

PLAY GUIDE

PART 1 OF 2

[Part 2: suggested practical lessons and activities; available for downloading at vancouverplayhouse.com]
CREATED IN COLLABORATION WITH THE PLAYHOUSE TEACHERS ADVISORY BOARD (PTAB)



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“A FIRST-CLASS RETURN TO ROMANCE!”
Daily Telegraph

“A TRUE THEATRICAL EXPERIENCE”
The Stage

“AN IMAGINATIVE FEAST”
Daily Express

SUGGESTED THEMES AND SUITABILITY

CHANCE MEETINGS | COMMITMENT | SACRIFICE | MARRIAGE | SOCIETY AND SOCIAL NORMS | FREEDOM | PERSONAL EXPRESSION | ADULTERY | SEPARATION AND LONGING | FORBIDDEN LOVE | TELLING THE TRUTH | USE OF MULTIMEDIA IN LIVE THEATRE | SUITABLE FOR GRADE 8 AND UP

BACKGROUND



Noël Coward's *Brief Encounter* is based on a 1946 British film *Brief Encounter*, which is based on Coward's 1936 one-act play *Still Life*. Thus, it is no surprise that the **2008 Kneehigh Theatre production** was adapted for the stage by Emma Rice combining the elements of the film and the stage play with additional musical elements. It toured the UK before opening in February 2008 at the **Haymarket Cinema** in London, which was converted into a theatre for the play. The production ran until November 2008 and then toured the UK for 27 weeks from February to July 2009. The **U.S. premier** at the American Conservatory Theater in San Francisco, CA ran from September to October, 2009. The Vancouver Playhouse Theatre Company's 2010/2011 production of Noël Coward's *Brief Encounter* marks its **Canadian premiere**.

The 1946 film *Brief Encounter* is directed by David Lean and

is about the mores of British suburban life, centering on a housewife for whom real love (as opposed to the polite arrangement of her marriage) was an unexpectedly "violent" thing. The soundtrack prominently features the Piano Concerto No. 2 by Sergei Rachmaninoff, played by Eileen Joyce. *Brief Encounter's* screenplay was written by Noël Coward, which is based on his **1936 one-act play *Still Life***, one of ten short plays in the cycle *Tonight at 8:30*, designed for Gertrude Lawrence and Coward himself to be performed in various combinations as triple bills. All scenes of *Still Life* are set in the refreshment room of a railway station (the fictional Milford Junction). (Photo, left: Alec (Tristan Sturrock) and Laura (Naomi Frederick) in Kneehigh's production *Brief Encounter* | Photo right: 1945 film poster)



THE STORY

Emma Rice's concept employs an impressive array of theatrical styles, technical effects and Noël Coward songs such as *Mad about the Boy*, *World Weary*, *Goodbye Dolly Gray* and *No Good at Love*. Switching seamlessly between theatre and film using a combination of Coward's original stage play *Still Life* and the screenplay of the classic 1946 film *Brief Encounter*, we take you back to a bygone age of romance and the silver screen. The lives and loves of three couples are played out in the famous station tearoom using the words and songs of Noël Coward to create a breathtaking, delightfully funny and tear-inducing show.

FOREWORD to Emma Rice's adaptation of Noël Coward's Brief Encounter (by Emma Rice, October 27, 2008)

"I love Romances. I also love folk tales. *Brief Encounter* has surprisingly embraced both these passions. In *Still Life*, later to become *Brief Encounter*, Noël Coward wrote a play about an affair. Not a sordid affair but a love affair between two married people. An impossible affair, a painful affair, an unacceptable affair. It is written with such empathy, such observation, and such tender agony. This man knew what he was writing about. Imagine being gay in the 1930s and you begin to understand *Brief Encounter*. Imagine the impossibility of expressing the most

FOREWORD to Emma Rice's adaptation of Noël Coward's *Brief Encounter* (by Emma Rice) – cont'd

fundamental of human needs and emotions. Imagine the enforced shame, lies and deceit. Imagine the frustration, imagine the loss, and imagine the anger. Each of these emotions is delicately and Britishly traced through the meetings of our lovers. They experience a micro marriage, a relationship from beginning to end in a few short hours - and how many of us cannot relate to this careful and painful liaison? Not many, I'm sure. Can many of us go through a lifetime without meeting someone and feeling a spark of recognition that we shouldn't, an attraction that goes beyond the physical? And what a terrible world it would be if our emotions and spirits and psyches were amputated at the altar.

And here is where real life ends and folk tales begin.

In the language of stories, we are able to examine the bargains that human beings make. We see how we bargain our own needs, the needs of the self, for various reasons. These reasons will be familiar to us all: the fear of being alone or of being excluded from 'normal' life. In the language of folk stories the price of this bargain is often physical. A part of the body is chopped off - a hand (*The Handless Maiden*) or feet (*The Red Shoes*). We literally cut a part of ourselves off in order to conform or to be accepted. In *Brief Encounter*, both our lovers have chopped off part of themselves. It is delicately referred to, but Laura talks of swimming wild and free and of playing the piano. Both of these are forms of personal expression - not pleasing anyone but exploring the deep waters of the soul. Alec turns into a child when he talks of his passions, and fears that Laura will be bored. These are people trapped by the bargains that they have freely made - they have bargained their inner lives for stability, family and love. Oh yes, love. I don't for a moment believe that their marriages are all bad or that they are in any way victims. Presumably, their respective partners are as trapped by their own bargains and by the rules of society itself. None of us are victims, but we can review the bargains we make and escape in a profound way.

I have been reading many Selkie stories whilst making this piece. In these stories, a fisherman falls in love with a Selkie - or Seal Woman - whom he sees dancing on the rocks having slipped out of her sealskin. She too, falls for him. He takes her home and hides her skin. He cares for her and she for him; they have children and live a life of contentment. One day, she finds her old skin in a cupboard. She washes and dresses the children, kisses them goodbye, puts on her sealskin and dives back into the sea. She never returns but sometimes the children will see a beautiful seal swimming far out at sea. This teaches us about our true self. No matter how much we try to repress our feelings or how much we wish to conform, our true self will always emerge. There can be no happily ever after until this true self, or nature has been accepted and embraced. In the language of folk tales, in order to find one's true self, it is often vital that there is a near-death experience before our heroes and heroines can begin to heal and to re-form. In *Sleeping Beauty* and *Snow White* our heroines are unconscious, almost dead, for long periods of time. In *Brief Encounter* our lovers also die spiritually when they part. 'I never want to feel anything again,' says Laura. This deep depression is an essential part of the process of change. It is something to be endured, understood and then moved away from. The end of the affair is not the end of hope or of love. It is part of the process of change. Alec will travel and see the world in a wider context. Laura will have to re-imagine herself, not just as a 'respectable wife and mother' but as a person in her own right.

My hope is that, like the Seal Woman, Alec and Laura escape. Not with each other in some idealistic romantic way but an escape provoked by the profound and personal awakening they felt when they met. We humans are fearful by nature - it is often somebody else who provides the catalyst for change but they are not the cause. Change can only happen from within. After our story ends, I like to think that our lovers will change. I imagine that Alec will make a real difference in Africa and find an expanse of spirit that seems untouchable in our story. I hope and dream that Laura will take up the piano again and perform on the world's greatest and most awe-inspiring stages. As I write this, I wonder if these are, in fact, my dreams? That is the power of a great and enduring story; we can all own it and feel it and find something of ourselves in it."

SETTING/PERIOD

This romantic drama is set in 1945, during World War II. The action takes place around Milford Junction railway station, a fictional station where the main characters Laura Jesson and Doctor Alec Harvey meet by chance in the station tearoom. Other settings include Dr. Lynn's flat, Laura's home, a cinema and a restaurant. *Brief Encounter* provides a great insight into British society, marriage and the role of women in that era. Despite there being a war on, Laura appears to have escaped the hardships of rationing or having to join the war effort, but she is nevertheless a tortured soul. It is clear that Laura's marriage to Fred is a passionless one and that her role as a wife and mother is not fulfilling her. She is however, a typical middle class housewife of the 1940's and in those days, to have an affair was truly scandalous. In the 1940's women who were married only went out to work if they were poverty stricken or of the right age (20-30) to be conscripted to help with the war effort. Once the war was over they were expected to return to their roles as housewives. It is difficult to imagine now but at that time, women were not welcomed in the workplace and it wasn't until 1946 the post office and civil service allowed women to work for them. And so, the average housewife's routine revolved around her husband and children and any personal goals she may have she pushed aside in order to carry out what was expected of her as wife and mother. Laura appears to be relatively content but it is clear that her marriage is more a marriage of convenience than of true love. During her encounters with Alec, she reveals her secret desires and passions, and it is through her attraction to Alec that she reveals her hidden personality. The British 'stiff upper lip' is brilliantly demonstrated in 'Brief Encounter'. It was a time when emotions were reserved and feelings kept secret so for Laura and Alec to have declared their love for each other was both daring and risky. They both knew however that they could not pursue their affair and the guilt that they felt, influenced by society's view of adultery, forced them to go back to their marriages. (Source: by kind permission of the Noël Coward Foundation noelcoward.org More information at noelcoward.com)



AWARDS The film *Brief Encounter* shared the **1946 Palme d'Or at the Cannes Film Festival**. Celia Johnson was nominated for an **Academy Award for Best Actress in the 1947 awards**. In 1999 *Brief Encounter* came **second** in a British Film Institute poll of the **top 100 British films**. In 2004, the magazine *Total Film* named it the **44th greatest British film of all time**. Derek Malcolm included the film in his **2000 column *The Century of Films***. (Photo: Celia Johnson and Trevor Howard in the 1946 David Lean film *Brief Encounter*)

THANK YOU TO

our PTAB Members: **DAN** Adrian / Moscrop Secondary; **CHERYL** Causley / Crofton House School; **GARY** Davis, City School; **MURIEL** Densford / Sir Winston Churchill; **ERIN** McGinley/ Moscrop Secondary; **WARREN** McKinnon / UBC, Continuing Studies; **YVONNE** Price / Cloverdale Learning Centre; **HEATHER** Robbie / David Thompson Secondary; **SAL** Robinson, City School; **JOSH** Weiss / Tamanawis Secondary; **STASA** Andric, **MEREDITH** Elliott and **JOHN** McHenry / Vancouver Playhouse Theatre Company who play an integral role in the creation of our 2010/2011 Play Guides.
Interested in joining our PTAB? Call **604 637 3094**

CREATORS



SIR NOËL COWARD, PLAYWRIGHT | Sir Noël Coward (December 16, 1899 – March 26, 1973) was an English playwright, composer, director, actor and singer, known for his wit, flamboyance, and what *Time* magazine called "a sense of personal style, a combination of cheek and chic, pose and poise". Born in Teddington, a suburb of London, Coward attended a dance academy in London as a child, making his professional stage début at the age of eleven. Coward achieved enduring success as a playwright, publishing more than 50 plays from his teens onwards.

Much of Coward's best work came in the late 1920s and early 1930s. Enormous (and enormously popular) productions such as the full-length operetta *Bitter Sweet* (1929) and *Cavalcade* (1931), a huge extravaganza requiring a very large cast, gargantuan sets

and an exceedingly complex hydraulic stage, were interspersed with finely-wrought comedies such as *Private Lives* (1930), in which Coward himself starred alongside his most famous stage partner Gertrude Lawrence, and the black comedy *Design for Living* (1932), written for Alfred Lunt and Lynn Fontanne. Coward again partnered with Lawrence in *Tonight at 8:30* (1936), an ambitious cycle of ten different short plays which were randomly *shuffled* to make up a unique playbill of three plays each night. One of these short plays, *Still Life*, was later expanded into the 1946 David Lean film *Brief Encounter*.

The 1940s saw Coward write some of his best plays. The social commentary of *This Happy Breed* and the intricate semi-autobiographical drama of *Present Laughter* (both 1939) were later combined with the hugely successful ghost comedy *Blithe Spirit* (1941) to form a West End triple-bill in which Coward starred in all three simultaneous productions. Coward's popularity declined in the 1950s, but he still managed to maintain a high public profile, continuing to write moderately successful West End plays, performing an acclaimed solo cabaret act in Las Vegas (recorded for posterity and still available on CD), and starring in films such as *Bunny Lake is Missing*, *Around the World in 80 Days* and *The Italian Job*. The late 1960s saw a revival in his popularity, with several new productions of his 1920s plays and a number of revues celebrating his music. In addition to over 50 published plays and many albums' worth of original songs, Coward was also a prolific writer of popular songs and he also wrote comic revues, poetry, several excellent volumes of short stories, a novel (*Pomp and Circumstance*, 1960), and three volumes of autobiography. Many of his works, such as *Hay Fever*, *Private Lives*, *Design for Living*, *Present Laughter* and *Blithe Spirit*, have remained in the regular theatre repertoire. He was knighted in 1970 and died in 1973. He is buried in Firefly Hill, Jamaica. (Source: wikipedia.com and filmbug.com | Photo: Noël Coward, source: filmreference.com)



EMMA RICE, DIRECTOR AND ADAPTOR | Emma Rice is the Artistic Director of Kneehigh and for them has directed *Pandora's Box* (co-produced with Northern Stage), *Wild Bride* (The Shamans, Budapest), *The Red Shoes*, for which she won Best Director 2002 in the Barclays TMA Theatre Awards; *The Wooden Frock* (nominated for Best Touring Production 2004, TMA Theatre Awards); *The Bacchae* (winner of the TMA Best Touring Production 2005), *Tristan & Yseult*, *Nights at the Circus* (a Lyric Hammersmith production in association with Kneehigh Theatre), *Cymbeline* (in association with the Royal Shakespeare Company for the Complete Works Festival), *A Matter of Life and Death* (Olivier,

National), *Rapunzel*, *Brief Encounter* (tour and West End) and *Don John*. (Source: kneehigh.co.uk)

CREATORS (CONT'D)



MAX REIMER, DIRECTOR/CHOREOGRAPHER | Max Reimer became Artistic Managing Director for the Vancouver Playhouse Theatre Company in 2008. His directorial debut at the Playhouse was the Jessie Award-winning *The Drowsy Chaperone*, which he revived at the Citadel Theatre in Edmonton and the National Arts Centre, Ottawa. He also directed *Dirty Rotten Scoundrels* and *The Love List* for the Playhouse. Max has been a director, associate director, choreographer, actor, and dancer at the Stratford Festival (3 seasons), Edmonton's Citadel Theatre (in 7 seasons), Charlottetown Festival (7 seasons), Huron Country Playhouse where he was the Artistic Director/General Manager from 1992-1996 (4 seasons), and Hamilton's Theatre Aquarius (12 seasons) where he was also the Managing Artistic Director from 1996-2008. Max has directed over 200 plays and musicals from Vancouver to Charlottetown including ten productions of *Anne of Green Gables*, nine productions of *Joseph* and *Encore!*, which played a command performance for the Duke and Duchess of York. Max also co-wrote and directed the original musicals *Canadian Café*, *The Little Match Girl*, and four revues performed with the Hamilton Philharmonic Orchestra.

CHARACTERS

DR. ALEC HARVEY – a doctor, married, two children, successful career | age: ~35 | polite, but decisive and flirtatious | feels an instant attraction to Laura after getting some grit out of her eye at Milford Railway Station
"it's too late now to be sensible...too late to forget what we've said."

LAURA JESSON – a pleasant, mild mannered, ordinary married woman | has two children and a husband, Fred, whom she feels guilty betraying | age: probably mid 20's | thinks she is happily married until she meets Dr. Harvey
"we must stop here and now talking like this. We are neither of us free to love each other, there is too much in the way."

FRED JESSON – husband of Laura | unemotional and reliable man | a creature of habit and routine
"You were miles away."

ALBERT GODBY – a ticket inspector | fun loving man | age: 40's | Enjoys wooing Myrtle in the refreshment room
"(singing) Picture you upon my knee, and tea for two and two for tea."

MYRTLE BAGOT – the proprietress of the tea shop | age: 30's-40's | music hall type | to others seems strict and upstanding but is in fact just as fun loving as Albert with whom she enjoys regular liaisons
"You shock me, Albert, you do really – go on, finish up your tea and get back to the gate."

BERYL – a young waitress at the tea shop | age: 20's | full of life | works for Mrs. Bagot in the tearoom | fancies Stanley, the cake seller, and enjoys flirting with him
"You made me jump."

STANLEY – a candy salesman at the train station | age: late 20's/early 30's | wooing Beryl | spends most of his time winking at her and playing the fool to make her laugh
"Are you walking home?"

DOLLY – Laura's friend whom she meets in the refreshment room by chance while she is with Alec
"Laura! What a lovely surprise!"

GLOSSARY

“Just in time – or born in the vestry”

An English slang term for a last-minute marriage to prevent a child being born out of wedlock.

Anthracosis

A lung disease caused by inhaling coal dust, anthracosis is also known as blacklung or coal workers’ pneumoconiosis.



Banbury

An oval, flat pastry cake filled with currants, fruit, spices and sprinkled with

cane sugar, Banbury cakes were first made in Banbury, England in the 16th century by Edward Welchman.



Bath buns

A small cake made from milk-based yeast dough with dried fruit, topped with sugar crystals, bath

buns were said to have originated in the English city of Bath in the 18th century.

Boat train

A train that carries passengers to or from a port, connecting with a ferry or ocean liner.

Broadway Melody of 1936

An MGM movie musical starring Jack Benny, Robert Taylor and Eleanor Powell, it was nominated for an Academy Award for Best Picture and helped save MGM from bankruptcy.

Carbolic acid

An organic compound derived from benzene, carbolic acid is a phenol used in manufacturing and as disinfectant and antiseptic. It is caustic and toxic if taken internally.

Chalcosis

A pulmonary infection caused by the inhalation of stone dust (most often seen in stone cutters).

Dromedary

Also known as the Arabian camel, the dromedary is found in Africa and the Middle East and has one hump, as opposed to the two-hump Bactrian camels, native to the Gobi Desert.

Eightpence

Eight pennies. Prior to 1971 when decimalization took effect, British currency was divided into pounds, shillings and pence. There were 12 pence to a shilling and 20 shillings to a pound.

Gallery, Tate

Originally opened in 1897 as the National Gallery of British Art, the Tate took its name from Henry Tate, who laid the foundations of the collection with a donation of 65 Victorian-era British paintings. The collection is now split between four galleries: Tate Britain, Tate Modern, Tate Liverpool and Tate St. Ives.



Ginger beer

A carbonated, ginger-flavoured drink, ginger beer was originally an alcoholic beverage fermented from

ginger, sugar, water and ginger beer plant, a composite organism of fungus, yeast and bacteria.



Marie

A round biscuit, ideal for dunking in tea, Marie biscuits were created by the Peek Freans bakery in 1874 to

commemorate the marriage of Grand Duchess Maria Alexandrovna of Russia to the Duke of Edinburgh, Queen Victoria’s second son.

GLOSSARY (CONT'D)

Neuritis

The inflammation of a nerve or group of nerves, resulting in pain, tenderness, loss of function and muscle atrophy in the affected area.

Pantomime

A modified form of commedia dell'arte popularized in England in the 18th century, pantomimes are most often performed at Christmas and incorporate music, dance and mime and encourage audience participation.

Piano Concerto No. 2 in C Minor

A concerto for piano and orchestra composed by Sergei Rachmaninoff that first premiered in October 1901, considered one of the most romantic orchestral pieces ever written.

Pneumoconiosis

An occupational lung disease caused by inhaling dust. It is characterized based on the type of dust involved: eg: Abestosis – asbestos; Bauxite fibrosis – bauxite; Siderosis – iron.

Pyrenees

A mountain range stretching through France, Spain and Andorra, the Pyrenees extend from the Mediterranean Sea to the Bay of Biscay, forming a wall between France and Spain.



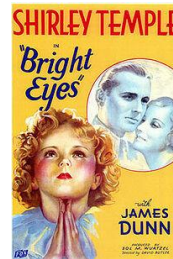
Rachmaninoff

Sergei Rachmaninoff (April 1, 1873-March 28, 1943) was a composer, conductor and one of the finest pianists of his day. His most famous works include

the Piano Concerto No. 2, Rhapsody on a Theme by Paganini, and Prelude in C sharp minor.

Richard III – “My kingdom for a horse”

In Shakespeare’s play *Richard III*, Richard is unhorsed during the climactic Battle of Bosworth, and cries, “A horse, a horse, my kingdom for a horse.” He is then killed by the Earl of Richmond, who becomes King Henry VII.



Shirley Temple

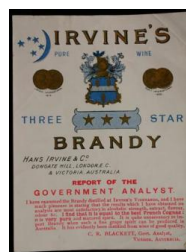
A former child star, Shirley Temple Black (April 23, 1928-) made her screen debut at age four. By age six, she was a world-famous movie star, though her popularity faded in the 1940s.

She retired from films after her marriage to Charles Alden Black. In her later life, she became involved in public affairs and served as US Ambassador to Ghana and Czechoslovakia.



"Stop Me and Buy One"

The first ice cream bicycles in London were used by Walls in London in about 1923. Cecil Rodd of Walls came up with the slogan "Stop Me and Buy One" after his experiments with doorstep selling in London.



Three Star

Brandy that has been aged at least three years in wood is given the designation V.S. meaning Very Special or 3-Star. Brandy is a spirit distilled from wine, first produced at the

Montpellier medical school in 1300.

ABOUT THE COMPANY

The **Vancouver Playhouse Theatre Company** is British Columbia's premier regional theatre company, producing engaging plays of the highest calibre since **1962**. Our mandate, as it has evolved with the region's cultural needs, is to be a vital cultural leader in the theatre ecology, describing and shaping our community's perspectives by engaging a wider audience in significant theatre experiences. We fulfill our mission by: 1) Producing first-class theatrical productions of contemporary and modern classical work that engage the greater Vancouver community; providing significant social-cultural experiences for audiences and new and graduate opportunities for artistic expression; 2) Developing new Canadian work that reflects the changing face and perspectives of our community; supporting emerging artists and organizations in the realization of associated and independent productions; 3) Deepening the connection between the audience and the art form through education and outreach

We ask that you note the following guidelines to help keep the theatre experience an enjoyable one for all.

THEATRE ETIQUETTE FOR ALL AGES

Thou shalt not arrive late.

This is an insult to performers and annoying to those who arrive on time.

Thou shall sit in your assigned seat.

When in doubt, speak with an usher or refer to your admission ticket.

Thou shalt not talk during the performance.

You're not at home watching television.

Thou shalt not rattle candy wrappers.

Sound effects for this production have been chosen by the designers.

Thou shalt not "sing along" with the performers.

Save that for after the show.

Thou shalt not consume food or drinks inside the auditorium.

Performers can hear you just as much as you can hear them.

Thou shalt not place feet on the seat in front, or tap out a rhythm.

The back of the seat in front does not belong to you.

Thou shalt not go "to and fro" from thy seat during the performance.

This disrupts the show for everyone.

Thou shall turn off all that goes beep, ring or buzz.

Accompaniment is provided by the orchestra only.

Thou shall turn off all texting devices.

We love to twitter, facebook or blog, too, but save it for before or after the performance.

[VISIT VANTICOUVERPLAYHOUSE.COM/BLOG](http://VANTICOUVERPLAYHOUSE.COM/BLOG)

[BEFORE OR AFTER THE PERFORMANCE]

PLAYHOUSE EDUCATION AND COMMUNITY

NEW! AUDIO DESCRIBED PERFORMANCES are part of EarSighted, a season of audio described theatre provided by [Kickstart Disability Arts and Culture](#), made possible with assistance from Canadian Heritage and the City of Vancouver. Audio description begins 15 min. prior to curtain. Noël Coward's [Brief Encounter](#): **Dec. 10, 2010.**

PRODUCTION CENTRE TOURS As a group, you can book a complimentary guided tour of the 25,000 square foot Production Centre and explore scenery and prop shops, the wardrobe department and rehearsal halls. We recently moved into a new facility on East 2nd Ave., which will be our home until 2011. **Call 604 637 3094.**

E-STAGE: PLAYHOUSE YOUNG PLAYWRIGHTS 2010 High school students from across British Columbia collaborate with professional directors and playwrights to develop an eight-minute scene, which is then performed by professional actors on the Playhouse stage. 2010 submission deadline is December 1, 2009. Email submissions are preferred. **Contact Meredith Elliott at 604 629 2097 or melliott@vancouverplayhouse.com.**

TALKBACKS An excellent way to enhance your experience as actors return to stage to offer insights on the show and their work. Select Monday and Tuesday evening performances. Noël Coward's [Brief Encounter](#): **Dec. 6, 14, 2010.**

SALON SATURDAY Informative and fun, Salon Saturday is presented in the Playhouse Salon at 1pm (show at 2pm). This series brings the audience together with a notable speaker to explore some of the underlying themes of the play that follows. Held on the third Saturday of each production. Noël Coward's [Brief Encounter](#): **Dec. 11, 2010.**

PAY-WHAT-YOU-CAN MATINEE This matinee is instrumental in bringing live, professional theatre to everyone in our community regardless of income level. Noël Coward's [Brief Encounter](#): **Dec. 4, 2010.**

RUSH TICKETS Available one hour before show time and subject to availability, rush tickets are only \$20 for regular performances and \$30 for the season's musical (Noël Coward's [Brief Encounter](#)).

PREVIEWS Be the first! We stage four preview performances (not yet media-reviewed), which offer dramatic savings on regular tickets (preview tickets: \$32-\$41). Noël Coward's [Brief Encounter](#): **Nov. 27, 29, 30, 2010.**

TEA MATINEES These lively matinees are extremely popular, especially with seniors and students. Tea, coffee and biscuits (complimentary) are served at 1pm; show at 2pm. Noël Coward's [Brief Encounter](#): **Dec. 8, 15, 16, 2010.**

RENTALS In addition to our own production work, we share our rehearsal halls and props and costume inventory with our community. **604 872 6622. Rehearsal: ext. # 224. Prop: ext. # 250. Costume: ext. # 320.**

VANCOUVERPLAYHOUSE.COM

Send us feedback and questions regarding our Play Guides | Request a copy of a script (for educational purposes)

Contact: Stasa Andric at **604 637 3094** / sandric@vancouverplayhouse.com

or Meredith Elliott at **604 629 2097** / melliott@vancouverplayhouse.com

SEE YOU AT THE PLAYHOUSE!

ALL PERFORMANCES AT HAMILTON & DUNSMUIR

2010/2011 SEASON PRODUCTIONS

THE FANTASTICKS

OCT. 2-23, 2010

Book and Lyrics by Tom Jones

Music by Harvey Schmidt

Directed and Choreographed by Max Reimer

Co-Sponsored by:

[Leith Wheeler Investment Counsel Ltd.](#)



NOËL COWARD'S BRIEF ENCOUNTER

NOV. 27-DEC. 26, 2010

Adapted for the stage by Emma Rice

Directed by Max Reimer

A co-production with Manitoba Theatre Centre

Sponsored by:

[The Great-West Life Assurance Company](#)



THIS

JAN. 8-29, 2011

Written by Melissa James Gibson

DEATH OF A SALESMAN

FEB. 12-MAR. 5, 2011

Written by Arthur Miller

Directed by John Cooper

THE TRESPASSERS

MAR. 26-APR. 16, 2011

Written by Morris Panych

Directed by Ron Jenkins

A co-production with The Belfry Theatre, Victoria

Sponsored by:

[Hyphen Communications Inc.](#)



SPECIAL PRESENTATION

MACHOMER

MAY 11-16, 2011

Created and Performed by Rick Miller

Directed by Sean Lynch

A WYRD Production

Sponsored by:

[TELUS](#)

