



**MONTREAL REPERTORY
THEATRE**

Presents

Trelawny of the Wells

BY ARTHUR PINERO

OCTOBER 18 TO 22, 1949

At Moyses Hall, McGill University

118th MAJOR PRODUCTION

Curtain-Time QUIZ

1. In the Province of Quebec, is a Will valid if witnessed by a husband and wife?
2. Is a minor a competent witness to a Will?
3. If a beneficiary under a Will acts as witness to the Will, is the bequest valid?
4. In the Province of Quebec, is a Will made prior to marriage valid after marriage?
5. Would it be wise to have Crown Trust review my Will, and if so would they do so without obligation or expense on my part?

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Trelawny of the "Wells"

A Comedietta in Four Acts
by ARTHUR WING PINERO

THE PERSONS OF THE PLAY

Theatrical Folk

JAMES TELFER	} Of the Bagnigge-Wells Theatre	Mr. Eric Matheson
AUGUSTUS COLPOYS		Mr. Richard Easton
FERDINAND GADD		Mr. Griffith Brewer
TOM WRENCH		Mr. James Sage
MRS. TELFER (MISS VIOLET SYLVESTER)		Mrs. Maud Whitmore
AVONIA BUNN		Miss Marion Dennis
ROSE TRELAWNY		Miss Sondra Gibson
IMOGEN PARROTT (Of the Royal Olympic Theatre)	Miss Virginia Watt	
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MISS TRAFALGAR GOWER (Sir William's Sister)		Miss Gwyn Williams
CAPTAIN DeFOENIX (Clara's Husband)		Mr. John Stewart
MRS. MOSSOP (A Landlady)		Mrs. Winifred Dennis
MR. ABLETT (A Green Grocer)		Mr. Harold Hamwee
CHARLES (A Butler)		Mr. Edward Wilson
SARAH (A Maid)		Miss Julia-Ann Holden

SCENE PLOT

ACT I — Mr. and Mrs. Telfer's Lodgings at No. 2, Brydon Crescent, Clerkenwell. May.

Intermission (7 minutes)

ACT II — At Sir William Gower's, in Cavendish Square. June.

Intermission (7 minutes)

ACT III — Again in Brydon Crescent. December.

Intermission (7 minutes)

ACT IV — On the stage of the Pantheon Theatre a few days later.

PERIOD — Before "Realism" came to the English Theatre.

Stage Manager	Mr. Charles Rittenhouse	Dressed by	Miss Virginia Watt
Company Manager	Miss Doreen Lewis	Scenic Effects	Mr. Hans Berends

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Acknowledgments . . .

This production of Trelawny of the "Wells" has been greatly facilitated by the cordial cooperation and active help which has been received from many sources.

Grateful acknowledgments therefore are made, in particular to the following:

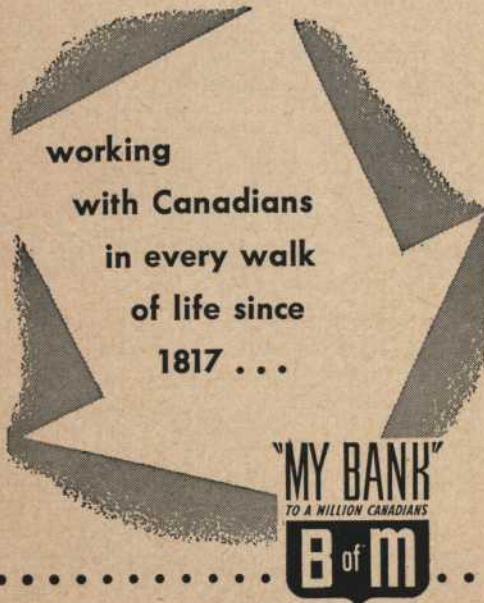
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Trelawny of the Wells

WRITTEN BY SIR ARTHUR PINERO

Directed for The Montreal Repertory Theatre by Charles Rittenhouse

TO BE PRESENTED OCTOBER 18th - 22nd AT MOYSE HALL

There are several reasons why *Trelawny of the Wells* by Sir Arthur Pinero will make an interesting opening production for the 1949-1950 season of the MRT. Written in 1898, it has now become a standard classic of English repertory, a period comedietta that comes as a welcome relief from the frustration and futility pieces current on Broadway.

To playgoers it has the added appeal of being about theatre and theatre people, those mad players who know only one world, the brittle edge that means applause and wealth or failure and poverty, and strangely enough a world that is not easy to leave. It is this feature of the play, perhaps, that most accounted for the extraordinary success of its recent revival at the Old Vic. At any rate the English critics and audiences came away delighted at having renewed acquaintance with the flamboyant Gadds, the rather pathetic Telfers, and the young playwright, Tom Wrench, in whom Pinero portrayed Tom Robertson, the first of the English realists.

Sir Arthur was both an actor and a playwright and knew all the tricks of his trade. As the actors in the play might say, these are parts one could get his teeth into. Scores of famous actresses, including Ethel Barrymore, have had their fling at Rose Trelawny, and scores of actors, including George Arliss, have had a field day in the rewarding role of Sir William Gower. And what character actress would not like to play Aunt Trafalgar! Even the most minor role has something appealing in it. Sometimes we wonder whether play-

wrights do not write plays for the sake of the minor characters in them.

Most interesting to the student of the theatre is the play as an example of the dangerous ground between sentiment and sentimentality, that ground upon which so many plays of the last century met their Waterloo. Not even Pinero's best works can be excepted. In *Trelawny*, however, he comes off triumphant by generous use of that oldest of devices—laughs.

Pinero is best known in academic circles for his other plays, some of which foreshadowed the change in theatre which came full force with the social dramas of Bernard Shaw and Galsworthy, and which was felt on the continent with the even earlier plays of Ibsen. We can remember that it was Pinero who bravely made a heroine on the stage of a lady of doubtful respectability. But *Trelawny*, which has no message, no theme other than that the old order changeth, has remained his popular work, the one that seems best able to stand the test of time and audiences.

With such a play, the director could use several methods of production: he might play it straight, he might turn it into a sentimental drama, he might push it into farce, and most certainly he could give it in a stylized manner. It should interest everyone to see what Charles Rittenhouse, the director, and designers Hans Berends and Virginia Watt do with this appealing challenge.

THE PRODUCTION

For this first production director Charles Rittenhouse has lined up a comprehensive cast of players already well known through previous appearance with MRT or with other theatre groups in Montreal.

They include:

SONDRA GIBSON, who will play the title role of Rose Trelawny, the toast of the Wells. Currently featured as another "Rose" in the radio serial, *Laura Ltd.*, Miss Gibson has just returned from a summer tour with the Canadian Art Theatre, and has been seen frequently in the past few years in such plays as *Playboy of the Western World*, *Winterset*, *Hay Fever*, and three Studio plays. She has a unique distinction in the cast—her ability to speak Russian!

JIM SAGE, the play's Tom Wrench, who came to Montreal recently with three years' experience with Calgary's *Workshop 14*, and another three in the London Little Theatre behind him. His Montreal appearances include David Wylie in MRT's *What Every Woman Knows* and *Borrachio* in the Open Air Playhouse's *Much Ado About Nothing*.

RONALD KINSMAN, making as Sir William his bow at MRT, though he has had wide experience in many British and local Gilbert and Sullivan productions. He has also played with Trinity and the Open Air Playhouse, and appeared in various classics in Paris in the early '30's.

GWYN WILLIAMS, who will be remembered for her superb *Vicaress* in MRT School's *Cradle Song*, as well as numerous other productions, and will play *Aunt Trafalgar*.

and

RICHARD EASTON, a young actor who will play the clown, *Colpoys*, and has shown great promise in his work with the Children's Theatre.

Other Players

VIRGINIA WATT (Imogen Parrott) combines costume designing successfully with

acting, her latest appearance with MRT being *Mary Fitton* in *Will Shakespeare*. MAUD WHITMORE (Mrs. Telfer) has been a well known figure on the Montreal stage for years, both in straight plays and as the leading contralto of Gilbert and Sullivan productions.

GRIFFITH BREWER (Gadd) is another versatile artist. He is set designer for MRT Studio, YMHA and the Verdun Operatic Society as well as an accomplished actor.

PAUL BLOUIN (Arthur Gower) spent three seasons at *Les Varietes Lyriques*, has played with Trinity and such MRT productions as *Joan of Lorraine* and *Aria da Capo*.

ERIC MATHESON (Mr. Telfer) last appeared with Trinity as *Papa* in *Papa is All*. He appeared professionally during service with the R.A.F. overseas.

MARION DENNIS (Avonia) makes her debut with MRT, coming from successful appearances with Trinity Players. She trained at the Royal Academy of Dramatic Art.

WINIFRED DENNIS (Mrs. Mossop) after wide experience in England made a good impression with MRT as *Violet* in the *Winslow Boy*.

EDWARD WILSON (Charles) is a well-known local actor who is one of the most popular figures at *Brae Manor*.

CATHARINE BENSLEY (Clara de Foenix) is MRT's make-up expert who also finds time to act when called on, and

JACK STEWART (Captain de Foenix) is a tenor who made a successful bow with MRT in *What Every Woman Knows*, and

HAROLD HAMWEE (Mr. Ablett) is an English actor who will be remembered in the same play.

JERRY THOMPSON (O'Dwyer) has been acting and directing for 25 years.

ERNEST MCKEE, John Wiseman and Julia Anne Holden, making their debut at MRT, and Vancouver's *Suzette Amos*, the *Prioress* of the School's *Cradle Song*, complete the large cast.



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