

1960/1961 SEASON

THE OLD VIC COMPANY

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SHE STOOPS
TO CONQUER

Oliver Goldsmith

THE OLD VIC THEATRE

Waterloo Road, S.E.1

WATERloo 7616

PROGRAMME:

Romeo and Juliet William Shakespeare

Director: FRANCO ZEFFIRELLI

Sets designed by: FRANCO ZEFFIRELLI

Costumes designed by: PETER HALL

Composer: NINO ROTA

Mary Stuart Friedrich von Schiller
(Translation by STEPHEN SPENDER)

Director: PHILIP DALE

Composer: JOHN LAMBERT

She Stoops To Conquer Oliver Goldsmith

Director: DOUGLAS SEALE

Designer: OSBERT LANCASTER

Composer: GORDON JACOB

A Midsummer Night's Dream William Shakespeare

(First performance: Tuesday, December 20th)

Public booking from Monday, November 28th)

Director: MICHAEL LANGHAM

Designer: CARL TOMS

Composer: THEA MUSGRAVE

The programme for approximately six days ahead is published in the Theatre Column of the National Press; programme leaflets are available from the Box Office and all leading Agencies (where tickets may also be booked for the Stalls and Circle). The Box Office is open daily from 10 a.m. to 8 p.m. (10 a.m. to 6 p.m. on days when no performance is given). The Season is divided into consecutive booking periods; public booking normally opens one week before the first performance of a new production. Old Vic Club members enjoy the privilege of one week's booking in advance of the public (see page 5). Unless the last performances of a play are specifically announced, it will be continued into the new period; figures in parenthesis, i.e. (17 pfs. only), indicate that a play will be in the repertory for a limited number of performances; this generally applies to "rarities" such as Schiller's "Mary Stuart". Enquiries should be addressed to The Publicity Manager, address as above. Please enclose a stamped-addressed envelope for a reply.



Angus McBean

"Where the carpet ends"

It has been said that the whole art of acting lies in inflection; listen then to two ladies who encounter one another in the Stalls Bar of this theatre: "My dear, what are you doing here?" "But, my dear, I've come to see the play." "But, my dear, so have I." This true story would have delighted that Arch-Druid of intimate revue, the late Herbert Farjeon, remembering one of his most famous sketches in which Hermione Baddeley, splendidly invalid and wintering in Torquay, tears herself away from a detailed examination of the X-ray photographs of her latest operation to observe "the Orchestra, they tell me, is really very good; and though one doesn't go to it, it's nice to think one could".

Just how many people do go to the theatre to see the play? The writer once met a Corporal in the R.A.F. whose wife insisted on spending evenings of celebration at one particular theatre in the West End (invidious to name it perhaps) because "the toilets are so clean and well appointed". There may be worse reasons; there are certainly various ones. Recently a Sussex building firm asked for pictures of one of the settings for Barrie's

What Every Woman Knows because a client wished to incorporate some of the features when redecorating her drawing-room; and we must not forget the two ladies whose consultation upon which matinee to visit was resolved in favour of a theatre where it was known that Madeira cake was a regular feature of the teas provided in the interval.

What has all this to do with the Old Vic? Well, in the first place the Vic is unique in that it belongs to its audience, physically belongs, for the freehold of the building was purchased in 1886 by public subscription on behalf of the people of London. And in the second place The Vic is truly the creation of its audience, grown from a need and demand and continuing and expanding only by public favour.

We can be sure that the greater number of playgoers come to the Vic for the right and proper reason . . . to see the play, in fact. And so the Vic has come to be a National Institution; not a National Theatre for neither its scope nor its resources would warrant such an aspiration, but a truly English affair, the despair of those who try to explain its origins to the many foreign visitors who form part of its audience; like Topsy "it just grew".

Even the name, "Old Vic" is an affectionate diminutive bestowed on one knows when . . . but who could have made a household word of the actual and cumbersome title "The Royal Victoria Hall Foundation"?

Subsidies? Certainly, but a comparatively modern innovation and accounting for less than one fifth of the total sum needed to keep going. No impresario created the Vic, no benevolent capitalist conjured it from the empty air (though many have contributed handsomely, and all honour to them). The faith and purpose of all who have given their time and their talents to the service of the Vic is sustained through the Box Office window . . . and in the last ten years an average of 77% of the 1,003 seats have been occupied at all performances; a record of which we are justly proud.

But costs rise and prices must be maintained at a level which will justify the Vic's traditional aim "Shakespeare and the classics at prices to suit all purses".

So, where the carpet ends and the bare boards begin, in dressing rooms and workshops, we wait at every performance for your arrival with personal and particular interest; actors, actresses, scene painters, dressers, carpenters, programme sellers . . . more than one hundred and fifty of us . . . not forgetting the all important cleaning staff who can tell us the state of "business" in a minute from the amount of litter left in the auditorium. Today we need your help and encouragement more than ever before, and if you enjoy the entertainment we have contrived for you, please don't forget that most traditional of all theatrical exhortations . . . "Tell your friends".



TOMMY STEELE



PEGGY MOUNT



JUDI DENCH



JOHN HUMPHRY

For regular information of Old Vic productions, join THE OLD VIC CLUB. The annual subscription is 5/- for an individual or on behalf of an organisation. Send your name and address, together with 5/- for the first year to:— The Secretary, The Old Vic Club, Old Vic Theatre, Waterloo Road, S.E.1.
THE VIC-WELLS ASSOCIATION (membership 15/- per annum, entrance fee 5/-) Hon. Secretary, c/o, The Old Vic. Membership of the Vic-Wells Association automatically includes membership of the Old Vic Club.

SHE STOOPS TO CONQUER

OLIVER GOLDSMITH

Cast in order of appearance:

Mrs. Harcastle	PEGGY MOUNT
Mr. Harcastle	NICHOLAS MEREDITH
Pimple, <i>maid to Mrs. Harcastle</i>	LAURA GRAHAM
Tony Lumpkin, <i>Mrs. Harcastle's son</i>	TOMMY STEELE
Kate Harcastle	JUDI DENCH
Constance Neville, <i>Kate's cousin</i>	ANN BELL
Bet Bouncer	BARBARA LEIGH-HUNT
Landlord	MICHAEL GRAHAM COX
Marlow	JOHN HUMPHRY
Hastings	MICHAEL MEACHAM
Diggory } <i>servants to</i>	EDWARD VAUGHAN-SCOTT
Roger } <i>Mr. Harcastle</i>	PAUL HARRIS
Jeremy, <i>servant to Marlow</i>	BRIAN SPINK
Servant to Hastings	ANTHONY SINGLETON
Bridget, <i>the cook maid</i>	SARAH LONG
Sir Charles Marlow	BRIAN HAWKSLEY
<i>Servants, Fellows, etc.:</i>	

VERNON DORTCHEFF, JOHN HARWOOD, GEOFFREY HINSLIFF,
WILLIAM HOBBS, DAVID TUDOR-JONES, DAVID LLOYD MEREDITH,
MALCOLM REID.

Directed by DOUGLAS SEALE

Costumes and decor by OSBERT LANCASTER

Music composed by GORDON JACOB

ACT I

Scene 1	Mrs. Harcastle's boudoir
Scene 2	"The Three Pigeons"
Scene 3	The Hall of Harcastle's House

INTERVAL OF TEN MINUTES

ACT II

The Drawing Room of Harcastle's House

INTERVAL OF TEN MINUTES

ACT III

Scene 1	The garden
Scene 2	The bottom of the garden

Orchestra under the direction of JOHN LAMBERT

First performance of this production: 8th November, 1960

Ladies' costumes by Andrew Storie; men's costumes by Victor Hackett; jewellery by Phyllis Duhoo and Audrey Taylor; hats by Patricia Dawson and A. & L. Corne; shoes and stockings by Anello & Davide; wigs by Wig Creations. WEAVER Tobacco by LAMBERT & BUTLER. Silver kindly loaned by WILLIAM WALTER (Antiques) LTD. Photographs by Angus McBean, 53 Endell Street, W.C.2.

SMOKING IS NOT PERMITTED IN THE AUDITORIUM

"SHE STOOPS TO CONQUER"

Notes by Douglas Seale

She Stoops to Conquer is perhaps the most English comedy ever written. It possesses many endearing qualities, all those qualities, in fact, that we English in our modest way, shyly and with much shuffling of feet, will admit to ourselves. This is a simple, unpretentious, amusing and, above all, a kindly play; it does not pretend to be satirical or smart . . . it is content to be good . . . and let Sheridan be clever. There is not a word or a phrase to be found in it that would shock the most Maiden Aunt, excepting possibly "son of a whore" (changed in my school edition to "Son of a . . . no matter"). No wonder Goldsmith is said to have had difficulty in "placing" it with a Management!

First produced at Covent Garden in 1773, *She Stoops* is reported to have had a somewhat turbulent First Night when the author's supporters got a little out of hand and laughed at everything regardless, but it soon settled down into being an established success.

Now if a play manages to be successful long enough, it may well become a Classic, and when it becomes a Classic it becomes very difficult to produce, let alone to act. Tradition and legend may blur its outlines like the protective cocoon of some battleship in mothballs; it is then securely moored in the safe waters of Public Approval. Finally there is a label attached—"Comedy of Manners . . . This Side Up With Care".

For my part, *She Stoops To Conquer* is more closely related to Ben Travers than Ben Jonson. I was somewhat encouraged in this view by reading recently in *The Times* that the role of *Tony Lumpkin* was originally intended for a Mr. Woodward, "a famous comedian and pantomimist who had been larned in his business as *Harlequin* by John Rich", for it is to Rich that we largely owe the shape of another English Classic, the Pantomime.

"Who's Who in the Theatre" notes 56 important revivals of the play during the past 187 years; it has been wrongly stated that this is the sixth time *She Stoops* has been given by the Old Vic Company. In fact, this is the Vic's eleventh revival of the play, since it formed part of the programme of the first Old Vic Company season in 1914-15 (a season which also included thirteen plays of Shakespeare and *The School for Scandal*!

THE OLD VIC

- 1816 Foundation stone laid.
- 1818 Opened as the Royal Coburg, with "Trial By Battle", a melodrama.
- 1833 Name changed to Royal Victoria Theatre in honour of the heiress to the throne.
- 1879 Taken over by Emma Cons, a social worker, and re-opened as "The Royal Victoria Coffee Music Hall" offering "a purified entertainment and no intoxicating drinks".
- 1886 The freehold bought by public subscription on behalf of the people of London.
- 1898 Lilian Baylis, niece of Emma Cons, joined her as manager of the theatre.
- 1912 Emma Cons died and Lilian Baylis assumed sole control of the Old Vic.
- 1914 First season of Shakespeare's plays. Between this date and 1923 the Old Vic became the first theatre in the world to present the complete cycle of Shakespeare's plays.
- 1926 Ninette de Valois joined the organisation and laid the foundations of the Sadler's Wells Ballet companies (now the Royal Ballet).
- 1931 Sadler's Wells Theatre completed and opened with "Twelfth Night" under the management of Lilian Baylis, to become eventually the home of opera and ballet leaving drama to the Old Vic.
- 1937 Lilian Baylis died.
- 1940 Closed by enemy action. The Company made its headquarters at the Victoria Theatre, Burnley, playing occasional seasons at the New Theatre, London.
- 1944-Spring, 1950. The Company made its regular home at the New Theatre
- 1950 The Old Vic re-opened to the public.
- 1953 Inauguration of the plan to stage within five years all the thirty-six plays in the First Folio of Shakespeare: this plan was successfully concluded in 1958.
- 1958 Inauguration by Her Majesty the Queen of the new Old Vic annexe, built to house all the production departments of the theatre, and dedicated to the successful completion of the Five-Year Folio Plan.

The omissions in this necessarily incomplete sketch may be filled and amplified in: A Theatre for Everybody by Professor E.J. Dent, Old Vic Saga by Harcourt Williams, and Old Vic Drama volumes 1 and 2, both by Audrey Williamson.

The management reserve the right to refuse admission, and to make any alteration in the cast which may be rendered necessary by illness or other unavoidable cause.

Photographs must not be taken during the performance.

First Aid Facilities in this theatre are provided by St. John Ambulance Brigade members who give their services voluntarily.

In accordance with the requirements of the Lord Chamberlain—

1.—The public may leave at the end of the performance by all exit doors and such doors must at that time be open. 2.—All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions. 3.—Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating, or to stand in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating it shall be strictly limited to the number indicated by the notices exhibited in those positions. 4.—The safety curtain must be lowered and raised in the presence of each audience.



"Mary Stuart", The Palace of Westminster



VALERIE TAYLOR as Queen Elizabeth



GWEN WATFORD as Mary Stuart



"Romeo and Juliet" The balcony scene



"Romeo and Juliet" The duel scene

**THE ROYAL VICTORIA HALL FOUNDATION
"THE OLD VIC"**

Patron: HER MAJESTY QUEEN ELIZABETH
THE QUEEN MOTHER
President: H.R.H. THE DUCHESS OF KENT
Chairman: THE LORD WILMOT OF SELMESTON, P.C., J.P.
Clerk to the Governors and Licensee: GEORGE CHAMBERLAIN

OLD VIC TRUST LIMITED

Chairman: ALFRED FRANCIS, ESQ., O.B.E.

SIR BRONSON ALBERY	SIR DOUGLAS LOGAN, D.C.L., LL.D.
LADY VIOLET BONHAM CARTER D.B.E.	THE LORD POOLE, C.B.E.
THE EARL OF DROGHEDA, O.B.E.	ALAN PRYCE-JONES, ESQ.
SIR WILFRID EADY, G.C.M.G., K.C.B., K.B.E.	SIR JOHN RUSSELL
HAMISH HAMILTON, ESQ.	MRS. PATRICIA STRAUSS
	COLONEL W. H. WHITBREAD, T.D.
	THE LORD WILMOT OF SELMESTON, P.C., J.P.

Administrator: NORMAN K. MILLAR

The Old Vic works in association with The Arts Council of Great Britain and the Joint Council of the National Theatre.

THE OLD VIC COMPANY

Director: MICHAEL BENTHALL

Company and Stage Manager	ROY PARKER
Deputy Stage Managers	JAMES VERNER and ANDREW LAIRD
Assistant Stage Manager	FRANK EVANS
Master Carpenter	KENNETH BONFIELD
Chief Electrician	LEONARD TUCKER
Chief Engineer	W. A. SMITH
Wardrobe Mistress	ANTOINETTE MARA

PRODUCTION DEPARTMENT

Production Manager: J. A. TITCOMBE

Wardrobe Supervisor	JANE HELDER
Scenery Workshops	W. H. PARKER
Scenic Artist	LESLIE WOOLNOUGH
Property Workshops	JOSEPHINE COFFEY

Publicity Manager (WAT. 4871)	PATRICK IDE
Publicity Secretary	Anne Bohon

House Manager	MIGNON MARSHALL
Accountant	JEAN PATTISON
P.A. to Directors	JULIA WOOTTEN

Box Office Manager (WAT. 7616)	A. WASHER
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THE BRISTOL OLD VIC COMPANY

Theatre Royal, Bristol

Tuesday, October 18th to Saturday, November 5th

CAESAR AND CLEOPATRA

by BERNARD SHAW

Tuesday, November 8th to Saturday, November 26th

First Production of a New Play

THE TINKER

by LAURENCE DOBIE and ROBERT SLOMAN

Tuesday, November 29th to Saturday, December 17th

ONE WAY PENDULUM

by N. F. SIMPSON

Evenings at 7.0 p.m.

Thursdays and Fridays at 7.30 p.m

Matinees: Thursdays at 2.30 p.m.; Saturdays at 3.0 p.m

Box Office Telephone: BRISTOL 24388-9

Enquiries: The Manager, Theatre Royal, King Street, Bristol.

THE BRISTOL OLD VIC (Theatre Royal, Bristol)

- 1766 Theatre opened with "A Concert of Music and Specimen of Rhetorick".
- 1778 Royal Licence granted by King George III.
- 1819 Theatre owned and managed for 62 years by the Macready family—William Macready, his widow and his descendants.
- 1881
- 1940 Closed by enemy action.
- 1942 Acquired for the people of Bristol by public subscription, assisted by the Arts Council.
- 1946 Bristol Old Vic Company formed by Old Vic organisation at the request of the Arts Council. Bristol Old Vic Theatre School opened.
- 1950 Bristol Corporation joined the Management Committee.

*(Prospectus of Bristol Old Vic Theatre School can be obtained from:
The Registrar, 2 Downside Road, Bristol, 8.)*

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