The SCHOOL for SCANDAL

by RICHARD BRINSLEY SHERIDAN

Edward Grindell, the Dowager of W—land, that tho' Henry might appear in his own Kingdom honored and revered by none of England. Henry said: "I am loath, said that;" and she answered, looking more than ever at him, 'The service is removed to Kirman,' where it was supposed to be delivered to Henry if the way was long in the North, and that spirited Lady, as a Prisoner."

It must not be supposed that Henry, either before his Behaviour, or after having the Bishop of Norwich, published a Book against him; but all again, was the being and the man had pronounced a Libel. The Church of England was pretty severe on which Period the English Language, when shown into the...
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FBT funds "The Friends Of The British Theatre (Charitable Trust) Ltd.", whose main objectives are to advance education in drama and theatre. The Executive Committee includes Dame Judi Dench, Derek Jacobi and Denis Quilley.

For additional information, please write, with SAE to:

Gerald Bordell The Administrator

The Friends
of the British Theatre
5 Abbotswood Gardens,
Clayhall, Ilford, Essex IG5 0BG
Tel: 01-550 0576

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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 Schlouanetz 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 Giuliano’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.
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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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.
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 Annex, leased rent free to the National by Ed Mirvish.

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

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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 1998.

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*Royal National Theatre Patronage Scheme members*
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 boutiques; 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’s 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 which is 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 School for Scandal

by Richard Brinsley Sheridan

<table>
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<tr>
<th>In order of speaking</th>
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<tr>
<td>Lady Sneerwell</td>
<td>Jane Asher</td>
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<td>Alan David</td>
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<td>Maid to Lady Sneerwell</td>
<td>Tacye Nichols</td>
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<td>Joseph Surface</td>
<td>Jeremy Northam</td>
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<td>Maria</td>
<td>Sally Cookson</td>
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<td>John Normington</td>
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<td>Sir Benjamin Backbite</td>
<td>Guy Henry</td>
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<td>Lady Teazle</td>
<td>Diana Hardcastle</td>
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<td>Sir Oliver Surface</td>
<td>Denis Quilley</td>
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<tr>
<td>Servant to Sir Oliver</td>
<td>Tom Hollander</td>
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<tr>
<td>Moses</td>
<td>Oscar Quitak</td>
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<td>Trip</td>
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<td>Douglas McFerran</td>
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<tr>
<td>Maid to Lady Teazle</td>
<td>Celestine Randall</td>
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<td>William, Servant to Joseph</td>
<td>Douglas McFerran</td>
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<td>Dancing Master</td>
<td>Anthony Renshaw</td>
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<tr>
<td>Servants:</td>
<td>Wilfred Grove, John Holbeck, Raymond Platt, Pooky Quesnel, Derek Smee</td>
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**Musicians**: Roderick Skeaping (violin)  
Peter Salem (viola)

- **Director**: Peter Wood  
- **Settings**: John Gunter  
- **Costumes**: Luciana Arrighi  
- **Lighting**: Robert Bryan  
- **Music**: Dominic Muldowney  
- **Dance**: Peter Walker  
- **Staff Director**: Alan Brown  
- **Stage Manager**: Courtney Bryant  
- **Assistant Stage Managers**: Brywnen Rowland, James Sinclair  
- **Assistant to the Lighting Designer**: Paul Jozefowski  
- **Costume Supervisor**: Christine Rowland, assisted by Alistair McArthur  
- **Production Manager**: Andrew Peat  
- **Deputy Stage Manager**: Lesley Walkley  
- **Sound**: David E Smith  
- **Design Assistant**: Annie Gosney  
- **Production Photographer**: Zoe Dominic
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 Aristocles. 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
fairy 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 if 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 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.
Wrote *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 foots; 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 notes 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.”

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 convey him home - no sinecure, for he was so tipsy that I
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 ‘whatever 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.

**Farlington**: “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 Bard! 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.”
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 £300m.

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 after 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. Trig'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 the landowning classes to only half of one per cent of their land revenue in 1782 interfered somewhat with Charles, it is clear, is really too much. "Mr Wrench," the tax collector, turns up, it transpires, just a touch beyond estimates, "required at least 48 pounds a year...and the estimate at 40 pounds is for his carriage...To translate this into modern terms, the average worker's wage of £40 was needed to provide for a man of 40 and his family..."

To support the more modest living standards of the time, it was necessary to be a landed gentleman. With capital still so much more valuable than labour, the landowner had to have an estate of £5,000 to £50,000 to live on. In 1729, the average cost of a house in London was £2,000. With a house and a little capital, a man could become a gentleman, and with it came the status of a gentleman, and with it came the right to wear the dress of a gentleman. The social life of the eighteenth century was a splendid affair: masked balls, fêtes champêtres, the hunt, the country house, the roads to the country, the roads to the sea, the roads to the Continent. The rich that dug themselves into the ground, the rich that dug themselves into the streets, the rich that dug themselves into the roads, the rich that dug themselves into the sea, the rich that dug themselves into the air, the rich that dug themselves into the sky, the rich that dug themselves into the stars.

Sarah Hogg is Economics Editor.
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 austerely described them, just a touch beyond them. To afford these, this historian estimates, "required at least an income of £3,000 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 £10 - £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 40 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
Jeremy Sinden, Sally Ann Howes
“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 basic 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 Seward. At that time Lord Castlereagh, 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 Waugh.

On the death of Percy Seward, William Hickey. In his for Indiscretions (Chatto & Windus) that Driberg published in 1955, Hickey: “It is most emphatically interesting day-by-day and women who happen to work. Men and women writers, financiers, stage portaries, fighters...Mayfair may half so boring as the rest of the word, Driberg covered the Welsh miners as well as the rest of the world. He was sacked by Beaverbrook following fourteen years of work, William Hickey’s, thereby proving that is not half so easy as it shows.

With the departure of Driberg slipped back into their reporting. This school just Kenward and Jennifer’s Diana brides are always radiant. The flattering formula has been with a murder conviction as lovely as his fourth wife, to answer any inconvenient questions.

These aside, over the last to much bolder. Londoners Driberg successful formula of mixing minded items under a set. It included Bruce Lockhart, the most significant change has been of Private Eye. This was most notable (who became a contributor, reporting, satire and gossip). Establishment and columns found a platform for their magazine became loved read and valued, suave and of gossip and yet again production is only one thing worse than being talked about.
Gossip. It is the story of the first gossip column in London, 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 Hickey’s, 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 in near his burrow.”
Hugo Mynell (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 Picket 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 Degree 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 Mackey, Journey Through England, 1724

“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, unless
Or change the rocks of Scotland?
Here malice, rapine, a
And now a rabble reign.
Their ambush here rely
And here the fell attorney.
Here falling houses stand
And here a female atheist.”
Samuel Johnson

“The noise, the crowd, the g
Agreeably confused me. I was struck than when I first a
companion could not under
considered London just as a
receive orders from the East
James Boswell

LONDON
“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 knots.’ 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 Berwick; 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

“For who would leave, waketh bod, Hibernia’s land, Or change the rocks of Scotland for the Strand?... Here mutiny, rapine, accident conspire, And now a rabble roges, now a fire: Their ambush here relentless ruffians lay, And here the fell attorney prowl for prey; Here falling houses thunders on your head, And here a female actress tells 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 knots.’ 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.”

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Horace Walpole, 1791
JANE ASHER (Lady Snevwell) has worked extensively in theatre, TV, film and repertory. Included in her repertory are Bristol Old Vic; Oxford; New York; Juliet in Romeo and Juliet. Measure for Measure in London; Potemkin (Soxie), Look Back in Anger (Royal Court); The Ploughshares; Treats; (National Theatre); Who's Afraid of Virginia Woolf? (National); Strawberry Fields. To Those Born Later. TV includes: Moll on the Cross; Made in Heaven. Lovers & Friends. Love Me, Love Me Now. A Voyage Round My Father, Last Lyne, Beryl Sangles. The Rattling Outfitters. The Mistress, When We Love You, and a 6 part series. To It's Easy for the broadcast. Films include: Greenpeace; The Enferno; Alien, Dick Tracy, Steve McQueen, Henry V and his Six Wives, Runners, Dream Chariot, Piece By Night.


JACK MURPHY (David) Trained at Webber Douglas. Theatre includes: repertory at the Royal Court, The Ploughshares, Treats. (National Theatre); Who's Afraid of Virginia Woolf? (National); Strawberry Fields. To Those Born Later. TV includes: Moll on the Cross; Made in Heaven. Lovers & Friends. The Mistress, When We Love You, and a 6 part series. To It's Easy for the broadcast. Films include: Greenpeace; The Enferno; Alien, Dick Tracy, Steve McQueen, Henry V and his Six Wives, Runners, Dream Chariot, Piece By Night.

RAYMOND PLATT (Servant)

POCKET QUESTIONS

DENIS QUILLEY (Sir Oliver Surface)

OSCAR RIVETT (More)
ROBERT BRYAN

Lighting


DOMINIC MULDOWNEY (Music)


PETER WALKER (Dance)

For the National: Jumpers, Tales from the Vienna Woods, Equus (at the Abbey), Julius Caesar, Don Giovanni, The Flints of Enlightenment, The Provok'd Wife, The Phras, as a Director: Anna (1st national tour), On Your Toes and Gala Performance, Three Men on a Horse (Park, London), My Fair Lady (Manchester Opera House), La Bella (Oval), L'Ebre (New D'Orly Casa), and most recently: Bacchus in the Woods (Birmingham Hippodrome), and Pilates of Penzance (Falstaff), Production Director: The Rocky Horror Show (London), and Production Supervisor: Chess (Prince Edward).

ALAN BROWN (Art Director)

Trained at RADA. Directed 23 productions as Associate Director, Northampton Rep (1956-58), Director of 19 productions in the USA, for Vanderbilt Theatre (including own versions of Crime and Punishment and A Midsummer Night's Dream), and Nashville Academy Theatre, Directed at Chattem, Edinburg, Harrogate, and Worthing. National: (1974-77) Staff Director for Eden End, Equus, and Jurine, Appearing in 15 productions in West End, and numerous repertory theatres and in various TV's: a: War and Peace, Macbeth, Much Ado About Nothing, Richard II, A Man for All Seasons.

Production Credits:

Set constructed by Terry Murphy Scenery Ltd, and the National's workshops. Lighting by Liz da Costa, Dramas by J. D. McDougall. Painting by the National's workshops, Props and furniture by the National's workshops, Costumes by the National's stairs, Lynn Clarke, Gary and Yvonne Dahms, Jane Law and Henrietta Webb. Hats by Jenny Adley. Wigs by the National's workshops. Wardrobe: Sue and Comfort, Lighting: Charles. Sound by K. H. S.

Programme acknowledgements:


THE ROYAL NATIONAL THEATRE ENDOWMENT FUND

To celebrate its 25th Anniversary the Royal National Theatre has established the Royal National Theatre Foundation Endowment Fund. The National is indebted to the generosity of a number of individuals and institutions who have already made donations and pledges to the Fund totalling in excess of £1.2 million.

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We look forward to developing the Endowment Fund over the coming years to assist in extending our range of activities and in carrying out vital improvements to the fabric of the building itself.

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Paul Hamlyn Foundation (for 'The Magic Carpet', the National's first production specifically for under-fives).

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Lyttleton Terrace Café
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Self-service buffet; traditional hot-pie counter; terrace seating; open for lunch, afternoon teas, and supper. 12 noon to 6pm; with lunchtime music Mon-Fri between 1.00 and 2.00pm.

Lyttleton Long Bar Open 12 noon to 11pm.

New Espresso Bar (River corner by Waterloo Bridge, access also from main foyer). Open from 8am to 6pm.

Olivier Theatre Buffet: Open from 1½ hours before performances, closed after the interval.

Bookshop Buffet: Open 10am to 11pm.

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In order of speaking

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<th>Character</th>
<th>Actor</th>
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<td>Lady Sneerwell</td>
<td>Jane Asher</td>
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<td>Snake</td>
<td>Alan David</td>
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<td>Maid to Lady Sneerwell</td>
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<td>Sir Benjamin Backbite</td>
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<td>Sir Peter Teazle</td>
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<td>Rowley</td>
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<td>Trip</td>
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<td>Maid to Lady Teazle</td>
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<td>William, Servant to Joseph</td>
<td>Douglas McFerran</td>
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<tr>
<td>Dancing Master</td>
<td>Anthony Renshaw</td>
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</table>

Servants: Wilfred Grove, John Holbeck, Raymond Platt, Fowky Quesnel, Derek Sme

Musicians
Roderick Skeaping (violin)
Peter Salem (violin)

Director
Peter Wood

Settings
John Gunter

Costumes
Luciana Arrighi

Lighting
Robert Bryan

Music
Dominic Muldowney

Dance
Peter Walker

Staff Director
Alan Brown

Stage Manager
Deputy Stage Manager
Lesley Walmsley

Assistant Stage Managers
Brewyn Rowland, James Sinclair

Assistant to the Lighting Designer
Annie Green

Costume Supervisor
Production Manager
Alistair McArthur

Sound
David E Smith

Design Assistant
Zoe Dominick
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