

School stages 'She Stoops to Conquer'

The Chipping Campden School turned to Oliver Goldsmith's pleasant near classic comedy, "She Stoops to Conquer", for its annual stage production.

It is many years since the school had what might be described as a consistent house style. One could argue that it is good to be surprised, to go to the school each year not knowing what to expect, a splurge or a dirge.

But the productions vary so much not just in matter but in presentation that it has become difficult to build up a yardstick by which to measure progress and achievement. This year's production was another Campden volte face.

After several years of experimentation we were given a conventional picture frame production of a typical end-of-term play. And that aspect of Campden acting that has been most worrying of recent years, the often poor diction, was little in evidence. Indeed voice production was the play's greatest asset. The players sent their words spinning clearly to the back of the hall.

For this the producer, Mary Hill, must surely take the credit though it is not possible to award her the laurel of total success. It was not a perfect performance by any means.

Its weakness was that a number of the players, while they did what they had been told, obviously did not have the feel of their parts and failed to make the most of the comic situations that are the strength, indeed the very essence, of the play. Their lines were not pointed nicely and in the case of some of the supporting players the acting went right over the top into choicest ham.

The exception—one might almost say the glorious exception—was David Peake, who as Mr Hardcas-

tle had really thought himself into the part and gave pleasure not only from his actual portrayal but from the means by which he achieved it. Caroline Carline was equally good as Kate but hers was an easier task because she already had the youth, vivacity and good looks that the part demands.

Other major parts were played by Simon Erlanger (Tony Lumpkin), Julie Exton (Constance), Derek Benfield (Hastings), Simon Ingles (Marlow), Philip Thomas (Sir Charles Marlow) and Jane Nuttall (Mrs Hardcastle). The latter deserves a mention for having taken on the sort of part that a schoolgirl must dread and gamely played the foolish old battleaxe to the hilt.

Some of the smaller parts were played by youngsters showing promise though it might be prudent to reserve judgment on them till they are older and have entered adolescence, the effect of which can be agreeable or decidedly the reverse where acting is concerned.

The costumes were pleasant and the settings simple yet adequate. The evening's only innovation was transforming the scene at "The Three Pigeons" into a song and dance sequence, quite a good idea though it would have been more appropriate to have had an English rather than an Irish folk tune to dance to. Come to think of it the play as a whole would lend itself well to being adapted into a musical.

Other players were Simon Hart, Barnaby Wynter, Paul Porter, Eleanor Hoyle, Alison Jones, Donald Keir, David Leigh, David McGrath, Jerome Ungood, Thomas, Susan Buck, Tina Curry, Karen Fenwick, Aline Huntly, Bernadette Lyne, Joane McKellow, Janne Munt, Susan Murphy, Lucy Ord and Debbie Osborne.

Back stage workers included Rachel Stewart, Andrew Betts, Peter Boardman, Rupert Rostant, Michael Yates, Penny Batcher, Penny Horne, Nicola Perkins and Amanda Potts.

D.B.D.

She Stoops To Conquer The School For S

All India Radio (AIR), New Delhi



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