

## Love After All

by

Roland Allen

Scrimes, a miser	...	David Campton
Minta, his maid	...	Faynia Jeffery
Angelica, his daughter	...	Dona Martyn
Rupert Hodge, her suitor	...	William Elmhirst
Jim Jones, a hero	...	Barry Boys

The scene shows the living room of Scrimes' house, together with Angelica's boudoir and various staircases and passages. It is early in the twentieth century.

Producer ... Clifford Williams

The music played before the performance is Lalo's *Symphonie Espagnole*, Campoli (violin) with Eduard van Beinum conducting the London Philharmonic Orchestra, recorded by Decca on LXT 2801.

Costumes have been supplied by Miss Elliott, Royal College of Music, and by Aubrey Samuel.

Wigs by Wig Creations.

Please do not smoke in the theatre.

Excellent refreshments are served in the exhibition room before and after the performance by Mrs. V. Pemberton Billing.

## Love After All

presented by

Studio Theatre Limited

at the Library Theatre, Scarborough

### Winter Season 1959-60

Director	...	Stephen Joseph
Assistant	...	Joan Macalpine
Stage Managers	...	Ann Hughesdon Paul Levy
Local Hon. Secretary	...	Kenneth Boden

The Studio Theatre Limited acknowledges financial assistance from the Arts Council of Great Britain.

The Company gratefully acknowledges a further grant of £250 from Associated Television Limited.

On Monday next we present *In Camera* translated by Stuart Gilbert from the famous play, *Huis Clos*, by Jean-Paul Sartre.

This will be our final production in Scarborough during the winter. We then set off for an eight weeks' season in Newcastle-under-Lyme, followed by a short tour.

We hope to return to Scarborough for our sixth summer season, starting on 13 June 1960

### Programme Notes

The Studio Theatre Company is often referred to as an experimental theatre, and there are two aspects of our work which justify this description. First, the form of staging that we call theatre in the round is still sufficiently unusual to suggest something in the nature of an experiment, and second, the presentation of new plays by any company outside

the west-end is generally considered to be pioneer work in itself. There are very few companies in this country that qualify on either of these grounds — and, at present, no other company that we know of, that qualifies on both; indeed we are often criticized for trying to conduct two experiments at once!

Having been labelled an experimental theatre, we are not surprised that people expect us to act like one — in respects which they consider to be experimental. For instance, it is not usually considered proper, in view of past experiences, for an experimental theatre to stage farcical entertainments designed to make the audience enjoy themselves with unsophisticated laughter. And every season we try and include in our repertoire at least one thoroughly light-hearted farce — for our own enjoyment, as well as the audience's. We have, (with some cunning) managed to put on farces that are also new plays, so we have been able to provoke laughter without provoking too much high-brow disapproval.

However, the fact is that the most important aspect of our experiment depends on vigorous response, of every sort from our audiences. We are trying to find a form of presentation, and a style of writing, which will enable actors to make a greater appeal to audiences, to entertain audiences more than they are entertained by conventional plays in the conventional theatre. So we are delighted to have this opportunity of presenting a new farce by Roland Allen — a pen name that conceals the identity of Alan Ayckbourn, who has acted with us for several seasons. His experience as an actor, working with the company, gives his play a special claim to our attention. And we hope it will be the cause of much amusement and laughter, besides being an important part of our experiment.

Stephen Joseph

# Theatre in the round



## programme

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