1960/1961 SEASON
THE OLD VIC COMPANY

SHE STOOPS TO CONQUER
Oliver Goldsmith
"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 pair would have delighted that Arch-Druid of intimate revues, the late Herbert Farjeon, remembering one of his most famous sketches in which Hermione Baddeley, splendidly invalid and wailing in Tonguey, 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 sole interest on spending evenings of celebration at one particular theatre in the West End (described to him perhaps because "the toilets are so clean and well appointed"). There may be worse reasons: there are certainly various ones. Recently a Sunux building firm asked for pictures of one of the settings for Barrie's...
What every Woman knows became a client wished to incorporate some of the features when redecorating her dressing-room; and we must not forget the two ladies whose consultation upon which mixture to visit was resolved in favour of a theatre where it was known that Madame Cane was a regular feature of the tea 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 freedom 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 not need, demand and continuing expanding only by public favour.

We can be sure that the greater number of playwrights 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 but a National Theatre for neither its scope nor its resources would warrant such an inspiration, but a truly English affair, the desire 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 by one knows who, 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 endowed 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 71% 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 meet at every performance for your arrival with personal and particular interest; actors, actresses, scene pattern, 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 "shablon" 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 conceived for you, please don't forget that most traditional of all theatrical excavations — "Tell your friends!"
SHE STOOPS TO CONQUER
OLIVER GOLDSMITH

First performance of this production: 6th November, 1960

Directed by DOUGLAS SCARLE
Costumes and decor by OSBERT LANCASTER
Music composed by GORDON JACOB

ACT I
Scene 1 ...... Mrs. Hardcastle's boudoir
Scene 2 ...... "The Three Persons"
Scene 3 ...... The Hall of Hardcastle's House

INTERVAL OF TEN MINUTES

ACT II
The Drawing Room of Hardcastle'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

SMOKING IS NOT PERMITTED IN THE Auditorium

"SHE STOOPS TO CONQUER"
Notes by Douglas Scarle

She Stoops to Conquer is perhaps the most English comedy ever written. It possesses many enduring qualities, all those qualities, in fact, that we English in our moods may, enjoy and with much satisfaction of heart, will admit to ourselves. This is a simple, unspectacular, amusing and, above all, a kindly play; it does not pretend to be violent 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 finicky Aunt, excepting possibly "sun 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 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 coccus of some hardy bush in mouth of old ship, it is then securely seared in the safe waters of Public Approval. Finally there is a label attached: "Comedy of Manners ... This Side Up With Care.

For just such a case, 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 "Mr. Laughter" was originally intended for Mr. Woodward, "a famous comedian and pantomimist who had been formed 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 100 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 eighteenth 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 Founded some time later.
1818 Opened as the Royal Coburg, with "Theobert Beadle", a melodrama.
1833 Name changed to Royal Victoria Theatre in honor of the heroes in the theatre.
1879 Taken over by Emma CONN, a social worker, and re-opened as "The Royal Victoria Theatre House", offering "pure entertainment and no inexcusable liberties".
1886 The first theatre opened by public subscription on behalf of the people of London.
1898 Lilian Baylis, niece of Emma CONN, joined her as manager of the theatre.
1912 Emma CONN died and Lilian Baylis assumed sole control of the Old Vic.
1914 First season of Shakespeare 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 organization and laid the foundations of the Sadler's Wells Ballet companies (now the Royal Ballet).
1931 Sadler's Wells Theatre completed and opened with "Macbeth Night" under the management of Lilian Baylis. The house showed for the first time major operas and ballet having drama to the Old Vic.
1937 Lilian Baylis died.
1940 Closed by air raid action. The Company moved its headquarters at the Victoria Theatre, Highbury, playing occasional season at the New Theatre, London.
1950 The Old Vic reopened to the public.
1953 Theatre of the Nine, an attempt by the Old Vic to compete with the commercial West End theatres. It was short-lived.

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

Photographs must not be taken during the performance.

First Aid Stations in this theatre are located at the St John Ambulance Brigade members who give their services voluntarily.

In accordance with the requirements of the Lord Chamberlain, the theatre may remain in the last seat occupied. All seats have been numbered. All necessary measures and instructions will be kept strictly enforced. The patrons are requested to stand or sit in one of the rows nearest to the stage, or to stand in any of the other parapets. If standing be permitted in the parapets in the aisles and any of the columns, it shall be entirely limited to the number indicated by the notice exhibited in these positions. 4. The act of shouting must be limited and continued to the presence of such authority.
THE ROYAL VICTORIA HALL FOUNDATION

Patron: Her Majesty Queen Elizabeth
The Queen Mother

President: H.R.H. The Duchess of Kent

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OLD VIC TRUST LIMITED

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Adviser: Norman K. Miller

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 Managers:... ROY PARKS

Deputy Stage Managers:... JAMES VERNER

Assistant Stage Managers:... ANDREW LANG

Master Carpenter:... FRANK ULLS

Chief Electrician:... KENNETH HOBART

Chief Engineer:... STANLEY FORD

Wardrobe Mistress:... W. A. SMITH

Production Department

Production Manager: J. A. TROWBRIDGE

Wardrobe Supervisor:... JANE HEWSON

Scenic Art:... W. H. PARKER

Property Workshops:... LESLIE WOODHOUSE

Press Manager (WAT. 5871):... PETER JOSEPH

Press Secretary:... ANN BURTON

House Manager:... MUNRO WARD

Accountant:... JIM DUNLOP

P.A. to Directors:... JUDY WOODRUFF

Box Office Manager (WAT. 7614):... A. WARD
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
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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.
1940 Closed by enemy action.
1942 Acquired for the people of Bristol by public subscription, assisted by the Arts Council.
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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