

AT THE  
SIR JAMES DUNN THEATRE  
In HALIFAX, NOVA SCOTIA

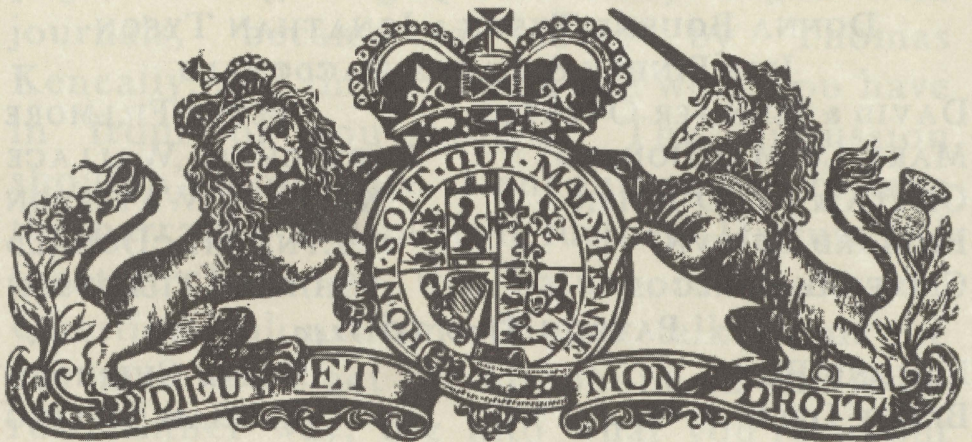
This present  
TUESDAY to SATURDAY,  
Being the 25<sup>th</sup> to 29<sup>th</sup> of *NOVEMBER*,  
Will be presented a PLAY, call'd

OUR COUNTRY'S  
GOOD.

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*Written by Mrs. WERTENBAKER*

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Produced by special arrangement with THE DRAMATIC  
PUBLISHING COMPANY of Woodstock, Illinois.

FOUNTAIN SCHOOL OF  
PERFORMING ARTS PATRONS,  
2014 TO 2015,  
THANK YOU FOR YOUR CONTINUED SUPPORT.

HONORARY PATRONS

FRED & ELIZABETH FOUNTAIN

LIFETIME

COLIN & DEBBIE RICHARDSON

ROBERT DOYLE

GEORGE BRANDYS

SUSTAINING \$500 AND ABOVE

DR. HANS-GÜNTHER SCHWARZ

JOHN PENNOYER

WAYNE GARLAND

CONTRIBUTING \$250 TO \$499

ROBERT & SUSAN SUMMERBY-MURRAY

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DR. THOMAS CURRAN

JURE GANTAR

MARGO LINDENER

FRANK MILNE

R. HUGH CAMERON

JUDITH FINGARD

KENNETH & CHRISTIE HAMMEL

ORIEL MACLENNAN

DR. AUSTIN & JUDITH READE

SUPPORTING \$150 TO \$249

DONNA BOURNE-TYSON & JONATHAN TYSON

JEFF PINHEY & LAURA MACDONALD

DAVID & JENNIFER OVERTON

PETER FILLMORE

MARY LU MACDONALD

CARMICHAEL WALLACE

GISELA & JOE O'BRIEN

KAROLYN WATERSON

RICHARD BROWN

LYNN MACDONALD

CLIVE MACGREGOR

SHIRLEY TILLOTSON

PATRON \$100 TO \$149

EDMUND BOYD

DIANE CHISHOLM

BRUCE DELO

SAM JOPLING

SHAO-PIN LUO

ROSALEE GRETTE LYNDON

IAN THOMSON

MICHAEL STANLEY

A NOTE FROM  
SEAN YOUNG,  
ASSISTANT DIRECTOR.

IN order to put on *OUR COUNTRY'S GOOD*, you really have to go for a good dig. The play



has layer after layer of source material, and questions I think still have to be answered. The actors, our creative team, and our crew have all done this

excavating together, and I am amazed at what we've pulled to the surface. But as is the same with all historical pieces, the conversation only starts on the screen, the page, or the stage. The story began with journals, became a novel by Thomas Keneally, and then became the work you have in front of you tonight. The discussion shouldn't stop there. I encourage you to take the narrative and push it further. Discuss the theatre. Take on the nature of discovery. Question colonialism. Or just talk about the guy that won't get off his phone in the front row. Either way, dig into what you're about to see. You'll be surprised by what you find.

A NOTE FROM  
LUCY CAMPBELL,  
ASSISTANT DIRECTOR.

WORKING on a theatrical production is an all-consuming, sometimes life altering experience. *OUR COUNTRY'S GOOD* displays this idea as we watch the



true story of a convict colony stage a production of *THE RECRUITING OFFICER*.

They go through many of the same trials that we have experienced in order to reach the end goal: performance. All of the hard work that goes into putting on a

play comes to its fruition in the final product. What you see tonight is the product of many hours of rehearsals, memorization, dialect training, production meetings... I could go on. This, the "process," is what Timberlake Wertenbaker chooses to focus on in her script. It's no accident. It's the process of creating together, of throwing yourself into a different world six days a week, making new discoveries about yourself as you make discoveries about a play, that makes theatre such a powerful uniting force. Working on this play I've felt what Wertenbaker wants her characters to feel: the transformation of the theatre. It's been a pleasure.

CREATIVE TEAM,

DIRECTING by  
ROB McCLURE

ASSISTANT DIRECTING & DRAMATURGY by  
SEAN YOUNG & LUCY CAMPBELL

STAGE DESIGN by  
JOHN DINNING

COSTUME DESIGN by  
JOHN PENNOYER

LIGHTING DESIGN by  
BRUCE MACLENNAN

PROP MASTER  
MELINDA ROBB

WARDROBE MISTRESS  
ANNEKE HENDERSON

SOUND DESIGN & COMPOSING by  
MIKE DOHERTY

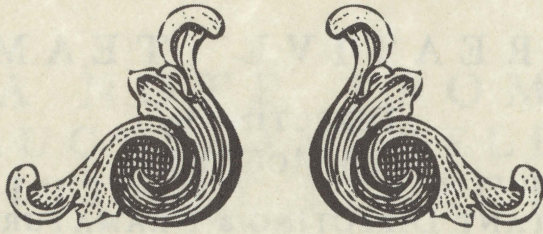
VOICE, SPEECH & DIALECT COACHING by  
SUSAN STACKHOUSE

CHORAL DIRECTING by  
LUCY HAYES DAVIS

SCENIC CARPENTRY by  
TORIN BUZEK

SPECIAL THANKS to

LESLEY BRECHIN,  
DR. ROBERTA BARKER,  
JULIE CLEMENTS,  
D'ARCY GRAY.



PARTS PLAYED,

THE 25<sup>th</sup> TO THE 29<sup>th</sup>,

Ralph Clark by

Mr. PAUL ROSSITER,

Harry Brewer & Jemmy Campbell by

Mr. HENRI GIELIS,

Arthur Phillip & John Wisehammer by

Mr. NICK PERRON,

Robert Sideway by

Mr. BEN LEGER,

Watkin Tench & Ketch Freeman by

Mr. KENZIE DELO,

Meg Long & David Collins by

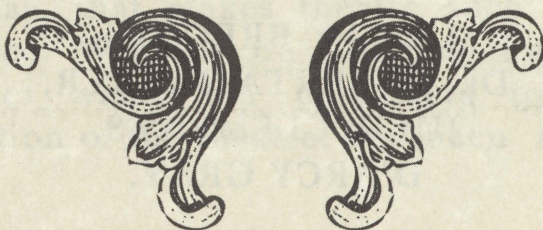
Mrs. SINCLAIR GWILLIAMS,

Robbie Ross & John Arscott by

Mr. SANSOM MARCHAND,

Caesar & Rev. Johnson by

Mrs. FLAVIA MARTIN.



THE 25<sup>th</sup> & 27<sup>th</sup> IN THE *EVENING* &  
29<sup>th</sup> IN THE *AFTERNOON*,

Mary Brenham by Mifs. LINDEN CAMPBELL,

Duckling Smith by

Mifs. KATERINA BAKOLIAS,

Dabby Bryant by Mifs. MORGAN MELNYK,

Will Dawes by Mifs. MARINA GWYNNE,

Liz Morden by Mifs. SARAH DELLER,

George Johnston by Mifs. CELIA ROSSITER,

William Faddy by

Mifs. HANNAH HARPER,

The Aisling† by Mifs. KATE WEBSTER.

THE 26<sup>th</sup>, 28<sup>th</sup> & 29<sup>th</sup> IN THE *EVENING*,

Mary Brenham by

Mifs. KATE WEBSTER,

Duckling Smith by Mifs. CELIA ROSSITER,

Dabby Bryant by Mifs. HANNAH HARPER,

Will Dawes by Mifs. SARAH DELLER,

Liz Morden by Mifs. MARINA GWYNNE,

George Johnston by

Mifs. KATERINA BAKOLIAS,

William Faddy by Mifs. MORGAN MELNYK,

The Aisling† by Mifs. LINDEN CAMPBELL.

† THE AISLING (ash-ling) was an Irish "vision poem" of the 17<sup>th</sup> and 18<sup>th</sup> century that often featured a female spirit lamenting the misfortune of her country.

THE CREW,

STAGE MANAGING by  
MARY HARTLEY

ASSISTANT STAGE MANAGING by  
AMY ALLEN

SCENIC CARPENTRY,  
CLAYTON MacDONELL †

DENNA SONG CAROLINE PASZKOWSKI  
CAROLENA CHARLES PATRICIA VINLUAN

PROPS,  
VEKISHA DRUMMOND †  
ELIZABETH WILE

PAINT,  
KAYLA SMITH †  
CASSANDRA THORBJORNSEN  
COURTNEY CLARKE

LIGHTING & SOUND,  
WAI WAI (LIESL) LOW DOUGLAS COX  
AMBER SANFORD ROBIN CROCKER  
† STUDENT HEAD

THE DRESSERS,

HEAD DRESSER,  
MORIE CAMERON  
ASSISTANT HEAD DRESSER,  
KATHERINE PENNER

REBECCA ENTER MELANIE MAYHEW  
FELESHA CHANDLER DANIEL HALFPENNY

THE CUTTERS,

ALEXA GUALAZZI ANGELA KINSMAN  
JOYCE LO OLIVIA McNAIR  
ANNAMARIE MILLION ELIZABETH PERRY  
MOLLIE ROBERTSON HELENA SMITH





# AN INDEX.

## THE FIRST FLEET

In the mid-1700s, the Industrial Revolution was firmly on the rise in Great Britain. The Isles were stuffed with drunks and the unemployed; crime was rampant as the adoption of gears, steam and coal caused economic displacement. Transportation, a punishment for major and petty crimes since the early 1600s, now also served

as a means of population control. Over 60,000 convicts were taken to the British North American colonies throughout the 17<sup>th</sup> and early 18<sup>th</sup> centuries, but American independence in the



1770s disallowed new convicts from being brought in. Captain James Cook sailed to "New Holland" in these years, and the first fleet of transport ships was sent off to New South Wales. The convoy consisted of six vessels holding 775 convicts, 645 officials, crewmembers, and marines and their families, along with two naval crafts and three store ships. Smallpox, dysentery, and venereal disease prevailed for the 250-day voyage, and were spread to the new territory as the colonists landed on its shores.

# THE LIFE OF A CONVICT

ALTHOUGH men and women both faced intense daily struggle, their experiences were fundamentally different.

**WOMEN** were seen as "reproductive units" for the purpose of expanding the colony. They were reduced to an inhuman status, and when their sentences were over, it was rare that women were allowed to work or own property. They were never given the option to return to England as men occasionally were. They were not made to perform hard labour, but had to complete menial tasks such as transporting food from the field to the storerooms, shell collecting, and cleaning. Although this made them less likely to die from overwork or work accidents, they faced a uniquely horrific threat: sexual abuse. Women were at high risk for this type of abuse because, as convicts, they were not seen as worth protecting. Many had been prostitutes before being transported, which made them even more abhorrent to authority figures who were reluctant to help them.



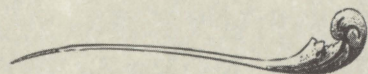
**MEN** were made to build infrastructure and farm the land, the motto being "work or starve." Working more than twelve hours a day in brutally harsh conditions, male convicts frequently died in work-related accidents. Men were also subject to much harsher punishment than women, sometimes being sentenced up to 500 lashes for an indiscretion (the average for women was 50). Unlike women, however, they were often given incentive for their struggle. With good behaviour, sometimes their sentences were reduced. If, at the end of their time, they decided to stay in the colony, they were granted tax-free land as well as the tools to cultivate it.

**ROGUES' CANT** was a secret language used by British thieves and beggars throughout the 18<sup>th</sup> and 19<sup>th</sup> centuries. **A GLOSSARY:**

**BOBCULL** a loyal patron of a prostitute; a sweet-natured man  
**BRISKET-BEATER** a Roman Catholic  
**COVE** less than a gentleman, yet not lower class  
**DIMBER MORT** attractive girl **LAG** a convict  
**SHE-LAG** a female convict **MOLLIE** a homosexual  
**MOSSIE FACE** vagina, i.e., "the monosyllable"  
**PADDINGTON FRISK** to be hanged; references the London borough wherein lies Tyburn, an infamous English prison  
**SWELL** elegant or beautifully dressed person  
**TO WAP** to lie with a man **WIN** a penny

### **A C T O R S   O F   T H E   1 8 <sup>T H</sup>   C E N T U R Y**

**DAVID GARRICK**, an English actor known for his naturalism. He influenced many parts of the British theatre in the mid-1700s, taking on the roles of actor, playwright, theatre manager & producer.



**PEG WOFFINGTON**, an Irish actress popular on the London stage, but unfortunately taken away from it by a paralytic stroke as she performed. The last words of her theatre career came from Shakespeare's *AS YOU LIKE IT*: "If I were a woman, I would kiss as many of you as had beards that pleased me."

**T O B E P R E S E N T E D,**  
AT THE  
**SIR JAMES DUNN THEATRE**  
In HALIFAX, NOVA SCOTIA,  
A series of **COMEDIC OPERAS**, call'd  
**ENCOUNTERS.**

*Libretti by Mr. MICHAEL ALBANO,*  
*Directed by Mrs. MARCIA SWANSTON,*  
*Conducted by Mr. PETER OLESKEVICH.*

The 5<sup>th</sup> to the 8<sup>th</sup> of **FEBRUARY**,  
In the year 2015.

AT THE  
**DAVID MACK MURRAY THEATRE**  
In HALIFAX, NOVA SCOTIA,  
**LION IN THE STREETS.**

*Written by Mrs. JUDITH THOMPSON,*  
*Directed by Mr. MITCHELL CUSHMAN.*

The 10<sup>th</sup> to the 14<sup>th</sup> of **FEBRUARY**,  
In the year 2015.

AT THE  
**SIR JAMES DUNN THEATRE**  
In HALIFAX, NOVA SCOTIA,  
**THE SEAGULL.**

*Written by Mr. ANTON CHEKHOV,*  
*Directed by Mrs. TANJA JACOBS.*

The 31<sup>ST</sup> of **MARCH** to the 4<sup>th</sup> of **APRIL**,  
In the year 2015.

PROGRAMME COMPILED, DESIGNED, & CREATED by  
LUCY CAMPBELL & SEAN YOUNG