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For "Let's Get A Divorce" :
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Deputy Stage Managers ..... **DOROTHY CRAIK, GERALD BLAKE**
Assisted by ..... **JUDY BOGOD, EILEEN COSTELLO, CAROLE LEWIS, CAROLE PEVERETT, JEAN ROBERTSON, GAY TOWNLEY, PAMELA WARD, NINA WATTERS, JOHN WEBB.**
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Sound ..... **MALCOLM FERGUSON**
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Stage Director ..... **TONY SHIPLEY**

LET'S GET A DIVORCE

Following Bernard Shaw, there are still critics who find it fashionable to abuse Sardou as a mere stage carpenter, a writer of 'well made plays', whose characters are only puppets. "Let's Get A Divorce" maintains Sardou's reputation as a craftsman. The construction of the play is magnificent, as we found when we tried to cut it. Every word tells. Any cuts are made at peril to the story line. But the play also portrays a set of varied characters from a small provincial town with wit and veracity. Who could say that Cyprienne lacks life or that des Prunelles might not be found in Ealing ?

The play has been variously described as a farce, a vaudeville, and a social drama. We would prefer not to label it for it has ingredients taken from all these forms. Sardou's comments on love and marriage are relevant even though women have achieved much more freedom. It is his achievement to have said this by means of a highly comic situation arising naturally out of the events. For this reason we have chosen to play it in the traditional manner in the hope that it will make its impact without any gimmicks.

But mainly we hope the production will amuse and entertain you.

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A DISCUSSION

is held after each production by The Questors which all members of the audience are cordially invited to attend.
The discussion on "Let's Get A Divorce" will be held in the Bernard Shaw Room on **MONDAY 10 MAY at 7.30 p.m.**
This is an excellent opportunity for audience, actors and technicians to discuss the merits and demerits of play and production.

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WHAT'S IN A NAME?

As you will have read elsewhere in this programme, "Let's Get A Divorce" has been described as, amongst other things, a Vaudeville. This discovery prompted us to enquire into the meaning of this term, and a little research revealed the following facts.

The origins of Vaudeville, which has undergone several changes of form and meaning, probably go back to the fifteenth century and have been traced to one Olivier Basselin, a fuller of Vire in Normandy, who is reputed to be the author of drinking songs which were known as chansons du Vau (or Val) de Vire — songs of the Valley of Vire. This name was gradually corrupted into Vaudeville, and the type of song designated by it became caustic and satirical. In the seventeenth and eighteenth centuries it was applied to the series of couplets, sung to some known tune, often introduced into the light comedies of the Theatre de la Foire. By the end of the eighteenth century, and as developed during the Empire and the Restoration period by the dramatist Scribe, when it became very popular, Vaudeville had come to mean a form of gay, light comedy of manners, partly farcial, partly topical. When these vaudevilles lost their popularity the use of the word was restricted to the variety stage, whence its present meaning in America.

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