

Mr LONGMORE has the pleasure of directing for your délectation
the
QUESTORS STUDENT GROUP
in a performance of
Mr A.W. PINERO's comediëtta in four acts
**TRELAWNY
OF THE 'WELLS'**

First performance the evening of SATURDAY 20th July 1974

Members of the Sadlers-Wells Theatre Company

James Telfer Mr PEARSON	Ferdinand Gadd Mr WILSHER	Augustus Colpoys Mr VERMA
Tom Wrench Mr FIELD	Mrs Telfer (Miss Violet Sylvester) Miss STEWARD	
	Avonia Bunn Miss HINES	
Imogen Parrott (of the Royal Olympic Theatre) Miss POLLARD	Rose Trelawny Miss CARTER	

Members of the Pantheon Theatre Company

Miss TIGHE	Miss WADE	Mr WILSHER	Miss SUTHERLAND
O'Dwyer (Hall-keeper at the Pantheon) Mr DAVEY		Pantheon hall-keeper Mr WYSE	

Non-theatrical Folk

Vice-Chancellor Sir William Gower KT Mr MARTIN		
his grandchildren -		
Arthur Gower Mr BRAMWELL		Clara de Foenix Miss TIGHE
	Sir William's sister	
	Miss Trafalgar Gower Miss WADE	
Captain de Foenix (Clara's husband) Mr WYSE		Mrs Mossop Miss RODERICK
Ablett Mr DAVEY	Sarah Miss SUTHERLAND	Gibbons Miss STEWARD

Messrs Pearson and Davey are past members of the Student Group

Synopsis of Scenes

ACT I

A lodging house at No 2 Brydon Crescent, Clerkenwell, London, May.

ACT II

Sir William Gower's house in Cavendish Square, London, June.

A FIFTEEN MINUTE INTERVAL

ACT III

Again at Brydon Crescent; December.

ACT IV

On the stage of the Pantheon Theatre; a few days later.

The period is sometime in the early 1860's

All will be performed in sumptuous costumes designed by Mrs WALPOLE. The settings have been conceived by Mr COWELL. The stage management, under the strict supervision of Mr HARRINGTON, is by Mr LANGDON and Miss ROMANIUK with the Misses OSWELL and PARRY JONES, Mr WILSON and Mrs GRUNDY. The costumes are sewn by Mesdames LACAILLE and WALPOLE and Miss GREGORY. Electric lighting is by Messrs SMITH, SMITH and GAUNT and Miss JAY. Sound effects are by Messrs GRUNDY and LEE with pianoforte performances by Mrs CARTER. The properties are by Mrs PHELPS with the assistance of the Misses SOTHERAN and LONGBOTTOM and Mr LEWIS in the workshop. Assistance also rendered by Miss EDWARDS and Mr THOMAS

THE VICTORIAN THEATRE AND TRELAWNY

'It was a bear-garden, resounding with foul language, oaths, cat-calls, shrieks, yells, blasphemy, obscenity..... Fights took place anywhere, at any period of the performance'.

Dickens— of a Sadler's Wells audience in 1844. Bad ventilation; inadequate seating; loose women on the look-out for custom; the all-pervasive smell of oranges combined into an atmosphere which kept the middle and upper classes of early Victorian society at the opera, or at home with an improving book.

The 'ruffianly' audience that did attend demanded a boisterous programme of farce, melodrama, acrobatics and masquerade, procession and spectacular scenic effect, preferably all in one evening. An actor needed only a loud voice and a strong constitution. The art of actor and serious playwright did not develop. Even Shakespeare was not a commercial proposition, until the extraordinary feat of a successful staging of *A Midsummer Night's Dream* was achieved by Phelps, manager of the 'Wells'. The actors still had bodily to evict troublemakers from the pit, but by the mid-1850's, audiences were generally more amenable.

The actors could now be heard; the introduction of gas-lighting made them visible as well. Improved ventilation made it safe to breathe. A degree of naturalism was now possible. The Theatres Registry Act of 1843 gave 'legitimate' theatre a chance, for it forced licensees to opt either for variety theatre, in which the audience could eat and drink during the performance, or for the production of serious plays in an area separate from the dining facilities. Seating could now be fixed in rows, safer and more comfortable. During the 1860's, new theatres were opened and old ones were renovated. The new red plush and soft-footed flunkies attracted the wealthier classes to see plays — in spite of the lingering odour of oranges from the pit.

Once theatre-going was socially acceptable, playwrights could count on a more sensitive audience. One of the first of the new breed of writers was T.W. Robertson, whose comedy *Society* opened in November 1865, and ran for one hundred and fifty performances. He pioneered naturalism, before the influence of Ibsen was felt in this country; his characters spoke relatively naturally, their emotion was not forced into a grand, empty style, and the sentimentalism associated with the Victorians was largely absent. Robertson dealt with social problems, and drama became an accepted medium for such discussion, particularly since Robertson did not frighten off his public by his revolutionary ideas; he was innovatory only in his choice of material and his style. By the turn of the century, Barrie, Shaw and Pinero were building on his groundwork.

In *Trelawny of the 'Wells'*, Pinero looks back at Tom Robertson's early struggles. Tom Wrench's comedy, *Life*, is alien to the accepted theatrical style of the sixties, and his actors must adapt to new stage manners to present his play successfully.

Trelawny of the 'Wells', first produced in the late nineties, continues to charm audiences not only because of its historical interest, but with the richness of characterisation which Pinero, following Tom Robertson's tradition, so skilfully created.

EXHIBITION

During the run of *Trelawny of the Wells*, there will be an exhibition of paintings by Graham John High.

REFRESHMENTS

Sandwiches and coffee are available in the Foyer before performances, and refreshments will be served during the interval.

FOYER BAR

The Foyer Bar is open on performance evenings from 7.00 p.m. to 7.45 p.m. and during the interval. It operates on a theatre licence and anyone attending a performance may use it, including guests. No bar membership is involved. Interval drinks may be ordered at the bar before the performance commences. The Grapevine Club continues as a private bar.

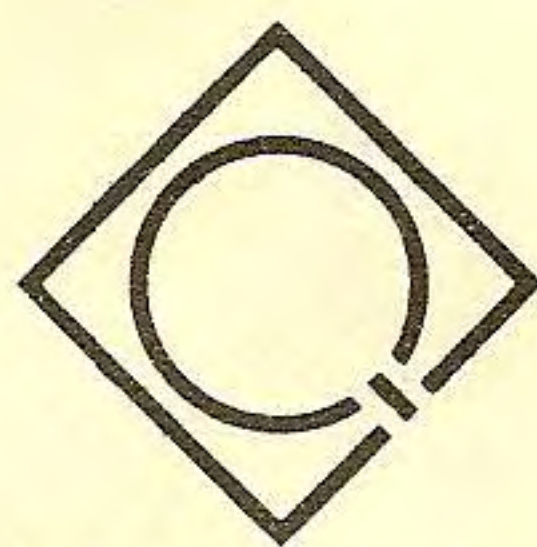
**PLEASE DO NOT SMOKE IN
THE AUDITORIUM**

**PLEASE DO NOT TAKE DRINKS
INTO THE AUDITORIUM**

The Questors is a Club Theatre

Only members may book tickets and membership cards must be produced at the box-office.

Full details of membership are available from the Administrator on request.



THE QUESTORS THEATRE
MATTOCK LANE EALING W5 5BQ

567 0011 Administrator

567 5184 Box Office

Forthcoming Productions:

1974/5 Season

September 14 — 21

FORGET-ME-NOT LANE

by PETER NICHOLS

October 5 — 12

OLD TIMES

by HAROLD PINTER

November 2 — 9

**THE GOOD WOMAN
OF SETZUAN**

by BERTOLT BRECHT

November 30 — December 7

THE COCKTAIL PARTY

by T. S. ELIOT

The July production forms an integral part of the second-year programme of the Questors' Student Group. Course tutors are:

<i>Director of Studies</i>	...	...	...	...	Alfred Emmet
<i>2nd-year Acting</i>	...	...	...	...	Wyllie Longmore
<i>Movement...</i>	...	...	...	...	Debbie Gough
<i>Speech</i>	...	...	...	...	Melanie Sessions
<i>Make-up</i>	...	...	...	...	Julie Cruttenden

For The Questors Theatre:

<i>Administrator</i>	.....	Gordon Caleb
<i>House Manager</i>	.....	Stan Eamer
<i>Box Office Manager</i>	.....	Win Wright
<i>Stage Director</i>	.....	Adrienne Talbot