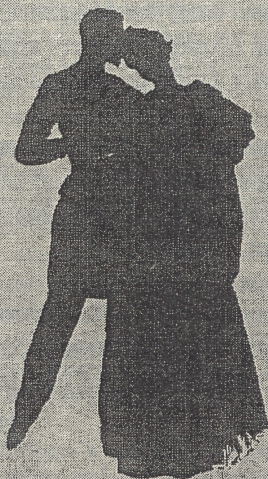


DALTHEATRE  
2008-09 SEASON PRESENTS:

# Trelawny of the 'Wells'

BY SIR ARTHUR WING PINERO



DIRECTED BY JAMES DODDING

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MARCH 31 - APRIL 3, 8:00PM  
APRIL 4, 2:00PM & 8:00PM

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SIR JAMES DUNN THEATRE - DALHOUSIE ARTS CENTRE  
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## A Message from the Director

In a production programme, it is usual for the director to write an appraisal of the play and the author.

However, in this, our programme for Pinero's glorious love-song to the Theatre, *Trelawny of the Wells*, I would like to express my thanks to the talented young actors and stage managers, the technicians, the designers, the costumiers, the sceneographers, the property makers and the sound and music technicians who have made this production possible.

Any theatre presentation is a team effort – an act of “co-operative artistic endeavour”, and nowhere could I have had the co-operation I have enjoyed here in the remarkable Theatre Department at Dalhousie.

To the Company of *Trelawny*, to the faculty and administration of the Theatre Department, the University and to the kind and welcoming people of Halifax, this special place, my heartfelt thanks.

Enjoy the Play!

James Dodding

## Arthur Wing Pinero (1855 – 1934)

Knighted in 1909, Sir Arthur Wing Pinero was one of a 'new generation' of playwrights whose goal was to bring to the stage characters who "talk and behave like real people". As a young man it was expected that he would follow in his father's footsteps and become a lawyer, but at the age of 19 he joined the Theatre Royal, Edinburgh as a "utility actor". After the theatre was gutted by fire, he joined the Royal Alexandra Company in Liverpool, playing various small roles until he came to the attention of actor/manager Henry Irving. By 1876 he was an apprentice with Irving and began 'playing' at the Lyceum in London with moderate success. He began to write "curtain risers" or one-act short plays which played before the featured production. His first play, *Two Hundred a Year*, opened at the Globe Theatre in 1877. The plot dealt with a man trying to find a well-to-do wife and a woman who wanted a man to rule. His early plays tended towards comedy and farce, but his later works, such as *The Second Mrs. Tanqueray*, dealt with the social hypocrisy of Victorian England. These 'social dramas' steered away from the melodramas that were popular at the time and dealt with serious, every day issues. By 1885 he had given up acting to devote himself to writing and directing.

*Trelawny of the 'Wells'*, first produced in 1898, was an 'homage' to the work of a man named Tom Robertson, who wrote plays called, 'tea cup dramas', in which the characters frequently chatted about 'life' while sharing a pot of tea. Setting aside arch, overly-dramatic plots for simpler tales, Robertson instigated the movement towards realism in British theatre. *Trelawny's* Tom Wrench is a fusion of both Robertson and Pinero. The rest of the play's characters are three-dimensional, real people all of whom one imagines Pinero met while 'treading the boards'. Amidst the humour in *Trelawny* there are moments of pure poignancy and true gentility which touch the heart and teach a lesson all in the same moment.

After World War I Pinero's work failed to capture the imagination of the public as it once had, due to the "popularity of more 'vulgar' theatrical experiences". However, *Trelawny of the 'Wells'* remains one of Sir Arthur's most popular works. Meryl Streep made her successful Broadway debut as Miss Imogen Parrot in the 1975 production at the Vivien Beaumont Theatre on Broadway. An excellent craftsman, Pinero created a nostalgic 'gem' of a play in *Trelawny*. One imagines it to be his 'love-letter' to theatrical days gone by. It is Dalhousie Theatre Department's great honour to present it for your viewing pleasure this evening.

**SIR JAMES DUNN THEATRE 'ROYAL'**

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An Original Comedietta in Four Acts, entitled

**TRELAWNY OF THE 'WELLS,'**

By **SIR ARTHUR WING PINERO**

**THEATRICAL FOLK**

James Telfer  
Augustus Colpoyes  
Ferdinand Gadd  
Tom Wrench  
Mrs. Telfer  
Avonia Bunn  
Rose Trelawny

(of the Sadler's Wells  
Theatre, London)

Mr. Antony Dobrzensky  
Mr. Charles Mancini  
Mr. Kenneth MacAlpine  
Mr. Leete Stetson  
Miss Kimberley Cody  
Miss Caili Steel  
Miss Stephanie Folkins

Imogen Parrott (of the Royal Olympic Theatre)  
Mr. O'Dwyer (Prompter at the Pantheon Theatre)

Miss Sarah Jane MacDonald  
Mr. Kenneth MacAlpine

Mr. Denzil, Miss Brewster  
Miss Mortimer, Miss Brunton  
Hall-keeper at the Pantheon

Mr. N. MacInnes, Miss N. Trenton  
Miss C. Sellars, Miss C. Forte  
Mr. C. Mancini

**NON-THEATRICAL**

Vice-Chancellor Sir William Gower, Kt.  
Arthur Gower }  
Clara de Foenix } (Sir William's Grandchildren)  
Miss Trafalgar Gower (Sir William's Sister)  
Captain de Foenix (Clara's Husband)  
Mrs. Mossop  
Mr. Ablett  
Mrs. Phipps  
Sarah

Mr. Mark Neufeld  
Mr. Ryan Jewkes  
Miss Candyce Sellars  
Miss Heather Wadsworth  
Mr. Nick MacInnes  
Miss Caitlin Kennedy  
Mr. Nick MacInnes  
Miss Chrissie Forte  
Miss Nessa Trenton

## Setting:

*Somewhere in the early 1860's*



### Act I

**Scene I:** *A lodging house at No. 2 Brydon Crescent, Clerkenwell, London. May*

**Scene II:** *At Sir William Gower's house in Cavendish Square. June*

*(There will be a 20 minute intermission)*

### Act II

**Scene I:** *Again at Brydon Crescent. December*

**Scene II:** *On the stage of the Pantheon Theatre a few days later.*



Tom Wrench: *"Can't act, can't she! No she can no longer spout, she can no longer ladle, the vapid trash, the ~ the ~ turgid rodomontade..."*

~ Trelawny

## Production Team

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Director	...	Mr. James Dodding
1st Assistant Director & Dramaturge	...	Miss Jennette White
2nd Assistant Director	...	Miss Sarah Higgins
Voice & Speech Coach	...	Miss Susan Stackhouse
Set by	...	Mr. Peter Perina
Lighting Designer	...	Mr. Bruce MacLennan
Sound Design	...	Mr. Jeffrey Bingham
Stage Manager	...	Miss Kristin Coral Sinel
Assistant Stage Manager	...	Miss Sarah Anstead
Assistant Stage Manager	...	Mr. Daniel Oulton
Construction & Running Crew Chief	...	Miss Claire A. Hill
Construction Crew	...	Mr. Taylor Andrews & Miss Sandra Changnon
Scenic Painters	...	Mr. Ray LeFresne & Mr. Cody Hatt
Props Crew Chief	...	Miss Taylor Dyon
Props Crew	...	Mr. Nathaniel Bassett Miss Leslie Appleton
Lighting Crew Chief	...	Mr. Jeremy Powell
Lighting Crew	...	Mr. Neil MacInnis
Projections	...	Mr. Jonathan Tsang
Wardrobe Mistress	...	Miss Julia Nelham
Head of Wardrobe	...	Miss Anneke Henderson
Costume Designer	...	Miss Jennifer Coe
Assistant Costume Designer	...	Miss Jessica Best
Assistant Costume Co-ordinator	...	Miss Lessa Hamilton
Mrs. Telfer's Costume Act I:	Cutters -	Miss Myra Sloan & Miss. Elizabeth Hughes
	Stitchers -	Miss Nicole Parsons & Miss Morgan Young
Miss Parrot's Costume Act I:	Cutters -	Miss Sarah MacKenzie & Miss Laura Merlini
	Stitchers -	Miss Marilyn Smulders, Mr. Benjamin MacGregor Miss Miel Nicholson
Miss Trelawny's Costume Act II:	Cutters -	Mr. John Renaud & Miss Elise Sinclair
	Stitchers -	Miss Carly Beamish, Miss Courtenay Crewson & Miss Lynn Davis

Miss Bunn's Costume Act I: Cutters -	Miss Jennifer Mills &
	Miss Johanna Tower
Stitchers -	Miss Kayla Suveges &
	Miss Hope Wickett
Mrs. De Foenix's Costume Act II: Cutters-	Miss Jessica Power &
	Miss Jennifer Fleming
Stitchers -	Miss Ilana Solomon,
	Miss Rafaela Lewis &
	Miss Mulu Gebreyesus
Senior Head Dresser	Miss Julia Nelham
Head Dresser	Miss Hope Wickett
Dressers	Miss Mulu Gebreyesus,
	Miss Rafaela Lewis
	Miss Nicole Parsons
	Miss Ilana Solomon
	Miss Kayla Suveges
House Manager	Mrs. Deborah Preeper
Headshots	Mr. Nick Pearce
Production Photos	Mr. Ken Kam
Poster Design	Mr. Paul D. Williams

## Department of Theatre Faculty & Staff

Roberta Barker	Department Chair, Colonial Canadian Theatre, The Modern Theatre, Post-Colonial Canadian Theatre
Anthony Black	The Director in the Theatre
Hans Böggild	The Playwright in the Theatre
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Ian M. W. Thomson	Construction Instructor
Glenn Walton	Introduction to Film Study/Film Study

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Claire A. Hill – Construction	Jessica Power – Costume Stores
Sarah Higgins – Office Assistant	Arran Smith – Office Assistant
Jonathan Tsang – Lighting/Technical	
Bebhinn Jennings – Costume Librarian	



## GLOSSARY OF VICTORIAN TERMS:

The **CALL-BOY** was the prompter for the actors.

**CAVENDISH SQUARE** is a fashionable address in the West End of London, near Oxford Circus, close to where Oxford and Regent streets meet.

A **COLD COLLATION** is a formal, light meal.

A **FILLET** or Diadem has its origins in Ancient Rome. It is a plain band of gold which is tied on in the back. It is thought that Alexander the Great wore one and it "symbolizes absolute monarchy".

In a play like Hamlet, a '**GENERAL UTILITY**' player would act the smaller parts like Rosencrantz and Guildenstern.

A **GYPSY** is a performer known for his or her dedication, professionalism and seasoned performing career.

The **HALLKEEPER** or **STAGEDOOR KEEPER** was responsible for watching the door of the theatre to make sure no one entered unannounced.

An **INVERNESS** is a 19<sup>th</sup> century man's overcoat with a short cape.

A '**LOW COMEDIAN**' was one who performed a lot of broad comedy and farce who tended towards 'off-colour', bawdy jokes.

The **OLYMPIC THEATRE**, also known as the Royal Olympic Theatre, was situated on Wych Street in London and specialized in comedies.

The **ORDER & CHAIN** were representative of honours bestowed or held by Royalty. Edmund Kean's Order and Chain are props which he wore in various roles as an actor.

The **PANTHEON THEATRE** was opened in 1772 on Oxford Street in London. A Marks & Spencer's store currently resides on the same spot.

**PANTOMIME** is a yearly, comedic, Christmas entertainment in the United Kingdom which usually has men playing women and women playing men.

"**REMOVE MY BONNET**" is a euphemism for retiring to the washroom.

**RODOMONTADE** is "vain and empty boasting" or "pretentious blustering".

**THE SCHOOL FOR SCANDAL** is a "comedy of manners" by Richard Brinsley Sheridan in which he delves into the deceptiveness of appearances.

James **SHERIDAN KNOWLES** was an Anglo-Irish playwright best known for his plays William Tell and The Hunchback. He was cousin to Richard Brinsley Sheridan.

**SNUFF** is finely ground tobacco which is inhaled (one nostril at a time) instead of smoking.

The **SPECTRE OF ST. IVES** is the ghost of a female who is said to haunt St. Ives beach in Cornwall on stormy nights. Writers of 19th century melodramas used many of these tales as the starting points for their plays.

The **THEATRE ROYAL, DRURY LANE** is still regarded as the premiere theatre in London. A West End Theatre, it is where Edmund Kean played the great roles of Shakespeare.

**TRAFALGAR** was a famous battle fought and won by the British in 1805 during the Napoleonic wars (1803 – 1815).

A **TROUBADOUR** is a strolling minstrel who sings love songs to ladies.

The **VICE CHANCELLOR** is the senior legal position in the Victorian justice system - the head of the Chancery Division of the High Court of Justice (prior to 2005).

The '**WELLS**' Theatre referenced in this play is a thinly disguised **Sadler's Wells Theatre** in London. The first theatre with that name was built in London in 1683. The present Sadler's Wells presents mainly Dance Theatre and Opera.

The **WEST END** in the early 19th century to describe fashionable areas to the west of Charing Cross. It is the center of the London theatre district.

**WHIST** is a "classic trick-taking card game which was played widely in the 18th and 19th centuries".

**UNDINE** of mythology is a female water sprite who was born without a soul and who likes dancing and making merry with humans.

## EDMUND KEAN



Coleridge once said of Kean's acting that it held "flashes of lightning". Edmund Kean was a dynamic, small man who had a deep voice and the power to emotionally move all those who watched him act. Kean was the son of an actress and was brought up 'backstage' in many theatres around England. "One of the greatest of English tragic actors, a turbulent genius noted as much for his megalomania and ungovernable behaviour as for his portrayals of villains in Shakespearean plays".

### Special Thanks

Avril and Barrie Bevan  
Stephen Cooke  
Dalhousie Arts Centre, Custodial Staff ... Cathy & Jody  
Madonna Decker, Costume Warehouse, Stratford Shakespeare Festival  
Dante DiMattia  
Margot Dionne  
The Faculty and Staff of the Dalhousie Department of Theatre  
Sarah Higgins - 2<sup>nd</sup> Assistant Director  
Ruth Hunt  
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Priscilla Love  
Dennis Noble  
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Ben Stone  
Stratford Shakespeare Festival, Wardrobe

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