

**HOW THE
OTHER HALF
LOVES**

**AT THE
OLD VIC**

**RELAXED
PERFORMANCE
VISUAL STORY**

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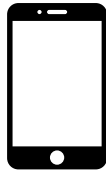
YOUR VISIT

If you've never visited the theatre before, or haven't been for a while, here is some handy information to help you:



Getting here

We are a two-minute walk from Waterloo (100m) and a five-minute walk from Waterloo East and Southwark stations (200m). The easiest way to get to The Old Vic is via public transport.



Your ticket

You will have received your e-ticket when you made your booking. You don't need to print it — just show it on your smartphone and it will be scanned. Keep your e-ticket with you at all times, as ushers will ask you to show it when entering and re-entering the auditorium. If you lose or delete your e-ticket, our Box Office staff can help.



Eat and drink

You can eat and drink in the auditorium but all drinks must be in non-glass cups or bottles. You can also take snacks into the show with you but you can't take hot food.



Photography and videography

Photography is allowed in our auditorium before and after the show. We ask that no photography be taken during the show.



Airplane Mode

Please switch your phone to Airplane Mode before the show starts so that you can still access your e-ticket as required. We advise that you turn your phone to Airplane Mode (rather than switching it to silent) to make sure everyone's experience is as enjoyable as possible. Please note that some audience members may need to keep their phones on to support their access needs.



Dress code

You can wear whatever makes you feel comfortable. There is no dress code and formal dress is not expected.



Under 16s

How the Other Half Loves is suitable for ages 12+. Children under 16 should be accompanied by an adult. Babes in arms (under 18 months) are permitted at the Relaxed performance.

WHEN YOU ARRIVE

This is what the theatre looks like:



We have two entrances. One is on the road called The Cut which is directly in front of the theatre. There are dropped curbs leading onto this road via the pedestrian crossing. This is what the front entrance looks like:



There are some steps at this entrance:



The other entrance is on Waterloo Road and it is wheelchair accessible with lift access:



There is lift access to the Box Office, inner foyer and Penny bar and cafe on the basement level:



There are dropped curbs leading onto this entrance via the pedestrian crossing:



This is the lift exit:



This is the foyer:



When you arrive, for your security, you may have your bag checked. A member of the Security team will ask to look inside your bag. They may need to gently move some of the contents of your bag, so they can see everything inside.

The Box Office is in the inner foyer — it is straight ahead of you if you enter via the the lift, or round to the left if you are coming from the front entrance. The lift is at the Waterloo Road entrance, which is the wheelchair accessible entrance. We have a cloakroom that you can use if needed, which is on the right as you come through the front entrance.

This is a member of the Security team — they will check your bag when you arrive:



This is a member of the Front of House team — they will check your tickets and show you to your seat:



This is a member of the Box Office team — they can help you if you can't find your e-ticket:



FOOD AND DRINK

This is the foyer bar:



This bar is open from one hour before the performance, serving drinks and snacks. There are four steps to this bar. This is what the steps look like:



This is our basement bar and cafe, Penny:



This bar is open from one hour before the performance, serving drinks and snacks. It is wheelchair accessible. You can reach Penny bar and cafe via the lift or down 19 steps from the foyer. This is what the steps look like:



This is the Dress Circle bar, named The Borthwick, on level two:



There are 29 steps to this bar. This is what the steps look like:



This is the Baylis Circle bar on level three:



There are 49 steps to this bar. This is what the steps look like:



From an hour before the performance starts until the end of the show, both the Dress and Baylis Circle bars are open. On the day, you can order a pre-show drink (only those over 18 can purchase alcohol).

TOILETS (BASEMENT)

In all toilet blocks there are hand dryers and paper towels to dry your hands. For Relaxed performances, the hand dryers in all toilets will be turned off.

In the Penny bar and cafe on the basement level there are two toilet blocks, one wheelchair accessible toilet and one gender neutral toilet. Please choose the toilet that feels most appropriate for you. There is lift access to these toilets.



This toilet block contains 11 cubicles only. This includes one baby change cubicle and one accessible cubicle, also known as an ambulant toilet:



This is the second separate toilet block which contains seven urinals and two cubicles, one of which is an accessible toilet, also known as an ambulant toilet:



This is the wheelchair accessible toilet which also includes baby change facilities:



This is the separate gender neutral toilet with an enclosed sink:



BAYLIS CIRCLE TOILETS (FLOOR THREE)

On the Baylis Circle level on the third floor there are two toilet blocks. Please choose the toilet that feels most appropriate for you. There are steps to these toilets:



This toilet block contains 12 cubicles only. This includes one baby change and one accessible toilet, also known as an ambulant toilet:



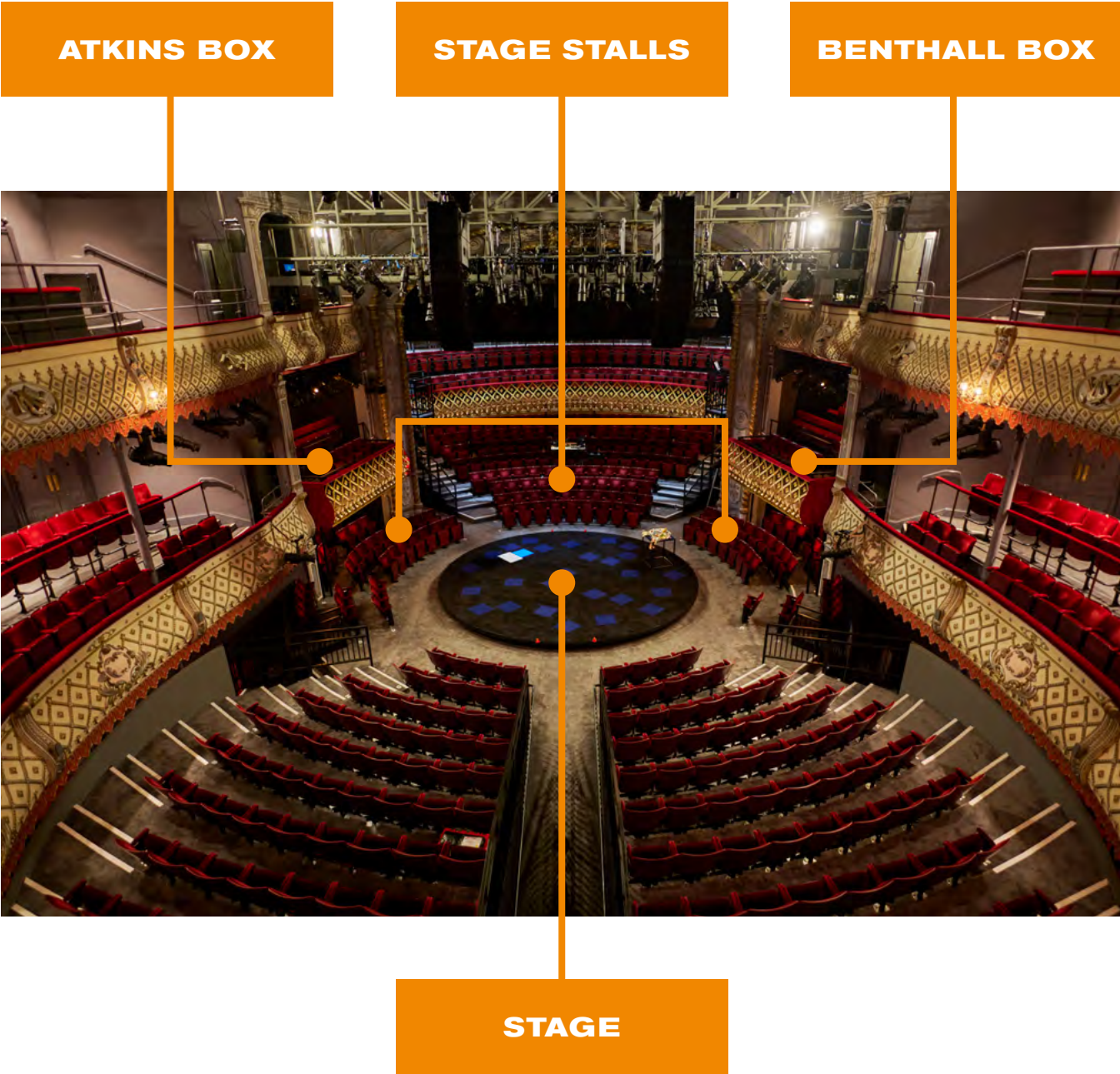
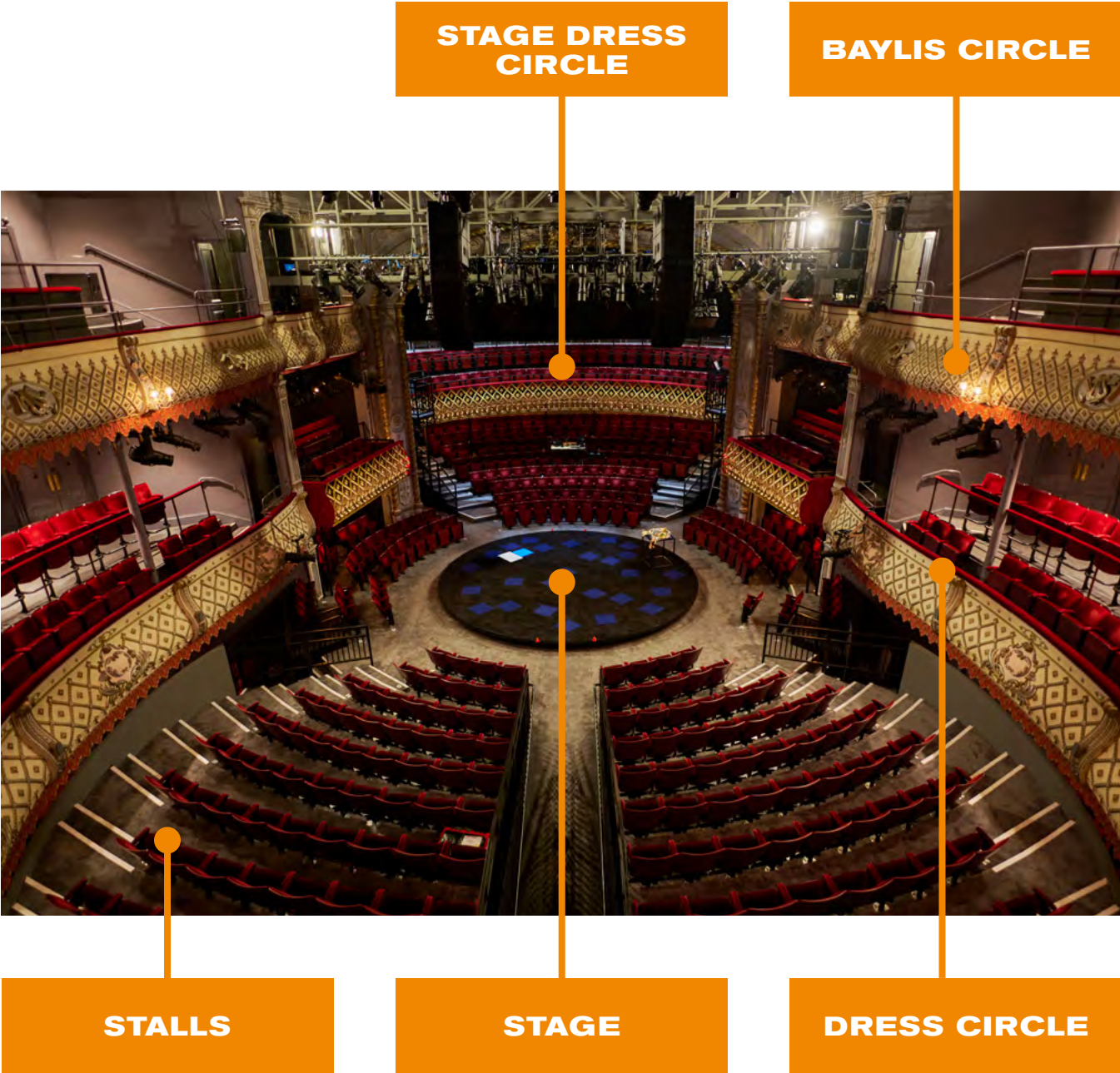
This is the second separate toilet block. This contains a block of eight urinals, with one cubicle that is also a baby change:



FINDING YOUR SEAT

When you are ready, you can go into the auditorium where the show takes place and find your seats. Your ticket will tell you which section, row and seat you are in. Ushers will be stationed at each entrance to help you find your way. The auditorium will be full of people when the show starts.

The theatre is currently configured In The Round, where the seats are arranged around all sides of the circular stage.



Stalls Seating

If your seats are allocated in either the Stalls or Stage Stalls, you can enter the auditorium via the doors on the ground floor. You can check your seat number against the signs by each door to find the closest entrance. This is what the left and right entrances to the Stalls look like:



If you require step-free access to the Stalls, you will need to enter the theatre via the Waterloo Road entrance and take the lift up to the Stalls. You can then enter the auditorium through the central doors which lead to an aisle and step-free seating on all sides of the stalls. This is what the wheelchair accessible central aisle looks like:



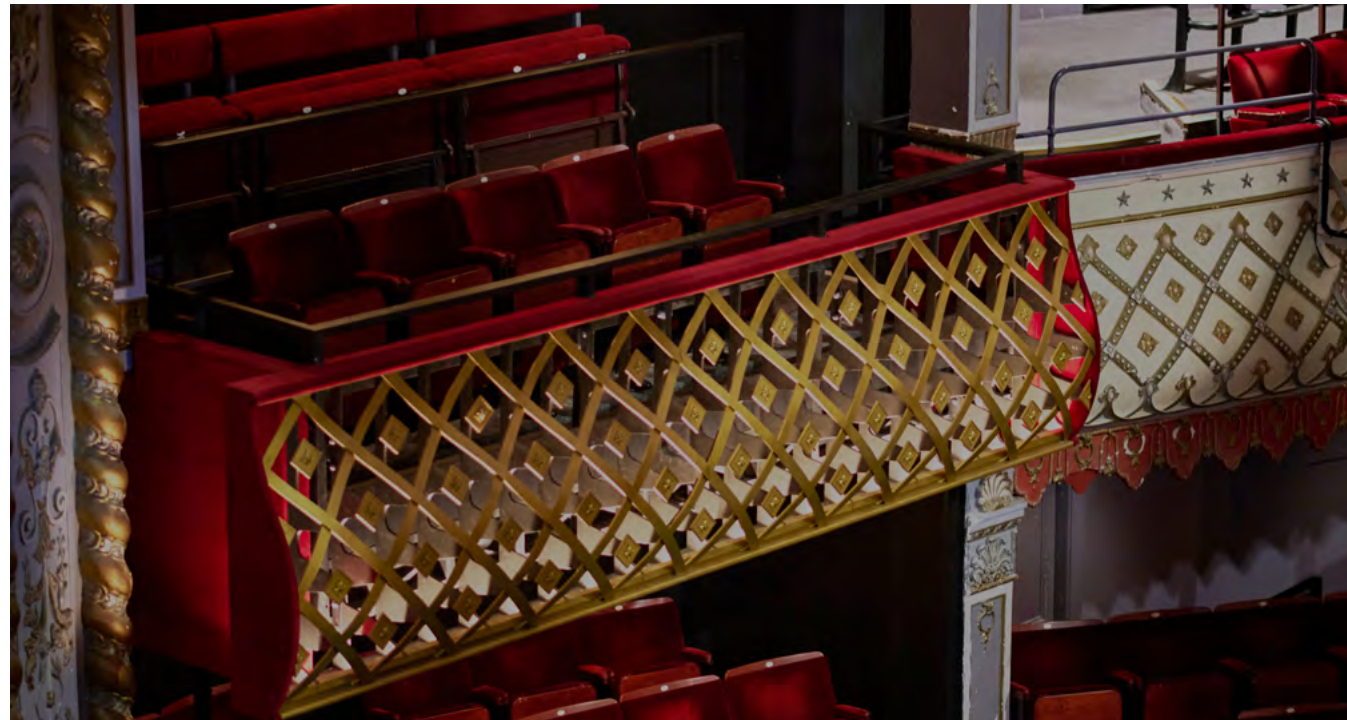
As the stage is placed in the centre of the Stalls, you may notice the actors walking past you through the aisles to enter the stage.

The nearest toilets from the Stalls are on the Basement level, which have step-free access via the lift.

Dress Circle and Stage Dress Circle

If your seats are in the Dress Circle, you will need to enter the auditorium on floor one. There are two entrances to the Dress Circle, with seat numbers listed by each door.

If your seats are in either the Atkins or Benthall box, you will also need to enter through these doors. The door on the left will lead you to the Atkins box and the right to the Benthall box. This is what the Atkins and Benthall boxes look like:

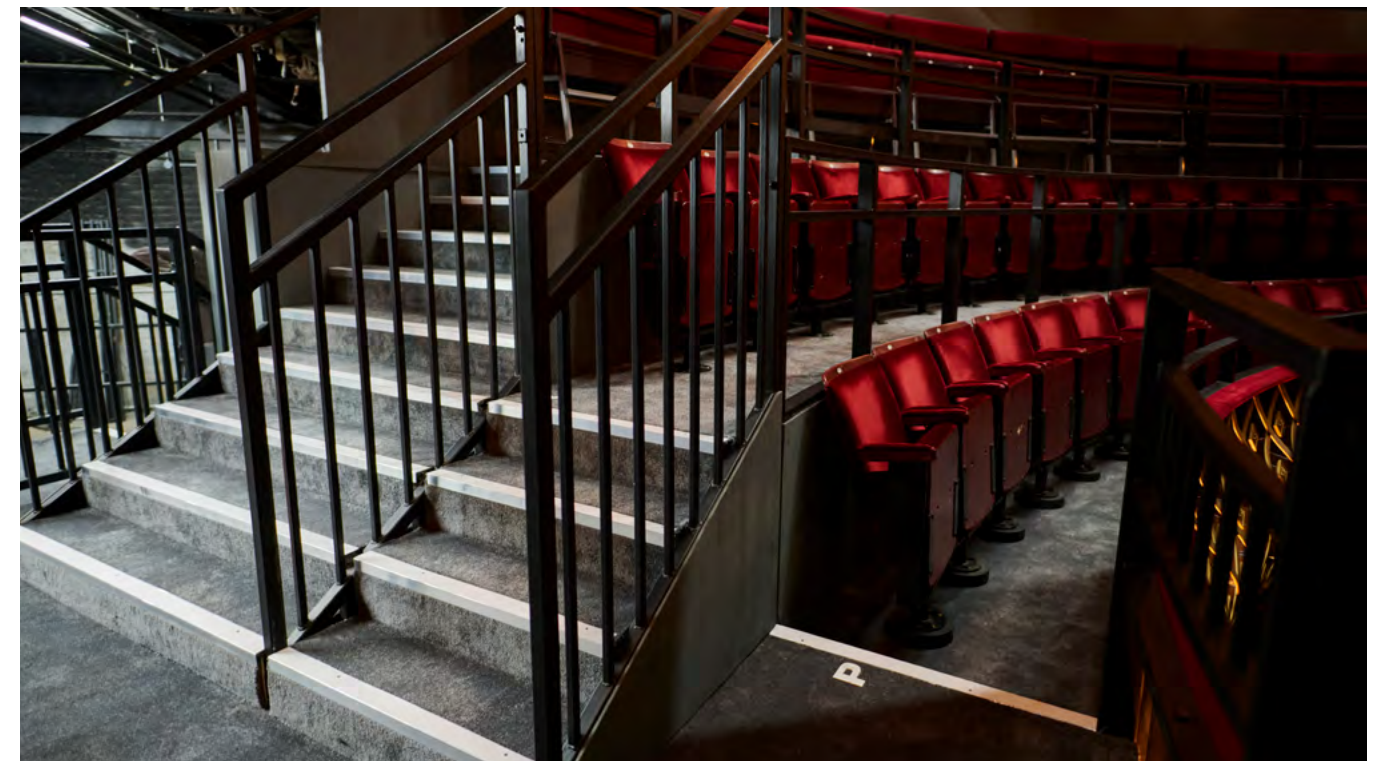
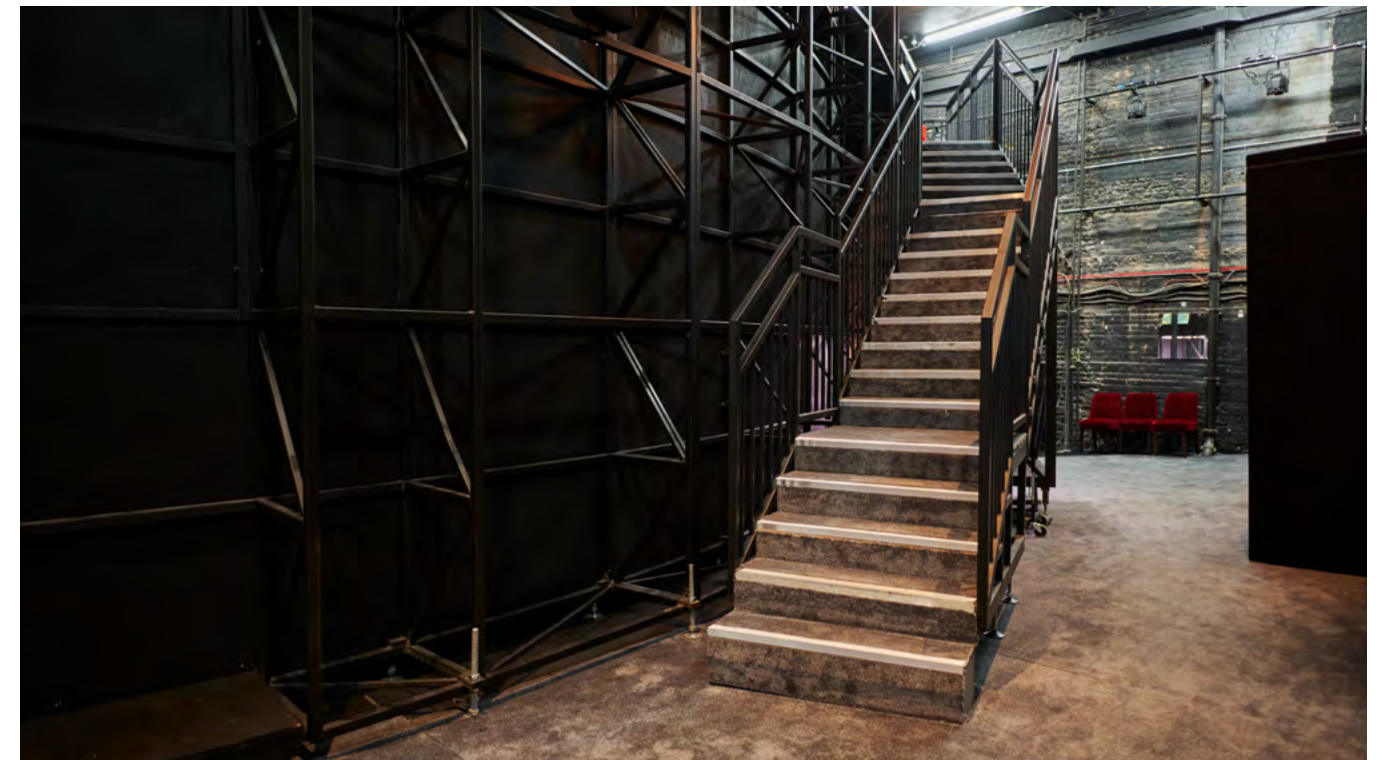


The nearest toilets for those sat in the Dress Circle, Atkins and Benthall boxes are on the Baylis level on floor three.

If your seats are in the Stage Dress Circle, you will need to enter the auditorium via the left and right Stalls entrances on the ground floor. These seats are on the opposite side of the stage as you enter the auditorium. There is sloped flooring which leads around the left and right sides of the stage towards the Stage Dress Circle. You can check your seat number against the signs to find the easiest route. This is what the route towards the Stage Dress Circle looks like:



There is a staircase behind the Stage Dress Circle that leads you to your seats. There are 21 steps leading up to row P, 25 to row Q and 30 to row R in the Stage Dress Circle. This is what the steps look like:



The nearest toilets for those sat in the Stage Dress Circle are on the Basement level.

Baylis Circle

If your seats are in the Baylis Circle, you will enter the auditorium on floor two. The nearest toilets are on the Baylis level on floor three.

There is bench seating on both sides of the Baylis Circle, which looks like this:



WHAT IS A RELAXED PERFORMANCE?

Relaxed performances are designed for those who benefit from a more informal theatre environment.

- You can make as much noise as you like during the show
- During the performance you may come and go from the auditorium as you please
- Some lights will be kept on in the auditorium so it doesn't get too dark
- If you'd like a break during the show, there is a chill out area in Penny bar and cafe, where noise will be minimal. There is also a chill out area in our Dress Circle bar but this may have some surrounding noise.

The next half of this pack provides more details on what happens in the production.



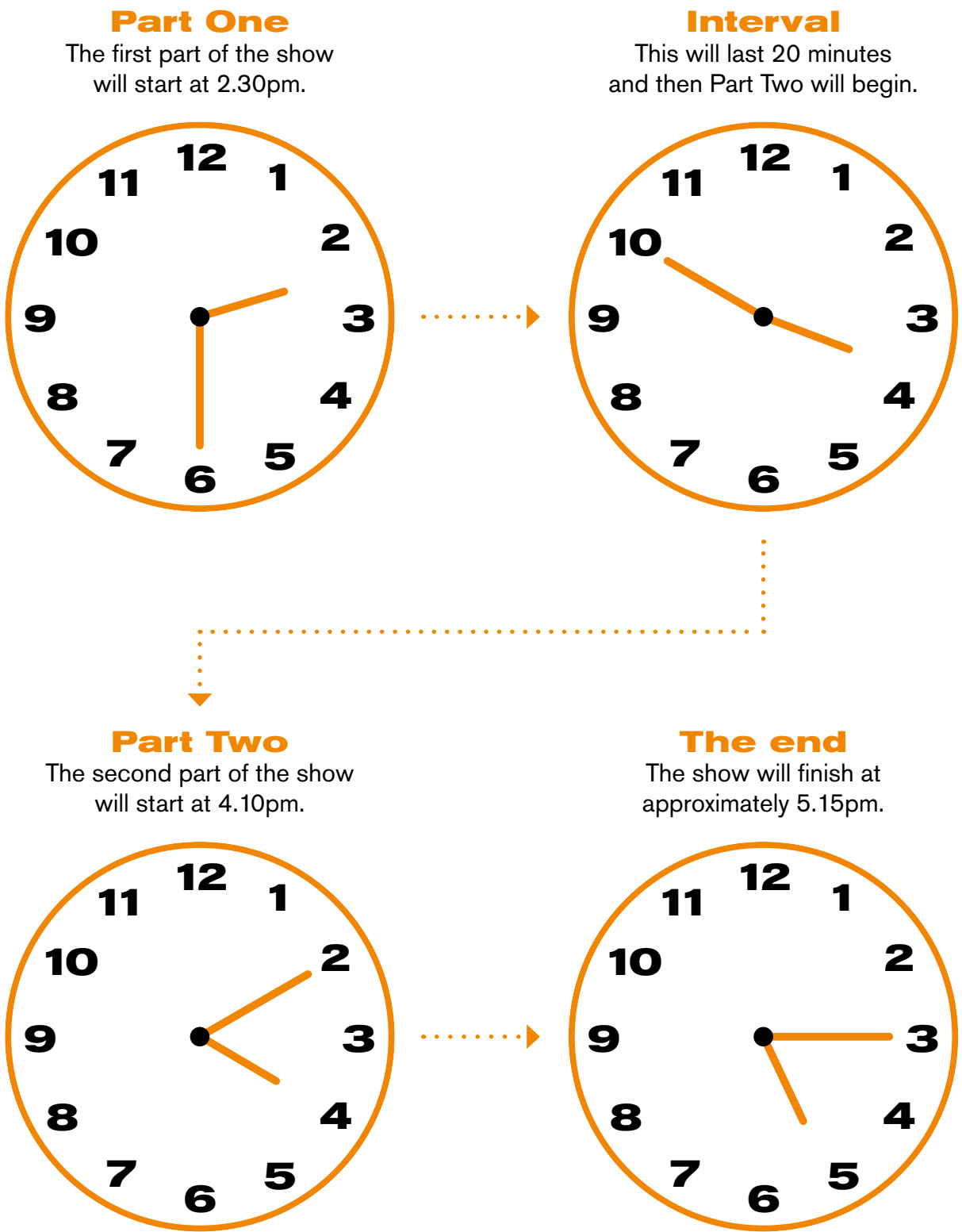
CHILL-OUT AREA

During the show you might feel that you need to take some time out. If you do, that's fine; find an usher and let them know. Ushers will be wearing t-shirts with The Old Vic logo on. They will take you to the chill out space where you can relax and return to the show when you feel ready.

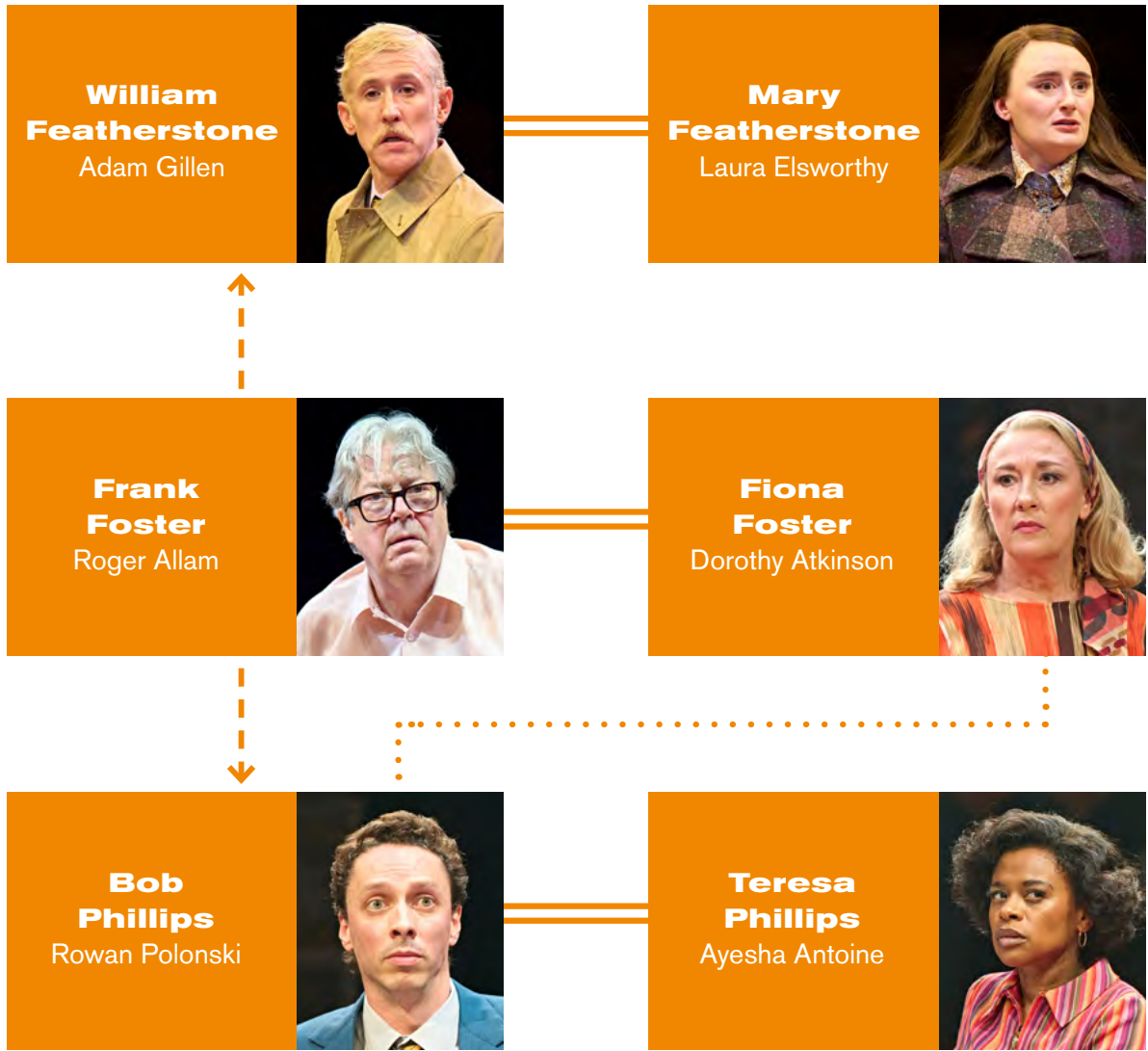


DURING THE SHOW

The performance starts at 2:30pm. The first part of the show is about one hour 20 minutes long. There is then a 20 minute break, also known as an interval. The second part of the show is about one hour five minutes long.



CONNECTING THE CHARACTERS



KEY

==
Married

- - -
Employed
by Frank

.....
Having
an affair

THINGS TO NOTE

Watch out, spoiler alert!

Below we have expanded upon some of the more sensitive elements of the play that you may want to be aware of. If you would like more detail, you can read on for the *How the Other Half Loves* story in full.

Food

There is real food used on stage in this production, including: meatballs, avocado, **eggs**, toast, Mr Organic Garden Pea & Vegetable Soup (water, peas (38%), carrots (3%), **celery** (3%), potatoes (3%), sea salt, garlic, black pepper, onion, basil, laurel, from organic agriculture).

Violence

At the end of part one, Teresa swings at Bob with a soup ladle. They then struggle and fight around the stage with each other.

In part two, William talks about hurting Mary after he thinks she has cheated on him with Bob. William then hits Bob, leaving a large bruise on his head.

Get in touch

If you would like any information on exact timings of when these things take place, please let us know at access@oldvictheatre.com or call **0344 871 7628**.

HOW THE OTHER HALF LOVES STORY

How the Other Half Loves is set in the autumn of 1969. The action takes place across two homes. The set consists of two living rooms. They are from two different homes, but they merge and overlap on the stage. One home is owned by **Frank** and **Fiona Foster** and features smart, traditional furniture. The second living room belongs to **Bob** and **Teresa Phillips**, which is shabbier in appearance and more modern in style. Bob and Teresa have a baby boy called **Benjamin**, who is heard but not seen on stage. Frank is Bob's employer.

PART ONE

Scene One

The play begins by following both couples as they start their days, with action unfolding across both living rooms at the same time. While the living rooms are connected on the stage, the action in each home is separate. The characters cannot see nor hear the action taking place in the other home.

Both couples squabble: Frank pesters Fiona about having no clean shirts and Bob moans to Teresa about not having enough breakfast. Amongst the bickering, it is revealed that both Bob and Fiona got home late the night before, to the disappointment of their partners.

Frank and Teresa both question their partners on their whereabouts, getting progressively more frustrated. Bob lies and tells Teresa that he was out with his colleague, **William Featherstone**. Bob pretends that William wanted to speak with him as he suspects his wife, **Mary**, is having an affair.

Fiona picks up the phone and calls Bob. Their phone conversation confirms that they have been having an affair and spent the night together. Bob tells Fiona about the lie he told Teresa. Before they can agree on a lie for Fiona to tell Frank, Bob gets pulled away from the phone and the call ends.

Teresa can't stop thinking about what Bob told her about William and Mary Featherstone's relationship. Once Bob has left for work, Teresa calls Mary to invite her and William for dinner on Friday, the following evening.

Meanwhile, Frank presses Fiona again for an explanation for Wednesday night. Fiona improvises a story, telling him that she bumped into Mary Featherstone on her way home. Taking inspiration from Bob's story, Fiona spins a similar lie and tells Frank that she was talking to Mary about William's suspected affair. Frank then reveals that he has invited the Featherstones to join them for dinner later in the day.

Fiona calls Bob but hides the phone from Frank. Teresa picks up the phone to what she thinks is a mystery caller, as all she can hear is Frank's muffled voice.

Scene Two

The action now follows the two separate dinner parties with the Featherstones. These evenings happen across consecutive nights but we see the events of both days play out at the same time — dinner with the Fosters on Thursday night and with the Phillipses on Friday.

First, the Featherstones arrive in the rain at the Fosters'. When no one answers, they decide to enter through the open door. The couple are clearly nervous. Mary keeps anxiously biting her nails, so William slaps her hand. After a while, Fiona discovers them in the house and Frank soon joins them. Frank offers the Featherstones advice on marriage, encouraging them to remain loyal to each other.

While William is in the bathroom, Frank speaks privately with Mary and lets her know that he is aware of her meeting with Fiona. Mary tells him that she was at home that evening watching television. Frank gets distracted and doesn't investigate this further. While alone, Mary alerts William to Frank's odd behaviour.

The action shifts to the Phillips' house. Teresa can't find Bob and assumes he must be at the pub. This leads her to ask William about his night with Bob earlier in the week. William says that he has never had a drink with Bob before.

Dinner is served at both tables. Mary and William sit on swivel chairs, turning back and forth as the action jumps from one home to the other. Now she is aware of her husband's lies, Teresa gets progressively more drunk, burns the main course and declares that the meal is over. The doorbell rings and Bob enters, visibly drunk.

Mary and William swivel back and forth as tensions rise in both homes and they are made to feel more uncomfortable. Teresa swings at Bob with a soup ladle and they begin to fight. The fight lasts a few minutes, with Teresa chasing Bob around the house with the ladle. She hits him with it, and he tries to restrain her before she bites him. Teresa tries to throw the soup at Bob but hits William instead. Returning to the Fosters, Frank notices water dripping from the ceiling onto William.

PART TWO

Scene One

The action has now jumped to Saturday morning. Teresa has packed her bags and left home with Benjamin.

Mary arrives at the Phillips' house and offers to help Bob with his marriage. Bob is offended by this and responds rudely. Now feeling uncomfortable, Mary tries to leave but Bob stops her and orders her to make them coffee.

Meanwhile, Teresa arrives at the Fosters' and tells Frank that she has left Bob and that she suspects him of cheating, although she is unsure who the other woman is. Frank questions her suspicions and tries to persuade her to see the positives in her and Bob's marriage.

Fiona arrives home and Frank shares the news that Bob is seeing another woman. As they start to discuss the details, Teresa announces that she's changed her mind about leaving Bob and exits to return home.

Frank calls the Phillips’ house and to his surprise Mary answers. When questioned, Mary tells Frank that she is doing the housework and that Bob is getting dressed. Frank is startled by this and wrongly assumes that Bob and Mary must be having an affair. He then calls William and asks him to come over to their house.

From cleaning around the house, Mary has discovered Teresa’s letters to the editor of The Guardian and wrongly assumes that she has been having an affair with him.

Frank revisits his conversation with Fiona about where she was on Wednesday night. Frank reveals that he knows Fiona has been deceitful — he thinks Fiona has been helping Mary cover up her supposed affair. However, Fiona misinterprets this and believes that Frank knows the truth, that she herself is having an affair with Bob.

William arrives and Frank asks Fiona to reveal her ‘deceit’ to William. As matters are still confused, Fiona thinks that Frank wants her to confess her affair with Bob in an attempt to humiliate her. Reluctantly, Fiona starts to confess but before she can share who Bob is having an affair with, Frank interrupts to reveal Mary’s name. William is angered and upset by this news.

Frank calls Mary to warn her that William is on the way over. When he arrives, William hits Bob, who falls and almost collides with Teresa. Teresa hits back at William, who collapses. Mary leaves screaming and runs to the Fosters’.

Scene Two

It is now the following morning. Frank has called for a meeting with the three couples to try and make amends. Before William arrives, Frank advises Mary and Bob to tell the truth about their affair. They are both very confused and tell Frank that his theory is incorrect. William arrives and Frank tells him that he was wrong about Mary.

Frank tells Bob about Mary’s theory that Teresa is having an affair with a journalist.

Later, Frank and Fiona are now alone in their living room. Frank is still frustrated; the details of Fiona’s Wednesday night remain unclear. Fiona finally admits that she met with another man but does not reveal his name. At first Frank forgives her, but he soon turns to the phonebook in search of who this man might be.

Back at the Phillips’ house, Teresa tells Bob that she knows about his affair with Fiona.

Finally realising it must be Bob who Fiona met with, Frank rings the Phillips’ house. Teresa answers and assumes it is the mystery caller from before. Hearing the anger in Frank’s voice, Teresa asks whether he is sexually frustrated. Unaware that it is Frank she is speaking to, Teresa agrees to meet up with him to help.

CONTACT INFORMATION



If you have any questions about your visit, please contact Danny, our Head of Front of House Operations:

danny.krohm@oldvictheatre.com
Danny Krohm, Head of Front of House Operations

For more information visit
oldvictheatre.com/visit/ov-access
or call **0344 871 7628**

Enjoy the show!

The Old Vic

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