourhood building society's mortgage-holders and depositors is not so very different in terms of age. Every time interest rates go up a point, the under 35s lose a total of over £400m - and the over 65s gain over £500m.

The eighteenth century was the age of finance. Economic expansion, trade and wealth, public and private debt: between them, they created the seed-bed from which so many of the financial instruments and institutions we know today sprouted rapidly. The Bank of England was founded just a few years before the century began. A sign that read "The Stock Exchange" appeared at the entrance to New Jonathan's Coffee House just four years before Sheridan wrote *The School for Scandal*.

The play is a testament to Sheridan's familiarity with the circumstances of personal debt. It is larded with the terminology of finance. Annuities did not have today's specialised meaning: they merely described loans on which an annual interest charge was payable. Bills were written freely and the discounting of bills was a thriving part of the infant financial services industry. Trip's command of financial techniques (and, in particular, ways of raising money on the security of his master's apparel) would serve him well in today's futures markets.

But there were critical differences in financial life in the eighteenth century. Today's Charles Surface would probably be in hock to the banks; if he had not been able to raise a mortgage, he is certainly the kind of fellow to be behind with repayments on the loan for his Porsche. By the 1770s, there were already plenty of banks from which, in theory at least, Charles could have borrowed money: in the middle of the eighteenth century, there were already more than twenty in London, and by the end of the century, that number had risen to about seventy. But rates of interest on loans were restricted by the usury laws, which were supposed to prevent anyone (except the government) paying over 5 per cent. Delightful as that may sound to today's mortgage-payers, it had a predictable effect on the supply of loans. When the yield on "government consols" (consolidated annuities) rose above 5 per cent, it was hard for anyone else to raise money. In the 1770s, the yield was around 4 per cent; but for poor risks like Charles, the chances of borrowing at 5 per cent must always have been pretty slim.

Parliament's efforts to restrict interest rates were not supposed to be discovered until shortly before *The School for Scandal* had been passed limiting the interest rate to only half of one per cent. This last interfered somewhat with Charles, it is clear, is ready to raise his rate times 5 per cent; and "My dear Sir, I am very sound convincing if he asks."

It is the lifestyle of London debt. The ruinous passion for financial extravagance, for "the ruinous passion of a wealthy society", as one economist has estimated, "required at least a touch beyond the estimates, "required at least a touch beyond the estimates, (To translate this into modern terms, it required between 40 and 50.) This was the textile worker's wage of £40

To support the more modest lifestyle, it had been calculated, required a turn required an estate of a certain size. With land still so valuable, it was mainly acquired by inheritance. In living - that is, borrowing

The social life so much enjoyed by the great deal of conspicuous consumers of the eighteenth century. There were perhaps 100,000 people between £5,000 and £50,000 a year. A number of great landowners were a splendid affair: the 17th century masked ball, while the 18th century through £2,000 in a single year. Add the gambling, the gambling, regretfully, and from which the 18th century in future, and the road to debt. The rich that dug themselves out of the over-spenders admit with the inevitable consequences.

Sarah Hogg is Economics



E OF FINANCE

by Sarah Hogg

Parliament's efforts to restrict usury extended to bills (which were not supposed to be discounted by more than 5 per cent); and shortly before *The School for Scandal* was written, an extra law had been passed limiting the interest rate that could be charged a minor to only half of one per cent. The dialogue of the play does suggest this last interfered somewhat with the money-lending trade. But Charles, it is clear, is ready to pay Mr Moses's friend up to 10 times 5 per cent; and "Mr Premium" is told firmly he will not sound convincing if he asks a mere 8 to 10 per cent.

It is the lifestyle of London society that is Charles's best excuse for debt. The ruinous passion for gambling was only a last straw of financial extravagance, for so many who found "the pleasures of wealthy society", as one economic historian has austere described them, just a touch beyond them. To afford these, this historian estimates, "required at least an income of £5,000 per year in the late eighteenth century...and twice that sum to be on the safe side". (To translate this into modern money, it is necessary to multiply by between 40 and 50.) This compares pretty starkly with a skilled textile worker's wage of £40 - £50 a year.

To support the more modest "character of a gentleman", it has also been calculated, required an income of £1,000 a year - which in turn required an estate of about 1,000 acres to yield the necessary revenue. With land still so pre-eminently the source of wealth, and mainly acquired by inheritance, Charles Surface was hardly unusual in living - that is, borrowing - on his expectations.

The social life so much enjoyed by Lady Teazle involved a great deal of conspicuous consumption by a relatively small number of people. There were perhaps only 400 families with incomes between £5,000 and £50,000 at the time, with only a small number of great landowners above this mark. Their London season was a splendid affair: the Duke of Devonshire spent £1,000 on a masked ball, while the Duke of Kingston had managed to get through £2,000 in a single fortnight back in the middle of the century. Add the gambling which Lady Teazle says good-bye to so regretfully, and from which Charles only half promises to hold back in future, and the road to debt is all too clear. Then as now, it was the rich that dug themselves deepest into debt; but few of today's over-spenders admit with Charles's admirable good nature to its inevitable consequences.

Sarah Hogg is Economics Editor of *The Daily Telegraph*





Richard Bonneville,
Denis Quilley

John Neville,
Diana Hardcastle

Jane Asher,
Prunella Scales

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Photographs by
Zoë Dominic



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Jane Asher,
Prunella Scales



Jeremy Northam,
Sally Cookson

Guy Henry,
John Normington



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John Normington



PURVEYING GOS



"There is no greater need in society than that of gossip. It is the principal means of passing the time which is one of the first necessities of life." With this quote from Giacomo Leopardi, the American columnist Liz Smith launched her first gossip column in the *New York Daily News* some fourteen years ago. This year it was she who first broke the story of the divorce of Donald and Ivana Trump, thus catapulting herself from mere household name to superstardom. Judging from the insatiable way the rest of the New York Press picked up the story, which knocked the release of Nelson Mandela off the front pages, she also proved Leopardi to be prophetic.

The business of reporting gossip is almost as old as the art of gossip itself. Satirical writers like Addison and Steele in the early eighteenth century saw the virtue of it, founding first *Tatler* and then *The Spectator* in quick succession. Their aim was political reform but their methods were as much to do with addressing manners, the Court and coffee house talk as with weightier matters of State. *Tatler* was intended to observe upon the manners of "the pleasurable as well as the busie part of mankind" and was named in honour of the fair sex's favourite pastime.

In France in the nineteenth century gossip was elevated to dangerous new heights by the Goncourt brothers. Their journals which ended in 1896 were considered to be so explosive, so outré and so libellous that they were only first published in 1956, and then in Monaco to protect the content from draconian French libel laws.

Back in this country it was diarists rather than newspapers who were continuing the tradition too. Gossip columns in newspapers were extraordinarily formal and so limited that King Edward VIII's relationship with Mrs Simpson was not commented upon until after her divorce, although it was widely noted in the American press. Now, in an age when royal pregnancies are announced before conception and when speculative items about royal behaviour have made at least one hapless young woman wealthy, this silence is almost unthinkable.

However, in the late twenties Tom Driberg was recruited by Lord Beaverbrook, initially as a reporter on the Talk of London column in *The Daily Express*, edited then by Col. Percy Sewell. At that time Lord Castlerosse, Lady Eleanor Smith and Lord Donegall all had social columns in national newspapers but these only consisted of gentle, flattering reports of balls where magnificent hostesses entertained for their charming daughters and where happy couples looked only ever radiant. Driberg took a different line. When he wasn't reporting news from Moscow or the Yarrow hunger marches

he chronicled the gossip and his friendship with Evelyn V

On the death of Percy Sewell William Hickey. In his fort *Indiscretions* (Chatto & Wind that Driberg published in N Hickey: "It is most emphatic be interesting day-by-day and women who happen to work. Men and women writers, financiers, stage paries, fighters...Mayfair may half so boring as the rest of about the eccentricities of word, Driberg covered the Welsh miners as well as th he was sacked by Beaverbrook following fourteen years t William Hickeys, thereby p is not half so easy as it shou

With the departure of Dr slipped back into their fo reporting. This school just Kenward of Jennifer's Dia brides are always radiant, flattering formula has been with a murder conviction c as lovely as his fourth wif answer any inconvenient qu

These aside, over the last t much bolder. Londoners D successful formula of mixing minded items under a ser included Bruce Lockhart, N most significant change hap of *Private Eye*. This was m (who became a contribut reporting, satire and gossip Establishment and columnis found a platform for their the magazine became love read and vilified, sued and of gossip and yet again pro is only one thing worse th being talked about.

PEYING GOSSIP

by Emma Soames

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he chronicled the gossip and parties of the Vile Bodies set through his friendship with Evelyn Waugh and Nancy Mitford.

On the death of Percy Sewell, Beaverbrook made Driberg the first William Hickey. In his forthcoming book, *Tom Driberg, His Life and Indiscretions* (Chatto & Windus), Francis Wheen reports the manifesto that Driberg published in May 1933 when he first became William Hickey: "It is most emphatically not a social gossip column. It is to be interesting day-by-day anecdotal character studies about men and women who happen to be in the news. Men and women who work. Men and women who matter. Artists, statesmen, airmen, writers, financiers, stage people sometimes, dictators, revolutionaries, fighters...Mayfair may find this news deeply boring but not half so boring as the rest of the world finds Mayfair. Social chatter about the eccentricities of gilded halfwits is dead." True to his word, Driberg covered the Spanish Civil War and unemployed Welsh miners as well as the antics of a sophisticated London until he was sacked by Beaverbrook. He proved hard to replace. In the following fourteen years there were no fewer than twenty-three William Hickeys, thereby proving that the skill of purveying gossip is not half so easy as it should look.

With the departure of Driberg most newspaper gossip columns slipped back into their former mode of limp but ever-flattering reporting. This school just survives today in the person of Betty Kenward of Jennifer's Diary where girls still look charming and brides are always radiant. In the pages of *Hello!* magazine the flattering formula has been rehashed. Here a thrice married man with a murder conviction can rest assured that his home will look as lovely as his fourth wife and that he will not be expected to answer any inconvenient questions.

These aside, over the last twenty years gossip columns have become much bolder. Londoners Diary in *The Evening Standard* continues its successful formula of mixing political, literary and occasionally high-minded items under a series of distinguished editors who have included Bruce Lockhart, Nick Tomalin and Max Hastings. But the most significant change happened in the early sixties with the birth of *Private Eye*. This was much more in the style of Tom Driberg (who became a contributor) with its bold mix of investigative reporting, satire and gossip. It sent frissons down the spine of the Establishment and columnists confined by staid editors and lawyers found a platform for their more dangerous stories. Unsurprisingly the magazine became loved and feared in almost equal measure, read and vilified, sued and praised. It forever moved the boundaries of gossip and yet again proved right Oscar Wilde's adage that there is only one thing worse than being talked about and that is not being talked about.



Emma Soames
is Editor of *Tatler*

"The chief advantage of London is that a man is always so near his burrow."

Hugo Meynell (1727-1808)

"By seeing London, I have seen as much of life as the world can show."

Dr Samuel Johnson (1709-1784)

"After the Play the best Company generally go to Tom's or Will's Coffee-houses, where there is playing of Pickel and the best of Conversation till Midnight. Here you will see blue and green Ribbons and Stars sitting familiarly with private gentlemen, and talking with the same freedom as if they had left their Quality and Degrees of Distance at home, and a Stranger tastes with Pleasure the universal Liberty of Speech of the English Nation. Or if you like rather the Company of Ladies, there are Assemblies at most People of Quality's houses. And at all the Coffee-houses you have not only the Foreign Prints, but several English ones with the Foreign occurrences, besides Papers of Morality and Party Disputes."

J Macky, Journey Through England, 1724

*"That tiresome dull place! where all people
thirty find so much amusement."*

Thomas Gray, 1764

"London is the only place where the child grows completely up into the man."

William Hazlitt (1778-1830)

"I do not think there is anything deserving the name of society out of London..You can pick your society nowhere but in London."

William Hazlitt

*"In town let me live then, in town let me die
For in truth I can't relish the country, not I.
If one must have a villa in summer to dwell
Oh give me the sweet shady side of Pall Mall."*

Charles Morris (1745-1838)

"Beyond Hyde Park all is a desert."
Etherege, The Man of Mode, 1676

*"For who would leave, unbought
Or change the rocks of Scotland
Here malice, rapine, and
And now a rabble raised
Their ambush here released
And here the fell attorney
Here falling houses thrust
And here a female atheist"*

Samuel Johnson

*"The noise, the crowd, the glare
agreeably confused me. I was
struck than when I first a
companion could not understand
considered London just as a
receive orders from the East"*

James Boswell

Canaletto drawing of London Bridge in the 1750s

LONDON



*resome dull place! where all people under
thirty find so much amusement."*

Thomas Gray, 1764

*only place where the child
etely up into the man."*

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e a villa in summer to dwell
et shady side of Pall Mall."*

Morris (1745-1838)

de Park all is a desert."

he Man of Mode, 1676

*"For who would leave, unbrib'd, Hibernia's land,
Or change the rocks of Scotland for the Strand?..."*

*Here malice, rapine, accident conspire,
And now a rabble rages, now a fire;
Their ambush here relentless ruffians lay,
And here the fell attorney prowls for prey;
Here falling houses thunder on your head,
And here a female atheist talks you dead."*

Samuel Johnson

*"The noise, the crowd, the glare of shops and signs
agreeably confused me. I was rather more wildly
struck than when I first came to London. My
companion could not understand my feelings. He
considered London just as a place where he was to
receive orders from the East India Company."*

James Boswell, 1762

*"London is literally new to me; new in its streets,
houses, and even in its situation; as the Irishman
said, 'London is now gone out of town.' What I left
open fields, producing hay and corn, I now find
covered with streets and squares, and palaces and
churches...Pimlico and Knightsbridge are now almost
joined to Chelsea and Kensington, and if this
infatuation continues for half a century, I suppose
the whole county of Middlesex will be covered
with brick."*

Thomas Smollett,

Humphrey Clinker, 1771

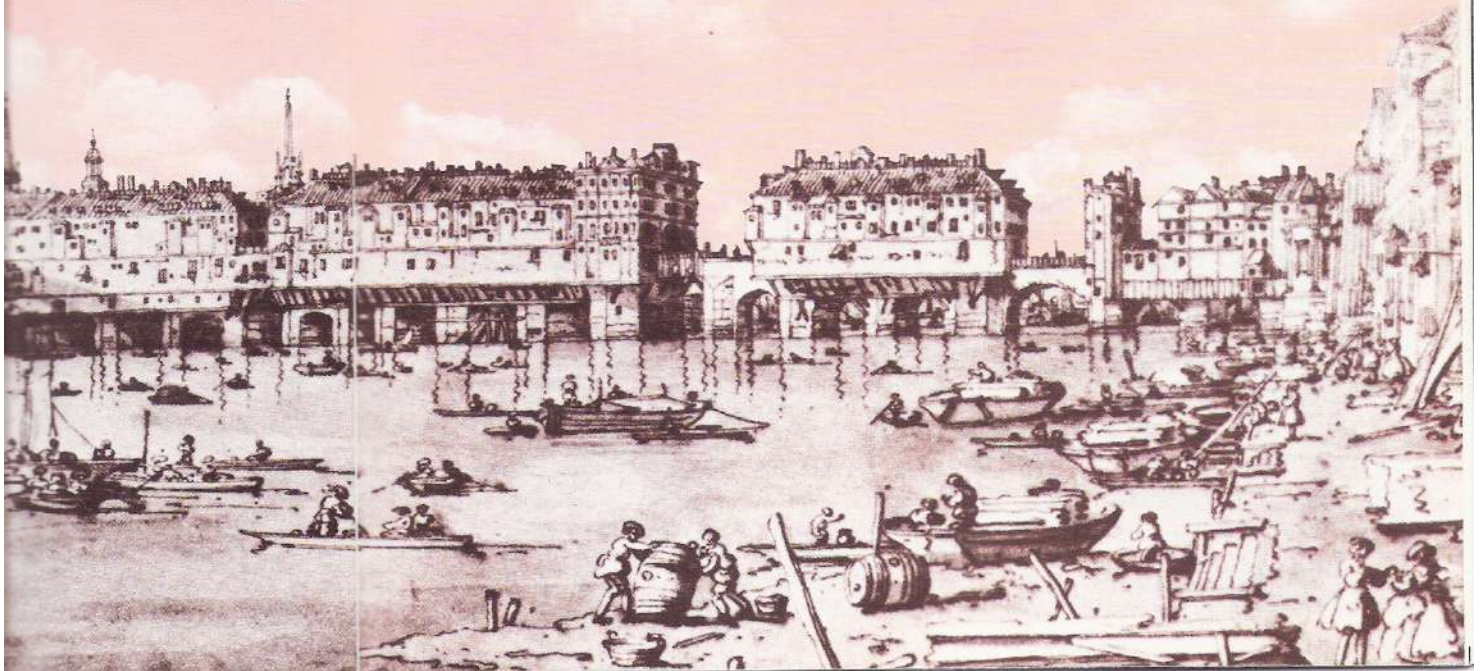
*"In London...you have plays performed by good
actors. That, however, is, I think, the only advantage
London has over Philadelphia."*

Benjamin Franklin, 1786

*"There will soon be one street from London to
Brentford; ay, and from London to every village ten
miles round! Lord Camden has just let ground at
Kentish Town for building fourteen hundred houses
— nor do I wonder; London is, I am certain, much
fuller than ever I saw it. I have twice this spring
been going to stop my coach in Piccadilly, to inquire
what was the matter, thinking there was a mob —
not at all, it was only passengers."*

Horace Walpole, 1791

LONDON



JANE ASHER (Lady Sneerwell)

Has worked extensively in theatre, TV, film and radio. **Repertory includes** work at Bristol Old Vic; Oxford. In New York: Juliet in *Romeo and Juliet*, *Measure for Measure*. **In London:** *Peter Pan* (Scala), *Look Back in Anger* (Royal Court/Criterion), *The Philanthropist*, *Treats* (Royal Court/Mayfair), *Whose Life Is It Anyway?* (Mermaid/Savoy), *Before the Party* (Queens), *Blithe Spirit* and *Henceforward* (Vaudeville). **National:** *Strawberry Fields, To Those Born Later*. **TV includes:** *Mill on the Floss*, *Brideshead Revisited*, *Love Is Old Love Is New*, *A Voyage Round My Father*, *East Lynne*, *Brighi Smiles*, *Hedda Gabler*, *The Recruiting Officer*, *The Mistress*, *Wish Me Luck*, and a 6 part series *Eats for Treats* to be screened. **Films include:** *Greengage Summer*, *Alfie*, *Deep End*, *Henry VIII and His Six Wives*, *Runners*, *Dream Child*, *Paris By Night*.

RICHARD BONNEVILLE (Charles Surface)

Trained at Webber Douglas. **Theatre includes** work with National Youth Theatre; *Romeo and Juliet*, *Arms and the Man* (Regent's Park), *The Dream* (Regent's Park/European tour), *Syllabus Productions* (TIE), and work at Leicester, and Colchester; *Beatrice and Benedick* (Royal Festival Hall). **National:** *Yerma*, *School for Wives*, *Entertaining Strangers*, *Juno and the Paycock*; for the Studio: *Once in a While*, *Blue*; Platform Performances: *The Critics*, *No Hand Signals*. **TV:** *Chancer*.

SALLY COOKSON (Maria)

Trained at LAMDA. **Repertory includes** work at Royal Exchange Manchester, Nutfield, Southampton, Salisbury Playhouse, Windsor Theatre Royal. **In London:** *What Shall We Tell Caroline?*, *Les Parents Terribles* (Orange Tree), *Mother Goose* (Shaw), *Daisy Pulls It Off* (Globe), *Larkrise to Candleford* (Almeida, from Leicester Haymarket), *Spring Awakening* (Young Vic Studio, for Inner Circle). **TV includes:** *The Gentle Touch*, *Time for Murder: The Murders At Lynch Cross*, *Dempsey and Makepeace*, *The Oldest Goose in the Business*, *Fairly Secret Army*, *The Breits*, *Casualty*, *Trouble in Mind*, *Desmonds*.

ALAN DAVID (Snake)

Theatre includes repertory at Stoke Victoria, Coventry Belgrade, Oxford Playhouse, Leicester Phoenix, Liverpool Playhouse. **In London:** *Rita, Sue and Bob Too*, *The Genius*, *Panic*, *Road*, *Apples* (Royal Court), *Female Transport*, *Destiny* (Half Moon). **RSC:** *As You Like it*, *'Tis Pity She's A Whore*, *Lorenzaccio* Story, *The Sons of Light*, *Women Pirates*, *Saratoga*, *Dance of Death*, and *Nicholas Nickleby* (US tour). **TV includes:** *The Mountain and the Molehill*, *Sam*, *Foxy Lady*, *December Flower*, *Bulman*, *Coronation Street*, *Crown Court*, *Time for Murder*, *How To Be Cool*, *The Squirrels*, *Hard Cases*, *Minder*, *The Sweeney*, *There Comes A Time*, *The Clinger*, *Armchair Thriller*, *Enemy At The Door*, *The Merchant of Venice*, *Angels*, *Bergerac*, *Shoestring*, *Juliet Bravo*, *Pythons on the Mountain*, *Road*, *Making Out* (2 series).

STEPHEN GRAY (Careless)

Trained at Bristol Old Vic Theatre School. **Theatre includes** repertory at Pitlochry Festival Theatre; Palace, Watford; Wolsley, Ipswich. **National:** *The Misanthrope*. **TV:** *A-Z of Belief*, *Eurocop*, *Rude Health*, *Starting Out*, *Minder*, *The Bill*.

WILFRED GROVE (Servant)

Theatre includes repertory at Wolverhampton, York, Bath, Coventry, Aberystwyth, Windsor, Plymouth, and

tours of *The Woman I Love* (No 1), *Cramp* (Hull Truck), *Henry VI part 1* (UK/USA). **In London:** *Much Ado About Nothing*, *Merry Wives of Windsor*, *A Midsummer Night's Dream* (Regent's Park), *All Together Now* (Greenwich). **RSC:** *The Marrying of Ann Leete*, *King John*, *Nicholas Nickleby* (USA). **TV includes:** *The Price of Coal*, *The Travellers*, *On Giant's Shoulders*, *Sounding Brass*, *Sons and Lovers*, *Flickers*, *Enemies of the State*, *All Creatures Great and Small*, *By The Sword Divided*, *Anna of the Five Towns*, *The Daughter in Law*, *Hold The Back Page*, *Emmerdale Farm*, *Brookside*, *All Passion Spent*, *Intimate Contacts*, *Christabel*. **Films include:** *Private Potter*, *Barry McKenzie*, *Side By Side*, *Star Maidens*, *Witness for the Prosecution*, *Take It Or Leave It*.

DIANA HARDCASTLE (Lady Teazle)

Read English at Bristol, then trained at Central School. **Theatre includes** repertory at Crewe; Lancaster; Contact, Manchester; Royal Exchange, Manchester; Birmingham, Liverpool Playhouse, Leicester Haymarket. **In London:** *The Duchess of Malfi* (Round House, from Manchester), *The London Cuckolds* (Lyric Hammersmith, from Leicester). **RSC:** *The Winter's Tale*, *Two Gentlemen of Verona*. **National:** *The Secret Rapture*. **TV includes:** *East Lynne*, *Reilly*, *Charlie*, *The House*, *Love Song*, *Frankie and Johnny*, *First Among Equals*, *The Fortunes of War*, *That's Love*.

GUY HENRY (Sir Benjamin Backbite)

Theatre includes repertory at Theatre Royal, Windsor; Thorndike, Leatherhead; Leeds Playhouse, Connaught, Worthing, Salisbury Playhouse. Tours: *Twelfth Night* (Cheek by Jowl), *Much Ado About Nothing*. **In London:** *Another Country* (Queens). **National:** *The Changeling*, *Bartholomew Fair*, *Hamlet*, *The Voyage Inheritance*. **TV:** title role in *Young Sherlock*, *Family Ties*, *A Small Problem*, *The Two of Us*, *Rumpole of the Bailey*. **Films:** *Another Country*, *Lady Jane*.

JOHN HOLBECK (Servant)

Trained at RSADM. **Theatre includes** work at Edinburgh Festival; Citizens, Glasgow; City Hall, Glasgow. **In London:** *Sweet Bird of Youth* (Haymarket), *Spring Awakening* (Young Vic), *Bent* (Adelphi). **National:** *The Beaux' Stratagem*. **TV includes:** *London's Burning*, *Through The Looking Glass*.

TOM HOLLANDER (Trip)

Read English at Cambridge, was President of the Marlowe Society. **Theatre includes:** *Cambridge Footlights* (national tour), and work at Chichester. **In London:** *The Cherry Orchard* (Aldwych). **TV:** lead in *John Diamond*. Founder member of The Works Theatre Co-op.

ALFRED LYNCH (Rowley)

Theatre includes: *Richard III* (Ludlow). **In London:** *The Long The Short and The Tall*, *Live Like Pigs*, *The Kitchen*, *Chicken Soup With Barley*, *Waiting for Godot* (Royal Court), *The Hostage* (and New York), *Cockade* (Arts), *Macbeth*, *A Man for All Seasons*, *Antony and Cleopatra*, *King Lear* (Young Vic), *The Deliberate Death of a Polish Priest* (Almeida), *The Gift* (New Vic), *A Collier's Friday Night* (Greenwich), *Curtains* (Hampstead/Whitehall). **RSC:** *Henry V*, *Henry VI parts 2 & 3*. **National:** *The Oresteia*, *On The Razzle*, *Saint Joan*, *The Mysteries*. **TV includes:** *Bergerac*, *Dr Who*, *A Tale of Two Cities*, *Floodtide*, *Bulman*, *No Trams To Lime Street*, *Rasputin*, *Your Name's Not God*, *It's Edgar*, *Horror of Darkness*, *Keep The Aspidochelone Flying*, *Hereward The Wake*, *The Lone Rider*, *Chronicle: The Trial and Death of Jesus*, *Murder At The Wedding*,

Crown Court, *The Good Companions*, *Shades of Darkness*. **Films include:** *The Krays*, *On The Fiddle*, *Fifty Five Days At Peking*, *The Hill*, *The Pass*, *Word is Courage*, *Like Love*, *The Taming of the Shrew*, *The Seagull*, *Joseph Andrews*, *Loophole*.

DOUGLAS McFERRAN (William/Officer)

Theatre includes repertory at Belfast, Guildford, Farnham, Leatherhead, Birmingham, Watford, Mill at Sonning. **In London** work at Upstream Theatre Club, Open Space, King's Head, and Tabard Theatre of New Writing (wrote and appeared in *Theatrica Domestica*). **National:** *Waiting for Godot*, *The Changeling*, *Bartholomew Fair*, *Mountain Language*, *The Shaughraun*, *Hamlet*, *The Long Way Round*. Wrote and appeared in *Raving Bonkers* (Epsom Playhouse/National's Studio). **TV includes:** *London is Drowning*, *Jury*, *To Have and to Hold*, *Me and My Girl*, *The Bill*, *Minder*.

JOHN NEVILLE (Sir Peter Teazle)

Theatre includes: numerous credits with the Old Vic, including title roles in *Hamlet*, *Richard II*, *Macbeth* and *Romeo and Juliet*, also in *Twelfth Night*, *Othello*; created the title role of *Alfie* in the West End. From 1963-67 Director of Nottingham Playhouse. Moved to Canada, 1972, to direct *The Rivals* (National Arts Centre). Appointed Artistic Director of Edmonton's Citadel Theatre, 1973. Artistic Director of the Neptune Theatre, Halifax, 1978-83. Stratford Ontario: first as senior member of 1983 Young Company, plays include: *Separate Tables*, *The Merchant of Venice*, *Love's Labour's Lost*. Director of Young Company, 1985, then Artistic Director, 1986, directing *Hamlet*; narrating Stravinsky's *L'Histoire du Soldat* (Toronto/Edinburgh Festival). Played Coward in *An Evening With Noel Coward* (Centre Stage). Artistic Director of Stratford Ontario Festival Theatre where he directed: *Three Sisters*, *Mother Courage* and *Othello* and played in *My Fair Lady*, and *Intimate Admirer*. **Films include:** *Heart of the Dragon* (Narrator), *The Adventures of Baron Munchausen*. Was awarded an OBE in 1965.

TACYE NICHOLS (Maid to Lady Sneerwell)

Trained at RSAMD, awarded most promising actress. **Theatre includes** repertory at Thorndike, Leatherhead; Theatre Clwyd; Dundee Rep; Citizens, Glasgow; work with Paines Plough and at Pitlochry Festival and Edinburgh Festival (*Great Expectations* - Gold 1st award). **In London:** *Sweet Bird of Youth* (Haymarket). **National:** *The Beaux' Stratagem*. **TV:** *Life Without George*.

JOHN NORMINGTON (Crabtree)

Theatre includes: work with leading companies, including the RSC: *The Wars of the Roses*, *The Homecoming* (London/New York); *The Happy Apple* (Apollo); *The Fool*, *Revenge*, *Twelfth Night*, *Taking Stock* (Royal Court); *The Deep Blue Sea* (Haymarket). **National includes:** *State of Revolution*, *As You Like It*, *Richard III*, *Amadeus*, *Shoemaker's Holiday*, *Romans in Britain*, *Hiawatha*, *Guys and Dolls*, *The Oresteia*, *Danton's Death*, *The American Clock*, and international tour of *Animal Farm*. **TV includes:** *Edward VII*, *Upstairs Downstairs*, *Will Shakespeare*, *The Birds Fall Down*, *Flaxborough Chronicles*, *Enemy At The Door*, *Afternoon Off*, *The Winkler*, *Ibsen*, *Masterspy*, *Turtle's Progress*, *Blat*, *School Play*, *The Diplomatic Spy*, *Short Term Memory*, *Hold The Back Page*, *Yes Prime Minister*, *Flying Lady*, *Inspector Morse*, *My Family and Other Animals*, *Mary Rose*, *Jack The Ripper*, *Dr Who*, *Nativity Blues*, *Poirot*,

The Paradise Club, The New Statesman.
Films include: *Inadmissible Evidence, Deathwatch, The Reckoning, Stardust, Rollerball, The Medusa Touch, The Thirty Nine Steps, Hitler's SS, A Private Function, Wilt.*

JEREMY NORTHAM (Joseph Surface)
Trained at Bristol Old Vic Theatre School. **Theatre includes** repertory at Salisbury, Leatherhead, Nottingham. **National:** *The Shaughraun, Hamlet, The Voyage Inheritance* (nominated for Olivier Award). **TV:** *Journey's End, Piece of Cake, Wish Me Luck.*

RAYMOND PLATT (Servant)
Trained at RADA. **Theatre includes** repertory at Northcott, Exeter, Churchill Bromley, Oxford Playhouse, Watford Palace, Queen's Hornchurch, Gateway Chester and with Renaissance and Compass, and the Edinburgh, York and Ludlow Festivals. **Tours:** *Scapino* (Young Vic - USA). **TV includes:** *Waiting for Godot* (Cambridge Arts), two regional tours of his own shows *Dan Dan The Comedy Man* and (Opera) *An Albert Memorial*. **In London:** *Robert & Elizabeth* (Lyric), *JB* (Phoenix), *Captain Brassbound's Conversion* (Cambridge), *Scapino, Much Ado About Nothing, Crete and Sergeant Pepper* (Young Vic), *A Midsummer Night's Dream, Ring Round The Moon, Twelfth Night* (Regent's Park). **RSC:** *Julius Caesar, Measure for Measure, A New Way To Pay Old Debts, Comedy of Errors, Nicholas Nickleby* (USA tour). **TV includes:** *The Roses of Eyam, Forever Green, Hereward the Wake, Duchess of Duke Street, Children of the New Forest, Henry IV part I, Little World of Don Camillo, Balchester Chronicles.* **Film:** *Little Malcolm and His Struggle Against the Eunuchs.*

POOKY QUESNEL (Servant)
Read English at Oxford, and trained at Academy of Live and Recorded Arts. **Theatre includes** work with OUDS; Oxford Playhouse; Paine's Plough, Jambou Theatre Co; Park Theatre; Lords of Misrule Theatre Co - Leeds Civic. **TV:** *Contrasts.* **Film:** *Prelude.* **Album:** *A Nightingale Sang* (featured vocalist with Vile Bodies - to be released).

DENIS QUILLEY (Sir Oliver Surface)
Started career as ASM at Birmingham Rep. **Theatre includes:** *The Lady Is Not for Burning* (Globe), *Twelfth Night, The Merchant of Venice, The Black Arrow* (Old Vic tour of Italy), *Point of Departure* (Duke of York's). Then repertory at Nottingham. Many West End plays and musicals including: *A Girl Called Jo* (Piccadilly), *Candide* (Saville), *Irma la Douce* (Lyric/New York/USA), *The Boys from Syracuse* (Drury Lane), *High Spirits* (Savoy). **National at the Old Vic:** *The Front Page, Long Day's Journey Into Night* (also TV), *Macbeth, School for Scandal, on the South Bank: Hamlet, Tamburlaine The Great.* Then: *Candide* (New), *Privates on Parade* (RSC and Piccadilly - SWET Award), *Deathtrap* (Garrick), *Sweeney Todd* (Drury Lane - SWET Award), *Fatal Attraction* (Haymarket), *La Cage aux Folles* (Palladium), *Antony and Cleopatra* (Chichester), *My Fair Lady* (Manchester Opera House), *House of Blue Leaves* (Lilian Bayliss), *Royal Hunt of the Sun* (Compass). **TV includes:** *AD, King David, Murder of a Moderate Man, Number 10, The Interrogation of John, After The War, Sherlock Holmes, Shell Seekers.* **Films include:** *Masada, Murder on the Orient Express, Evil Under the Sun, Privates on Parade, Mr Johnson.* Sings part of Molikoff on LP. Chess.

OSCAR QUITAK (Moses)
Theatre: first London stage appearance

was with Olivier, Richardson and Guinness for the Old Vic at the New Theatre (1945-47), in *Henry IV, Oedipus Rex, King Lear, Cyrano de Bergerac.* Toured for Tennents in *The Guinea Pig* (title role). **Work since includes:** *The Power and the Glory* (Phoenix), *Toad of Toad Hall* (Strand/Westminster), *Mixed Doubles* (Comedy), *Pickwick* (two years at the Comedy, one in America), *Twelfth Night* with Vanessa Redgrave (nominated best supporting player), *Cabaret* (Strand). **National:** *The Good Person of Sichuan, Peer Gynt.* Much TV includes *Silas Marner, Lovejoy, The Stanley Baxter Show, Howard's Way, Yes Prime Minister, French & Saunders, A Very British Coup, Strife, Eskimos Do It, Blore, Holocaust, The Black Carrion, Jenny's War, The Last Days of Patton;* roles include Mengelge, Goebels, and Hugh Gaitskell (twice). **Films include:** *The Guinea Pig, Brazil, Tangier, Red Monarch, Emerald, Anna Karenina, Operation Amsterdam - The Traitor, Simon Wiesenthal.*

CELESTINE RANDALL (Maid to Lady Teazle)

Theatre includes repertory at Mercury, Colchester, Leeds Playhouse, Liverpool Playhouse, Birmingham, Windsor, Coventry, Canterbury, Cheltenham. **In London:** *The Jewish Wife, The Informer* (Finborough Arms), *Lady Windermere's Fan* (Phoenix), *Lear* (Royal Court), *A Midsummer Night's Dream* (Regent's Park). **RSC:** *Wild Oats* (Piccadilly). **National:** *Brighton Beach Memoirs, How The Vote Was Won* (Platform), *The Freud Scenario, Travelling Time* (for the Studio). **TV:** *Inspector Morse, Iphigenia in Aulis, The Forgotten Voyage, The Prince Regent, Private Affairs, The Ascent of Man, Reunion at Fareborough, The Inventing of Television.* **Films:** *Giro City, O Lucky Man, Penny For Your Thoughts, The Third Secret.*

ANTHONY RENSHAW (Sir Toby Bumper/Dancing Master)

Trained at RADA. First job, *Hiawatha* for the National. Other **theatre includes** work with Theatr Wales, Cardiff, Outreach Co, Unicorn Theatre, and Oxford Apollo. **National:** tour of *The Pied Piper, The Beaux' Stratagem.* **Film:** *The Guinea Pig.*

PRUNELLA SCALES (Mrs Candour)

Trained at Old Vic Theatre School and with Uta Hagen in New York. **Theatre includes** repertory at Huddersfield, Salisbury, Oxford, Bristol and Old Vic, seasons at Stratford and Chichester. Recent theatre, in London includes: *Make and Break, Quartermaine's Terms, When We are Married.* Old Vic: *Miss In Her Teens, What the Butler Saw, The Merchant of Venice and An Evening With Queen Victoria.* **National:** *Single Spies.* Has directed at Bristol Old Vic, Cambridge Arts, Billingham Forum, Playhouse Nottingham, Almost Free (London), Perth Playhouse (Australia), and most recently *Lady Windermere's Fan* (Watford Palace). **Recent TV:** *Doris and Doreen, Fawcett Towers, An Evening With Queen Victoria, A Wife Like The Moon, Outside Edge, The Merry Wives of Windsor, Mapp and Lucia, What the Butler Saw, The Index Has Gone Fishing, When We are Married, After Henry, Natural Causes, Beyond The Pale.* Most recent films: *The Lonely Passion of Judith Heame, Consuming Passions, Chorus of Disapproval.*

DEREK SMEE (Servant)

Theatre includes seasons at Liverpool, Salisbury, Farnham, Exeter, Leeds, Basingstoke: *Lady Frederick, Abigail's Party* (UK tours); *Trelawney of the Wells, The Merchant of Venice* (Old Vic and tour of Europe/Australia/Hong Kong). **In London:** *Caught Napping* (Piccadilly).

Hooray for Daisy (Lyric), *Winnie-The-Pooh* (Phoenix), *Mr Cinders* (Fortune), *When We are Married* (Whitehall), *Italian Straw Hat* (Shaftesbury), *Pasolini* (Offstage), *This Savage Parade* (King's Head), *One Way Pendulum, Too Clever By Half, Bussy D'Ambois, The Liar* (Old Vic). **RSC:** *Twelfth Night, Peter Pan.* **TV includes:** *The Saint, Sherlock Holmes, Dr Who, Cross Roads, Pretty Polly, The Agatha Christie Hour.*

PETER WOOD (Director)

Has directed plays, operas and TV in Canada, Holland, America, Italy, Austria, Germany. For the **National:** *The Master Builder, Love for Love* (Old Vic, later on South Bank), *Jumpers* (also New York/Vienna), *The Guardsman, The Double Dealer, Undiscovered Country, The Provok'd Wife, On the Razzle, The Rivals, Rough Crossing, Love for Love, The Threepenny Opera, Dalliance, The American Clock, The Beaux' Stratagem;* Associate Director, 1978-88. **RSC:** *The Devils, Hamlet, The Beggar's Opera, Travesties* (also New York/Vienna). For CTG, Los Angeles: *Design for Living, Macbeth, Long Day's Journey Into Night, Les Liaisons Dangereuses, Hapgood.* **In London:** *The Bald Prima Donna, The New Tenant, No Laughing Matter, The Wit to Woo, The Iceman Cometh, The Birthday Party, Who's Your Father, Mary Stuart, Five Finger Exercise, The Private Ear and the Public Eye* (also New York), *Loot, Incident at Vichy, The Prime of Miss Jean Brodie, White Lies/Black Comedy, Dear Love, Windy City, Night and Day* (also Vienna/New York), *The Real Thing, Wildfire, Hapgood.* **TV includes:** *Hamlet, Song of Songs, Long Day's Journey Into Night, Dear Love, Will Shakespeare, Flint, The Dog It Was That Died.* **Film:** *In Search of Gregory.* **Opera** includes *The Mother of Us All, Così fan tutte, The Magic Flute, and Orione* (Sante Fe/Edinburgh Festival), *Die Entführung Aus Dem Serail* (Glyndebourne), *Don Giovanni* (Covent Garden), *Macbeth, Otello* (Vienna Staatsoper), *Lucia di Lammermoor* (Cologne).

JOHN GUNTER (Settings)

Theatre includes: period as resident designer at Royal Court, designing for Nottingham Playhouse, Lyceum Edinburgh, Chichester, RSC, in Europe and on Broadway. **West End** includes: *Comedians, Stevie, The Old Country, Rose, Made in Bangkok, High Society.* **RSC:** *Juno and the Paycock, All's Well That Ends Well, Maydays, Mephisto.* **National:** *Death of a Salesman, The Beggar's Opera, Lorenzaccio, Guys and Dolls* (SWET Award), *Saint Joan, The Rivals, Wild Honey* (SWET Award), *The Bay at Nice and Wrecked Eggs, Mrs Klein* (and Apollo), *The Secret Rapture, Hamlet.* **Opera** includes: *The Greek Passion* (Welsh National Opera), *Faust* (English National Opera), *Peter Grimes* (Buenos Aires), *The Meistersingers* (Cologne and Australia), *Un Ballo in Maschera* (Sydney Opera House), *The Turn of the Screw* (Munich), *Macbeth* (Leeds), *The Flying Dutchman* (La Scala, Milan), and at Glyndebourne: *Simon Boccanegra, Albert Herring, Porgy and Bess, La Traviata, Falstaff.* Head of Theatre Department at Central School of Art and Design (1974-82), is Head of Design at the National.

LUCIANA ARRIGHI (Costumes)

Trained at BBC TV, and designed productions there including Ken Russell's *Isadora, Rousseau and Rossetti.* Since has designed sets and costumes for opera, theatre and films in England, Europe and Australia. Production Designer on films including *Women in Love, The Rainbow, Sunday Bloody*

Sunday, Madam Sousatzka, The Ploughman's Lunch, Privates on Parade, My Brilliant Career. Theatre, mainly with Sydney Theatre Company, and recently costumes for *Ring Round The Moon* (Chichester). **Opera** costumes include *Il Trovatore, Death in Venice, Voss* (Australian Opera), *The Makropoulos Case* (Adelaide Festival); *I Vespri Siciliani* (Geneva Opera), *Otello* (Vienna State Opera), *Un Ballo in Maschera* (Salzburg Festival).

ROBERT BRYAN (Lighting)

Theatre includes: work in repertory and 10 years as director with Theatre Projects Ltd. Lighting Consultant, Covent Garden from 1982; productions include: *The King Goes Forth To France, Lulu, Andrea Chenier, Der Rosenkavalier, Boris Godunov, L'Enfant et les Sortilèges, The Nightingale, Manon Lescaut, Semele, Ariadne*. Lighting Supervisor for Glyndebourne, 1972-86, most recently: *Capriccio, Rake's Progress*. English National Opera: *The Magic Flute, Otello, Rigoletto, Don Giovanni*. Work with Welsh National Opera; Opera North (including *Showboat*), Scottish Opera and Manchester Royal Exchange. **RSC includes:** *The Merchant of Venice, Henry V, Measure for Measure, The Comedy of Errors, All's Well That Ends Well* (also New York), *Poppy*. Other work abroad includes: *Les Puritains* (Opera-Comique), *Amadeus, The Real Thing, Hothouse, Night and Day, Betrayal* (Burgtheater, Vienna), *Otello, Faust* (Vienna State Opera), *Le Comte Ory* (Opera de Nice), *La Sonnambula* (Théâtre des Champs-Élysées, Paris). Recent **West End:** *Mr & Mrs Nobody, Melon, Lettice and Lovage, Exclusive*. **National:** *Long Day's Journey Into Night, National Health, Jumpers, Undiscovered Country, Measure for*

Measure, On The Razzle, The Rivals, Wild Honey, Mrs Warren's Profession, Dalliance, Threepenny Opera, Jacobowsky and the Colonel, American Clock, Three Men on a Horse (and West End). *Six Characters in Search of an Author, Waiting for Godot*.

DOMINIC MULDOWNEY (Music)

1974-76: composer in residence to Southern Arts Association. Since then National's Music Director, and has written music for, most recently, *Wild Honey, The Government Inspector, Love for Love, The Pied Piper, School for Wives, Yerma, Antony and Cleopatra, The Shaughraun, The Changeling, Single Spies, Hedda Gabler, Hamlet, The Beaux' Stratagem, The Good Person of Sichuan*. Piano concerto for Proms 1983, and saxophone concerto premiered in 1984, violin concerto and a piece for 1989 Proms. **Films:** *Betrayal, Ploughman's Lunch, 1984*. **TV Opera:** *The Big H* with Tony Harrison. **Ballet:** *Carmen*, Scottish Opera.

PETER WALKER (Dance)

For the National: *Jumpers, Tales from The Vienna Woods, Equus* (at the Albany), *Julius Caesar, Doubler Dealer, The Fruits of Enlightenment, The Provok'd Wife, The Rivals*. As a Director: *Annie* (1st national tour), *On Your Toes* and Gala Performance of *Street Scene* (Palace, London), *My Fair Lady* (Manchester Opera House), *Iolanthe* (New D'Oyly Carte), and most recently *Babes in the Wood* (Birmingham Hippodrome), and *Pirates of Penzance* (Palladium). Production Director: *The Rocky Horror Show* (London), and Production Supervisor: *Chess* (Prince Edward).

ALAN BROWN (Staff Director)

Trained at RADA. Directed 23 productions

as Associate Director, Northampton Rep (1956-61). Director of 19 productions in the USA, for Vanderbilt Theatre (including own versions of *Crime and Punishment* and *A Month in the Country*), Tennessee Repertory Theatre, and Nashville Academy Theatre. Directed at Cheltenham, Edinburgh, Harrogate, and Worthing. **National:** (1974-77) Staff Director for *Eden End, Equus*, and *Jumpers*. Appeared in 15 productions in West End, and numerous repertory theatres and in various TV's (latest - *War and Remembrance*). **National:** *Eden End, Grand Manceuvres, Hamlet*.

Production Credits:

Set constructed by Terry Murphy Scenery Ltd, and the National's workshops. Printing by Liz da Costa. Drapes by J D McDougals. Painting by the National's workshops. Props and furniture by the National's workshops. Costumes by the National's workshops, Lynn Clarke, Gary and Yvonne Dahms, Jane Law and Henrietta Webb. Hats by Jenny Adey. Wigs by the National's workshops. Wardrobe care by Persil and Comfort. Batteries by . . . Sound by FARRAHS.

Programme acknowledgements:

Books quoted and consulted include: *Here Lies Richard Brinsley Sheridan* by Kenelm Foss (Martin Secker, 1939), *A Portrait of Sheridan* by Stanley Ayling (Constable, 1985), *The Letters of Richard Brinsley Sheridan*, edited by Cecil Price (Oxford at the Clarendon Press, 1966), *Sheridan, the Track of a Comet* by Madeleine Bingham (George Allen & Unwin, 1972).

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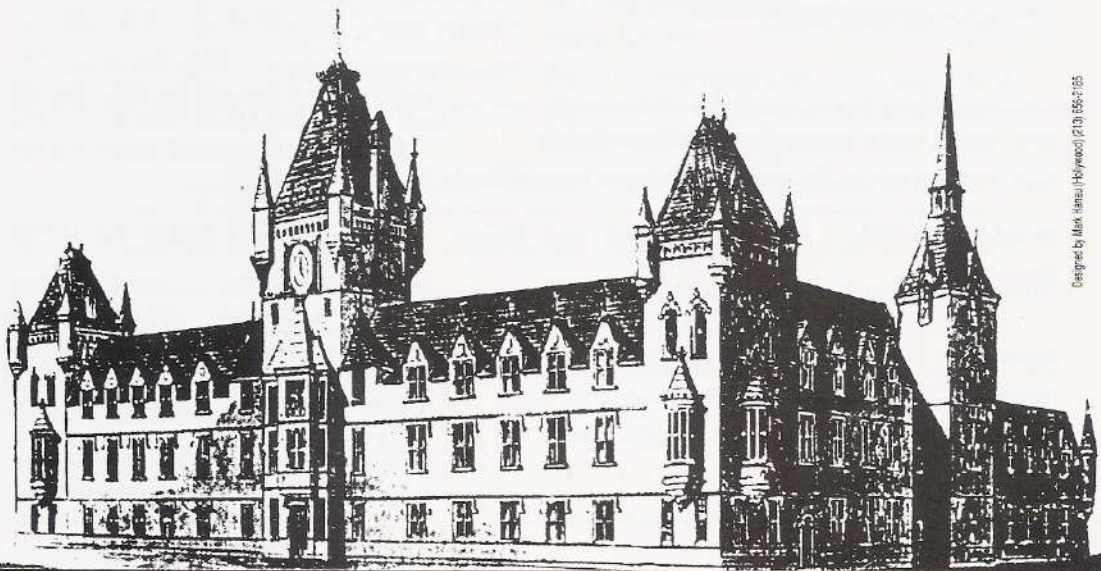
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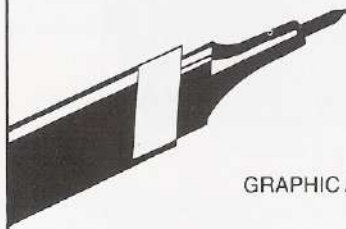
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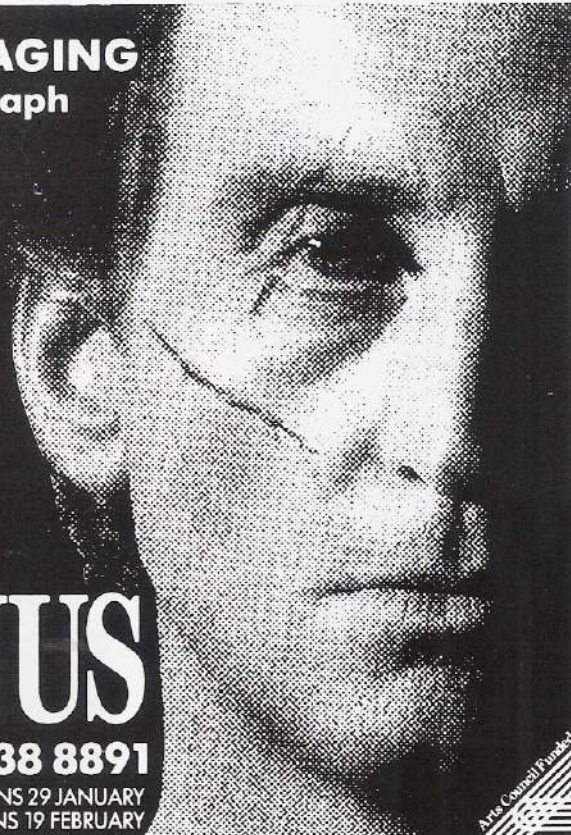
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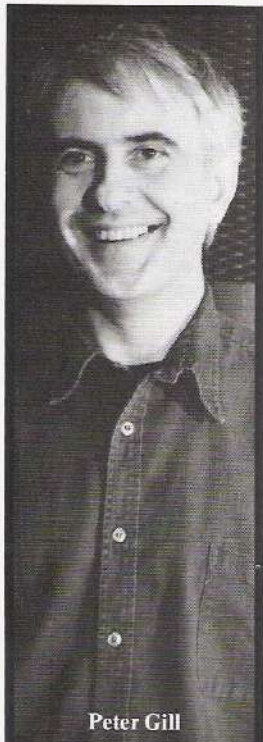
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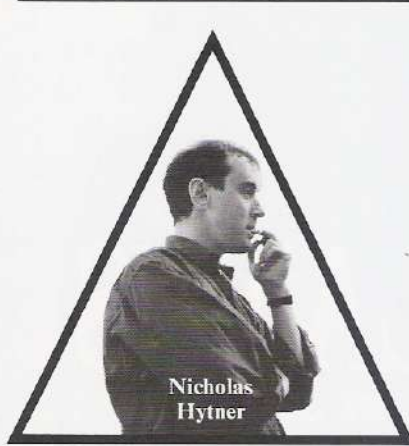
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Peter Gill



Howard Davies



Nicholas
Hytner



Richard Eyre



Declan
Donnellan

Directing at Britain's Royal National Theatre. Photos by John Haynes, Clive Barba and Robert Workman.

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Head of Touring
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Development Research Cathy Sollars

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Assistant to the Director Jude Clark
Assistant to the Executive Director Helen Pottle

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Education Manager Sonia Friedman
Young Theatre Challenge Carole Winter

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Rodger Hulley
Andrew Peal
Martin Wheeler
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Head Property Maker Paul Neilson

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Wardrobe Manager Derek Turner
Senior Cutter Edward Percival
Senior Wardrobe Mistress Jane Johannessen
Wig Mistress Joyce Beagrie
Costume Supervisors Stephanie Baird
Christine Rowland

Head of Costume Wardrobe Manager Edward Percival
Senior Cutter Jane Johannessen
Senior Wardrobe Mistress Joyce Beagrie
Wig Mistress Stephanie Baird
Costume Supervisors Christine Rowland

Stage Co-ordinator James Baird
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Lighting Manager Andrew Torble
Sound Manager Robert Barnard
Stage Operations Manager Dennis Nolan
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2. The safety curtain in the Lyttelton, which is in two sections, one of which rises from the floor, must be lowered and raised in the presence of each audience. The management reserves the right to refuse admission and to make any alteration in the cast which may be rendered necessary by illness or other unavoidable cause.

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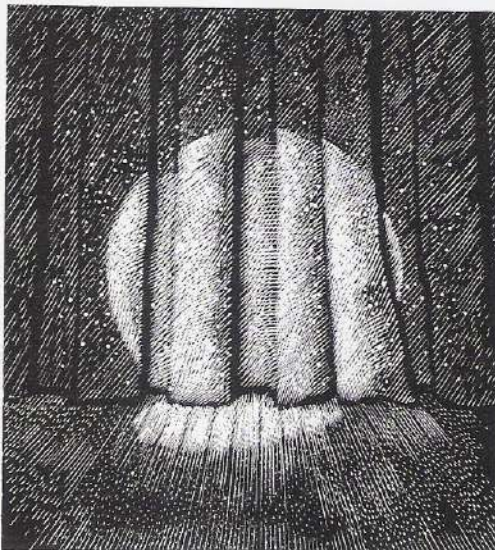
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by **Richard Brinsley Sheridan**

Opening: **The Olivier Theatre**
24 April 1990


Length: about 2 hours and
30 minutes, including 20 minute
interval.

This cast list is free of charge. An illustrated programme about this production is on sale from the ushers and bookshops.

In the auditorium, please, no smoking, refreshments, photography, or tape recording, and please do not place coats, etc under your seat as it interferes with the ventilation system (there is a free cloakroom in the entrance foyer). We would like to remind you that the sound of coughing, rustling paper, and the bleep of digital watches may distract the actors and your fellow audience-members.

Production Credits

Set constructed by Terry Murphy Scenery Ltd, and the National's workshops. Printing by Liz da Costa. Drapes by J D McDougals. Painting by the National's workshops. Props and furniture by the National's workshops. Costumes by the National's workshops, Lynn Clarke, Gary and Yvonne Dahms, Jane Law and Henrietta Webb. Hats by Jenny Adey. Wigs by the National's workshops. Wardrobe care by Persil and Comfort.

Batteries by 

Sound by **FARRAH S**

In order of speaking

Lady Sneerwell	Jane Asher
Snake	Alan David
Maid to Lady Sneerwell	Tacye Nichols
Joseph Surface	Jeremy Northam
Maria	Sally Cookson
Mrs Candour	Prunella Scales
Crabtree	John Normington
Sir Benjamin Backbite	Guy Henry
Sir Peter Teazle	John Neville
Rowley	Alfred Lynch
Lady Teazle	Diana Hardcastle
Sir Oliver Surface	Denis Quilley
Servant to Sir Oliver	Tom Hollander
Moses	Oscar Quitak
Trip	Tom Hollander
Charles Surface	Richard Bonneville
Careless	Stephen Gray
Sir Toby Bumper	Anthony Renshaw
Officer	Douglas McFerran
Maid to Lady Teazle	Celestine Randall
William, <i>Servant to Joseph</i>	Douglas McFerran
Dancing Master	Anthony Renshaw
Servants: Wilfred Grove, John Holbeck, Raymond Platt, Pooky Quesnel, Derek Smee	

Musicians	Roderick Skeaping (<i>violin</i>) Peter Salem (<i>violin</i>)
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Director	Peter Wood
Settings	John Gunter
Costumes	Luciana Arrighi
Lighting	Robert Bryan
Music	Dominic Muldowney
Dance	Peter Walker
Staff Director	Production Manager
Alan Brown	Andrew Peat
Stage Manager	Deputy Stage Manager
Courtney Bryant	Lesley Walmsley
Assistant Stage Managers	Sound
Brewyeen Rowland, James Sinclair	David E Smith
Assistant to the Lighting Designer	Design Assistant
Paul Jozefowski	Annie Gosney
Costume Supervisor Christine Rowland assisted by Alistair McArthur	Production Photographer Zoë Dominic

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