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The Questors has a high standard of acting and, to maintain this, everyone wanting to act must first take an audition. These are held every month – call the Theatre Office for details of forthcoming auditions.

## The Questors Youth Theatre – QYT

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Cover Image: Elaine Hagan

The Questors Theatre

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Email: [enquiries@questors.org.uk](mailto:enquiries@questors.org.uk)

Programme: Nigel Bamford

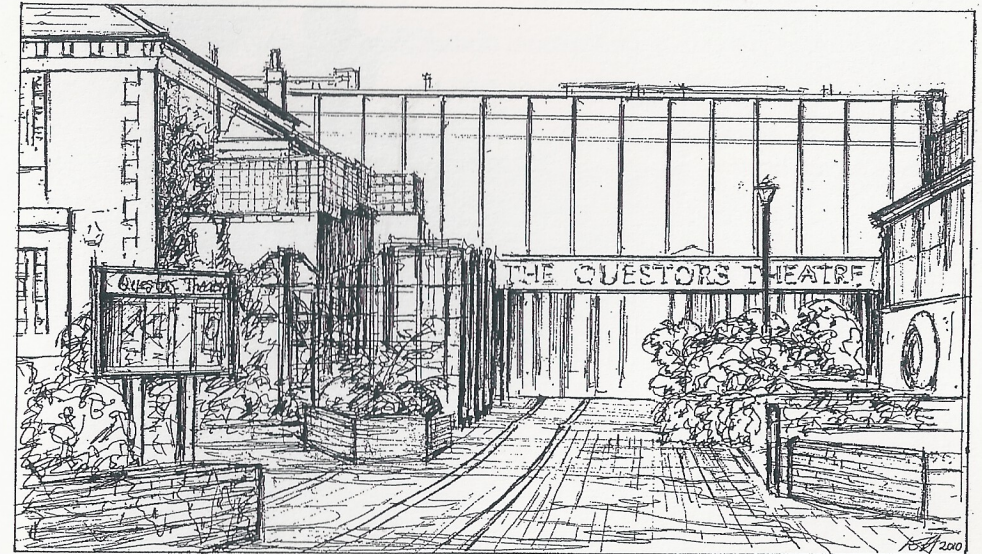
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## Questors, Ealing's Theatre



## TRELAWNY OF THE 'WELLS'

by Arthur Wing Pinero

## The Judi Dench Playhouse

15 – 22 July 2017





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See [questors.org.uk/grapevine](http://questors.org.uk/grapevine) for more details

**The Tearoom and Grapevine now accepts payments by card  
(contactless only).**



image by Carla Evans

## TRELAWNY OF THE 'WELLS'

by Arthur Wing Pinero

**The Judi Dench Playhouse**

**15 – 22 July 2017**



# Trelawny of the 'Wells'

In 1956, when John Osborne established 'kitchen sink drama', past great playwrights fell from grace; they were destined to have their various comebacks, but, at the time, the rather peevish comment was made that *Look Back in Anger* was saying nothing but, 'Look, Ma, I'm not Terence Rattigan!' (It was a disgruntled Rattigan himself that said this.)

Actors, too, had to either change their style or fall by the wayside. Famously, Laurence Olivier stepped out of his comfort zone as Archie Rice in *The Entertainer* (Osborne's second play). Although this change remains in our consciousness, theatre had been evolving since Shakespeare and continues to do so even today. We now consider Osborne to be dated; going onwards to our own time, Joe Orton (who came along in the sixties) has lost some of his social political bite and gave way to the likes of Caryl Churchill, Mark Ravenhill and Jez Butterworth.

On the acting front, we can see the same trajectory if we compare portrayals of, say, Henry V. In 1944, Olivier was developing towards a more realistic, thoughtful performance than his predecessors. Forty-five years on, Kenneth Branagh's film is a more natural rendition and other, more recent, actors continue on the same path, including the 2012 TV version in which Tom Hiddleston, instead of rousing his troops to arms at Agincourt, elects to go for a quiet, fireside chat. In *Trelawny*, it's *Richard III* that is remembered. Here, with the benefit of film, we can start with Olivier again, chilling in his time but, later, mercilessly sent up by Peter Sellers. Jumping quite a few notable performances, we go on to Anthony Sher's 'spider on crutches' – physically innovative and ground-breaking – to Mark Rylance's recent Globe performance: sadness beneath his manic laughter and his delivery closer to modern speech patterns than you would have thought possible. Each generation moves ever forward, regarding their parents' innovation with an inadvertent snigger.

In *Trelawny of the 'Wells'* we go back even further than Rattigan to the 1860s. Sir Arthur Wing Pinero was writing in the late 1890s. He was poking affectionate fun at the rapidly disappearing melodrama. Towards the turn of the century, it was becoming a style that belonged to 'a decade that taste forgot' with its crinolines and bonnets, gas lighting and fussy, early Victorian interiors.

Rose Trelawny is a star of the old school who is catapulted into 'modern times' by a rocky love affair, the disapproval of a crusty old gentleman and by her faithful friend, Tom Wrench, a down-at-heel actor who passionately wants to write 'realistic drama'. (He's based on a real person: Thomas William Robertson, whose play *Caste* was very recently revived at the Finborough Theatre in Earl's Court.) What we see of Tom's new play would now be thought of as decidedly ham, both in the style of the writing and in the performances but it was, after all, a development along the way.

*Trelawny* is one of Pinero's best-loved plays. He is clearly fond of his ragbag company at the 'Wells', with their squabbles, jealousies, financial problems and hopes for the future.

In the original script, Pinero calls his theatre 'Bagnigge Wells'. A house of that name, stood near enough to Islington (the home of Sadler's Wells) in what is now King's Cross. It was reputed to be one of the homes of Nell Gwynn and had some pedigree as an entertainment venue having been a two-bit concert hall at one point in its history.

It makes no matter, in 1925, Pinero adapted his play and simply calls his theatre the 'Wells'. He is referring, of course, to Sadler's Wells.

Sadler's Wells has had many changes of fortune and six different buildings on its journey to the artistic prominence that it enjoys today. It began its life in the 17<sup>th</sup> century when a Mr Thomas Sadler discovered a medicinal spring in the grounds of his country residence. (London was considerably smaller then.) He created a pleasure garden where the public could be entertained whilst taking the waters. Later, Sadler erected a wooden 'Musick House' as a home for concerts and masques. Nearly a century after that, in 1765, a stone theatre was built. (Incidentally, in 1801, a child actor called Master Carey appeared there. He was to become Edmund Kean: the greatest Shakespearean actor of his day, opposite whom, in our play, Rose Trelawny's mother once appeared as Cordelia.) Like Rose in *Trelawny*, the second Sadler's Wells was to have mixed fortunes. During its low periods, it resorted to such gimmicks as staging nautical battles in a great tank of water but it survived. 1844 was to see the start of a golden period under the management of Samuel Phelps. A year earlier, the Theatres Royal lost their monopoly on 'serious drama' and other theatres were at last allowed to branch outside comedy, pantomime and melodrama. Phelps took over the nearly derelict building and began his successful productions of Shakespeare's plays that ran until his retirement in 1862. After that, the 'Wells' went into decline again, becoming a skating rink and a venue for prize fighting. In 1881 – two managers later – it turned back to what it had known before and became the home of crude melodrama, attended by 'a desperate, hatchet-faced assembly of ruffians'. (Tom in *Trelawny* refers to them: he is subjected to their catcalls as his felt hat tilts and his yellow boots and wig are mocked.) The area was known for loutish, drunken behaviour and the management had to provide escorts to get their more respectable patrons back to London safely.

Pinero has smoothed over this actuality: he's played around with the dates and made Rose Trelawny the star of a fading, but endearing troop of theatrical 'gypsies'.

Today, Mrs Mossop would be able to sell her house in Islington for a fortune. The modern equivalents of Rose and her friends would be more likely to be appearing further towards Angel in the top room of the Old Red Lion. A modern Rose might very well marry her Arthur but she certainly wouldn't have to consider Sir William's wishes. Tom would be given much more of a free rein to experiment in whatever way he chose but he would have much more difficulty finding a benefactor to sponsor him. An equivalent rank of company might still struggle to find affordable accommodation but it would be much nearer to Old Street than the Angel and even Aunt *Trafalgar* would pronounce her name very differently. 'Benefits' – where actors took turns to take half or all the profits of one performance maybe once a year – are now 'profit share' where the whole cast share the nightly profits of, usually, nothing at all. The play is depicting a time of change but, as we know, nothing stays still. Tom's vision of a vibrant new style of theatre has been superseded just as the shining new Sadler's Wells supersedes its predecessors. The 'Wells' – in which I worked backstage in the 1980s – was a clunky brick structure, going back to 1931. Even that would have seemed incredibly futuristic to those long-ago audiences who, whilst enjoying the *avant garde* offerings at The Pantheon, might have looked back with some fondness on *Trelawny of the 'Wells'*.

We hope you enjoy the performance.

**Richard Gallagher, Director**



THE QUESTORS STUDENT GROUP 70 PRESENTS

# TRELAWNY OF THE 'WELLS'

by Arthur Wing Pinero

*First performance of this production at The Questors Theatre: 15 July 2017*

## CAST

### *Theatrical Folk*

James Telfer	<b>Artur Mrozek</b>
Augustus Colpoys	<b>Joe Sharp</b>
Ferdinand Gadd	<b>Matthew Brett</b>
Tom Wrench	<b>Charlie Sloboda-Bolton</b>
Miss Violet Sylvester (Mrs Telfer)	<b>Sherralyn Croft</b>
Miss Avonia Bunn	<b>Ella Hooper</b>
Miss Rose Trelawny	<b>Stefanie-May Hammoudeh</b>
Miss Imogen Parrott	<b>Evelina Plonyte</b>
O'Dwyer	<b>Matthew Creaby</b>

### *Non-Theatrical Folk*

Vice-Chancellor Sir William Gower Knt.	<b>Zac Karaman</b>
Arthur Gower	<b>Matthew Hurley</b>
Captain de Foenix	<b>Matthew Creaby</b>
Miss Trafalgar Gower	<b>Zara Hemati</b>
Mrs Clara de Foenix	<b>Jessica Moat</b>
Charles	<b>Angus Duke</b>
Mrs Mossop	<b>Tara Flynn</b>
Mrs Ablett	<b>Chanice Hird</b>
Other parts played by	<b>Will Byrne, Maria Gebhardt, Rory Hobson, Maya Markelle</b>

THE FIRST ACT: Mr and Mrs Telfer's lodgings, Clerkenwell, May, 1860s.

THE SECOND ACT: Sir William Gower's in Cavendish Square, the following June.

### INTERVAL

THE THIRD ACT: again in Clerkenwell, December.

THE FOURTH ACT: the stage of the Pantheon Theatre, a few days later.

The performance lasts approximately 2 hours and 20 minutes including a 15-minute interval.

## PRODUCTION

Director	<b>Richard Gallagher</b>
Associate Director	<b>Cathy Swift</b>
Set Designer	<b>Peter Collins</b>
Costume Designer	<b>Claire Malyon</b>
Lighting Designer	<b>John Green</b>
Sound Designer/Operator	<b>Paul Wilson</b>
Stage Manager	<b>Michelle Weaver</b>
Deputy Stage Manager	<b>Dorothy Lawson</b>
Assistant Stage Managers	<b>Will Byrne, Gaia Cicolani, Maria Gebhardt, Rory Hobson, CJ, Maya Markelle, Paul Souchon</b>
Properties	<b>Angus Duke, Michelle Weaver</b>
Prompter	<b>Geoffrey Morgan</b>
Wardrobe Assistants	<b>Carla Evans, Helen Karasiewicz, Jenny Richardson, Jennie Yates</b>
Lighting Operator	<b>Carole Swan</b>
Lighting Riggers	<b>Louise Brightman, Carole Swan, Andrew Whadcoat</b>
Hair and Make-Up	<b>Alice Tasker</b>
Set Constructors/Get In	<b>Jeff Baynham, Ian Black, Steven Cowan, Steve Souchon, John Turner, Rob Willin</b>
Photographer	<b>Robert Vass</b>
Videographer	<b>Natasha Vasandani</b>
Marketing Assistant	<b>Natasha Vasandani</b>
Thanks to	<b>Jennifer Nettles, Harriet Parsonage, Pam Redrup, Alan N Smith, Minnie Swift, Sarah Vass, Jonne Wilson</b>

Music recorded by Graham Reid (organ) and Sarah Stoddart (piano)

Please turn off all mobile phones and similar electronic devices.  
The use of cameras, video cameras and recording equipment is strictly prohibited.  
Thank you.



# Biographies



**Matthew Brett** – *Ferdinand Gadd*

Matthew has trained and performed at a number of venues including Richmond Theatre where he was part of the Young Actors Company. He has also trained and performed at The Rose Theatre in Kingston, The Royal Central School of Speech and Drama (Acting Shakespeare) and The National Youth Theatre. He played *Costard* in Group 70's *Love's Labour's Lost*.



**Matthew Creaby** – *Captain de Foenix / O'Dwyer*

Matthew played *Bugsy* in *Bugsy Malone* for the Stagecoach Theatre Company for whom he also appeared as the Sheriff of Nottingham in *Robin Hood*. He was *Pete* in the short film *Headspace* for BIBIBOBO Productions. He appeared as *Don Adriano de Armado* in Group 70's *Love's Labour's Lost*.



**Angus Duke** – *Charles*

Angus has curried around The Questors for four years as *ASM* in *The Rise and Fall of Little Voice*, appearing as a horse in *Equus* and a drunken prospective bridegroom in *Stags and Hens*.



**Tara Flynn** – *Mrs Mossop*

Tara is an American-cum-Londoner. Since moving to Britain she has worked with the National Youth Theatre and Theatre 503 as well as performing in the West End show *You Me Bum Bum Train*. She was the *Princess of France* in Group 70's *Love's Labour's Lost*.



**Stefanie-May Hammoudeh** – *Miss Rose Trelawny*

Stefanie was involved in numerous school theatre projects in Jordan where she appeared in *South Pacific*, *Guys and Dolls* and *A Christmas Carol*. She also devised a thirty-minute piece of theatre: *Read it in the Papers*. At university, she joined the KCL Musical Theatre Society for *Footloose*. In 2014 she did a short Acting for Film course in Los Angeles. More recently, in Jordan, she worked with Syrian refugee children as a production assistant on *Oliver Twist* in Arabic. She continues to work on her own music: singing and playing the piano. In Group 70's *Love's Labour's Lost*, she appeared as *Jaquenetta* and *Maria*.



**Zara Hemati** – *Miss Trafalgar Gower*

Prior to studying at The Questors, Zara did a one-year acting course at the Royal Central School of Speech and Drama where she appeared in two productions: as *Beatrice* in *Much Ado About Nothing* and *Jane* in *The Girl's Guide to Saving the World*. She appeared as *Moth* in Group 70's *Love's Labour's Lost*.



**Chanice Hird** – *Mrs Ablett*

Chanice has been involved in the arts from the age of five. At thirteen, she was an extra in *Jesus Christ Superstar*. She studied drama at GCSE and A Level for which she devised a piece based on a woman on death row. She was in two school plays and was an extra in an advertising campaign for Parkinson's disease sufferers. She was *Boyette* in Group 70's *Love's Labour's Lost*.



**Ella Hooper** – *Miss Avonia Bunn*

Ella is a relative newcomer to acting. Student Group 70 was actually supposed to be something to do on her gap year, but now has become much more. This is her second full stage play (apart from primary school productions). Ella appeared in a short film last summer, *The Definition of Love*, by Group 69 actor, Jason Welch. She was *Rosaline* in Group 70's *Love's Labour's Lost*.



**Matthew Hurley** – *Arthur Gower*

When Matthew was much younger, he appeared at The Questors in various productions, including *Brave New World*, *Beauty and the Beast*, *The Wizard of Oz*, *A Christmas Carol* and *Alice Through The Looking Glass*. He appeared as *Berowne* in Group 70's *Love's Labour's Lost*.



**Zac Karaman** – *Sir William Gower*

Zac made his Questors debut last year in a rehearsed reading of *Hello Darkness, My Old Friend*. Zac has previously played *Antinous* in a stage version of Homer's *The Odyssey* at school and *Ferdinand* in *The Tempest* at university. He played *Sir Nathaniel* in Group 70's *Love's Labour's Lost*.



**Sherralyn Croft** – *Miss Violet Sylvester (Mrs Telfer)*

Sherralyn was in Student Group 63 and has since appeared in 16 Questors productions. Elsewhere she has played *Charlotte Brontë* in *Brontë* (Putney Arts Theatre), *Mrs Peachum* in *The Beggar's Opera* (Union Theatre) and worked with Frantic Assembly's *Service Charge* (Lyric). More recently, she was in The Questors' production of *Beautiful Thing*. This is her third guest appearance for the student group having joined Group 68's *The Young Idea* and *Stags and Hens* for Group 69.



**Jessica Moat – Mrs Clara de Foenix**

Jessica graduated from Student Group 65 in 2012. Since then she has acted in Crucial Image's *Potter's Amazing Fleas*, the Questors production of *Equus* and a few staged readings. After *Equus*, Jessica focused on drama tutoring, but after six wonderful years teaching the Questors Youth Theatre, she will be leaving to further her new-found passion for photography.

**Artur Mrozek – James Telfer**

Artur joined The Questors in 2013 as part of Student Group 68, and has since performed in *Fear and Misery of the Third Reich*, *The Young Idea*, *Arms and the Man*, and *The Master Builder*. He has also appeared as member of the ensemble in *West 5 Story*.

**Evelina Plonyte – Miss Imogen Parrott**

Since a young age, Evelina has loved being on stage, both as an actress and a dancer. After being part of youth theatre in Kaunas National State Theatre back in Lithuania during her high school years, she moved to London to pursue acting. She played Katherine in Group 70's *Love's Labour's Lost*.

**Joe Sharp – Augustus Colpoys**

Joe lives in Shepherd's Bush. He enjoys sports, particularly football and boxing. He has a wide taste in music, film and art but is specifically interested in science fiction. He is a qualified sound engineer and all round stand-up guy. He was the King of Navarre in Group 70's *Love's Labour's Lost*.

**Charlie Sloboda-Bolton – Tom Wrench**

Local ne'er-do-well and Questors stalwart, Charlie has been in a multitude of plays here. They include *Too Fast*, *Annie* and *The Monster Under the Bed*. Recently, his band – Babydoll Lounge – was to be found bringing hardcore calamity to the Studio. He likes Grime, blank verse and pretty vegans. In Group 70's *Love's Labour's Lost*, he played Anthony Dull and Marcade.

## The Questors Student Group Tutors

Director of Studies and First Year Tutor

Second Year Tutor

Voice Teacher

Movement and Physical Theatre Teacher

**David Emmet****Richard Gallagher****Gemma Drummond****Duncan Alldridge**

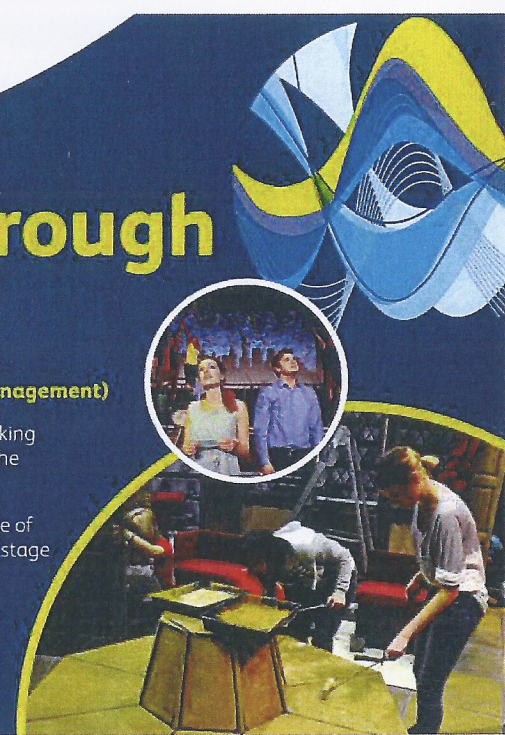
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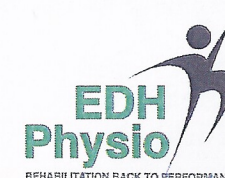
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### **Peter Collins – Set Designer**

Peter has been an active member at The Questors for more than twenty years. He began designing sets in 2003; notable designs have included *Henry V*, *Richard III*, *The Trojan Women* and *Further than the Furthest Thing*. Recent designs have been *Antigone*, *London Assurance* and Group 69's show *Stags and Hens* in 2016. He is also active in production photography.

### **Richard Gallagher – Director**

Richard trained at the Manchester Polytechnic School of Theatre. At The Questors, his last acting appearances were as Lady Bracknell in *The Importance of Being Earnest* and as Scrooge in *A Christmas Carol*. More recently, he appeared as Clarence in *All Joy of the Worm* in honour of Shakespeare's 400<sup>th</sup> anniversary. He has been tutor/director for the second year student group since Group 64. Also for The Questors, he wrote the 2013 pantomime, *Aladdin and his Wonderful Lamp*.

### **John Green – Lighting Designer**

John has assisted with and operated the lighting for many Questors productions during the six years he has been a member. This is his third Questors show as Lighting Designer, after *Dead White Males* and *Emil and the Detectives*.

### **Claire Malyon – Costume Designer**

This is the fourth student production Claire has designed during her time at The Questors. As always the cast has been delightful and it has been an interesting exploration into the world of crinolines, bonnets and evening dress of the 1860s.

### **Cathy Swift – Associate Director**

Cathy produced and directed a number of theatrical productions around North Bedfordshire before moving to London and joining The Questors in 2010. Cathy won the Best Director award in City Lit's *Page to Stage* competition in 2015, and made her directing debut at The Questors in 2016 with Mari Lloyd's *High Tea*. She was the associate director on Group 70's *Love's Labour's Lost* and, since then, has directed *We Will Not be Silent* as a 'Dark Monday' performance.

### **Paul Wilson – Sound Designer**

Paul has worked on over seventy Questors shows, designing sound most recently for *On The Razzle*, *Betrayal*, *Be My Baby*, *Rope*, *Uncle Vanya*, *All My Sons*, *The Young Idea & Hands Across the Sea*, *The Master Builder*, *Burnt By the Sun*, *Stags and Hens*, *The Last of the Haussmans* and *Larkin with Women*.

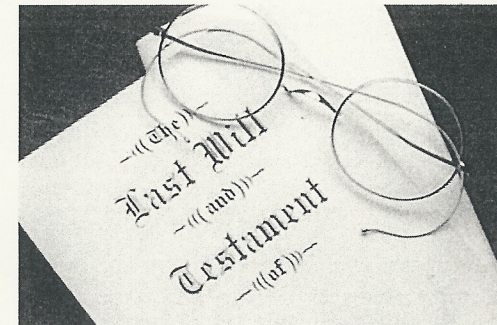
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## **Become a BEQUESTOR**

This season, The Questors, Ealing's theatre, is presenting 18 productions – old and modern classics, challenging recent drama, comedies and our great annual Panto. This is a tremendous undertaking for our members, many of whom have demanding full time jobs. Everyone appearing on stage, and working unseen in our creative and technical teams, gives their hard work and dedication out of love of theatre. You're reading this because live theatre means a great deal to you too.



Ealing and West London would be a lesser place without The Questors at its heart. And local children and young people would be deprived of opportunities without the Questors Academy, which provides classes for over five hundred children and teenagers every week. But we receive no public funding.

Please consider making a donation to help us continue to make our huge contribution to the cultural life of the capital. You may prefer to do this while you are alive. Or you may prefer to leave a legacy in your will (or in a codicil if you have already made a will).

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Your donation or legacy may be anonymous if you wish, or The Questors may acknowledge your generosity publicly – every gift of £1000 or more will be commemorated on the donor board in the foyer.

*giftaid it*



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