

If you are interested in joining Chorlton Players, we welcome anyone wanting to act, design sets, help with wardrobe, front of house, publicity or even any aspiring directors! Please telephone Cheryl on 0161-860-7605 for further information.

With special thanks to Parkers Garden Centre, Horticultural Specialists
("Everything for the Garden. . .") 0161-448-452 Chester Road, Old Trafford.
Free colour brochure available

Chorlton Players

Presents



Charley's Aunt

By Brandon Thomas

Cast & Characters

Colonel Sir Francis Chesney, Bart (Late Indian Service)

Brian Candeland

Stephen Spettigue (Solicitor, Oxford)

Finbar Sheean

Jack Chesney (Scholar, St Olde's College, Oxford)

Andrew O'Brien

Charles Wykeham (Scholar, St Olde's College, Oxford)

Jarrod Bull

Lord Fancourt Babberley ("Fanny Babbs") (Scholar, St Olde's College, Oxford)

James Laidler

Brassett (College scout)

Adam Roche

Donna Lucia D'Alvadorez (from Brazil)

Cheryl Tabner

Kitty Verdun (Spettigue's ward)

Jenny Crompton

Amy Spettigue (Spettigue's niece)

Josephine Connolly

Ela Delahay (An orphan)

Delilah Gyves-Smart

Synopsis of Scenes

Act I

Jack Chesney's rooms in college (Morning)
"When pious frauds. . . are dispensations" — Hudibras

Interval 15 minutes
(refreshments available)

Act II

Garden outside Jack Chesney's rooms (Afternoon)
"While there's tea there's hope" — Pinero

Interval 10 minutes

Act III

Drawing room at Spettigue's House (Evening)
"Dinner lubricates business" — Boswell

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England in 1892

Courting at the end of the 19th Century was a dramatically different affair than it is today. The role of the chaperon was not complicated; although the performance of their duties was an arduous task. Young Gentleman and young ladies were not to spend time in each other's company without the watchful scrutiny of a trusted and impartial third party. In order that no allegations of impropriety were brought against a young couple, whether courting or not, the list of tasks included in a chaperon's role were to make sure there was: No holding of hands in public; no foul language; no undue closeness, no courting lady should never take a gentleman's arm and most importantly there should be and absolutely no public kissing!

University life was an experience worlds apart from the subsistence student existence of today. Students would be assigned a college scout who would attend to all the 'household duties' of the student's rooms. The Scout would often become a friend and confidant to the students, but some were also known to treat the rooms to which they were assigned as theirs, and the students as merely temporary visitors.

With few ways of directly financing themselves, and with no grants or public funding, other than the occasional scholarship, students were often known to visit their 'Uncle' (moneylenders and pawnbrokers) as a means of funding their time at University.

Queen Victoria was celebrating her 55th year on the throne, and would remain as England's monarch until 1901. As Victorian England and the 19th century drew to a close, England was undergoing great change, with marvellous technological predictions being put forward for the new century.

The skyline of Manchester was gradually becoming more and more familiar to citizens of today with landmarks such as the Palace Hotel being completed in 1891.

In the world of literature Science fiction was just starting to find its feet as a genre through authors such as Jules Verne, where readers could enjoy the exploits of Captain Nemo and his crew. Regular readers of the Strand magazine had been

enjoying the regular instalments of that most singular and private of detectives – Sherlock Holmes as detective stories continued to grow in popularity. Other notable writers of the time were Henry James, Robert L. Stephenson, and A E Housman.

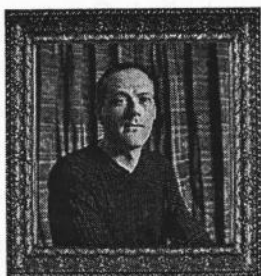
Many of today's most famous paintings were produced around this period with artists such as Vincent Van Gogh (1853-90), Paul Gauguin (1848-1903), Paul Cezanne (1839-1906), and Alphonse Mucha (1860-1903).

Theatre remained the vogue social entertainment of choice. Cinema was yet unheard of, with one of the most famous silent stars – Charlie Chaplin being a mere 3 years old!

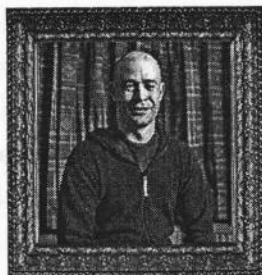
As the wealth of the British Empire grew there was a growing reaction to factory produced furniture. William Morris (1834-1896) was one of the most famous exponents of this. His Society for the Protection of Ancient Buildings together with his own work in stained glass, furniture and fabrics, paved the way for the Arts and Craft Movement, which championed a return to the more traditional hand made goods over the new methods of mass production. Beautiful, yet expensive.

Lord Salisbury was soon to hand over the reins of power to William Gladstone in August of this year. This was the fourth Prime Ministership for Gladstone who was arguably the most powerful and charismatic of English politicians in Victorian England. For a large part of his career and particularly at this time Gladstone was involved for in dealing with the vexed question of Irish Rule.

1892 also saw the admission to the recently formed Football League of two small local teams: Newton Heath – the "Heathens" (later to become Manchester United) and the then named Ardwick (Manchester City not being adopted until 1894). The fates of the two teams that year could not be more different. Manchester United's plight was such that they played in the first relegation battles the recently expanded League had experienced (winning against all the odds against an early Birmingham City). Meanwhile across town, Manchester City were rapidly ascending the second division.



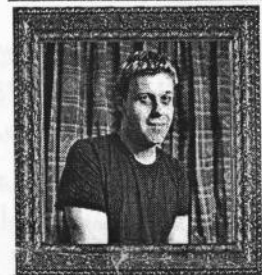
Andrew O'Brien



Jarrod Bull



James Laidler



Adam Roche



Cheryl Tabner



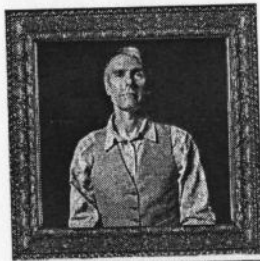
Jenny Crompton



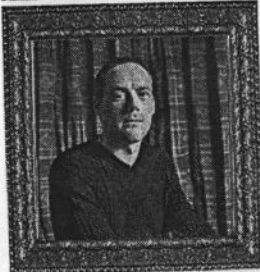
Josephine Connolly



Deliah Gyves-Smart



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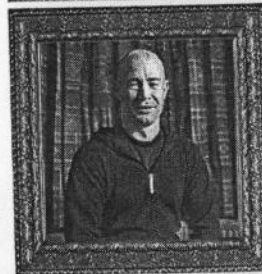
Cheryl Tabner



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Jarrod Bull



Adam Roche



Jenny Crompton



Deliah Gyves-Smart

Directed by Michael Clark

Produced by Cheryl Tabner

Stage Manager Martin Brian

Deputy Stage Manager Lise Hubble

Artwork by Tom McGrath, Valerie Temple and Jim Temple

Lighting & Sound Annie Wallace

Photography Philip Hodges

Stage assistants Carol Stewart, Christine Beeston, James Ash and Nigel Penn

Front of House: Helen Bowyer & Members of the Society

Tickets & Publicity: Brogie & Members of the Society

Programme: Brogie & Michael Clark

Special Thanks to: