



**MONTREAL REPERTORY  
THEATRE**

*Presents*

*The Constant Wife*

BY SOMERSET MAUGHAM

NOVEMBER 24 TO DECEMBER 5, 1949

At the "Playhouse"

119th MAJOR PRODUCTION

## Curtain-Time QUIZ

1. If it is proven that there is no other Will, is an undated Will valid?
2. Are succession duties, unless specifically directed otherwise, a first charge against the legacies under a Will?
3. Must the assets of a deceased person be reported, in all cases, to the Provincial and Dominion Succession Duty Departments before an estate may be distributed?
4. Is a Will executed by a minor valid?
5. Would it obligate me in any way to consult Crown Trust about an estate matter?

Answers to questions 1, 2 and 3—"Yes"; to questions 4 and 5—"No"

★

MORE THAN 50 YEARS OF FRIENDLY, PERSONAL SERVICE

# Crown Trust

COMPANY

393 ST. JAMES ST. W., MONTREAL • Phone LA. 8161

TORONTO • BRANTFORD • LONDON • WINDSOR • WINNIPEG • CALGARY • VANCOUVER



COCA-COLA LTD.

# The Constant Wife

by SOMERSET MAUGHAM

★ ★ ★

Directed for **MRT** by Louis Mulligan

*Produced under the supervision of Doreen Lewis*

★ ★ ★

## The Cast in order of appearance

MRS. CULVER . . . . .	Leslie Crombie
BENTLEY . . . . .	Mary Lindsay
MARTHA CULVER . . . . .	Polly Breul
BARBARA FAWCETT . . . . .	Doris Hedges
CONSTANCE MIDDLETON . . . . .	Nancy Graham
MARIE-LOUISE DURHAM . . . . .	Rosanna Seaborn
JOHN MIDDLETON, F.R.C.S. . . . .	Cedric Hands
BERNARD KERSAL . . . . .	Robert Goodier
MORTIMER DURHAM . . . . .	Douglas Peterson

*The action takes place in John's house in Harley Street, London.*

★ ★ ★

- ACT 1 • Afternoon. Spring
- ACT 2 • Two weeks later
- ACT 3 • A year later. Autumn

★ ★ ★

*Setting designed by*  
**LOUIS MULLIGAN**

*Executed by*  
**HANS BERENDS**



Ensemble  
SHOP

## EATON'S

Ensemble Shop emphasizes imports from Paris . . . London . . . New York . . . truly distinctive clothes combining elegance of line with beauty of fabric . . . we draw to your attention our distinguished collection of evening gowns —dresses you'll choose for the important evenings that mark the season ahead.

THE T. EATON CO. LIMITED  
OF MONTREAL



The "Cover-the-Earth" trade-mark stands for to-day's best buy in paint protection.

SHERWIN-WILLIAMS PAINTS

SATISFACTION



SINCE 1871

## BE THRIFTY!

*It is smart to be thrifty!*

By practising thrift and taking advantage of the Willis Budget Payment Plan, you may easily possess a piano, a radio, or any of the numerous household appliances offered through our Willis Budget Payment Plan.

**WILLIS & CO. LIMITED**

HAIFAX PLATEAU 9526 QUÉBEC  
1220 ST. CATHERINE ST., WEST  
MONTREAL



## Once An Anniversary

by Beatrice Munro Brown

What is this Montreal Repertory Theatre? I ask myself, and I find a dozen answers. To each of us, perhaps, it has a slightly different significance. Yet it exists, with ardour and endurance, and it must, therefore, have a form, a meaning, which is real and concrete and not simply the reflection of our reactions to it.

How can we analyse and judge the relative importance to it of this person or that? Each one of us, looking back through time, must see Martha Allan at its source. How do you remember her? Vaguely, with respect, and a few well-worn phrases? Or do you remember her as she was: vibrant, dynamic, lavish of talent and enthusiasm? Enough of questions. I know how I remember her.

I know how I remember so many, many people, poor willing slaves, and I find they do not make a group of MRT workers in my mind; each stands separately, although all had a common goal.

I can remember the crackling and sparkling of Martha's personality when she swept in with an idea—sometimes a new one, sometimes the recurrent nightmare of her annual discovery of "Charley's Aunt". Often I think of the force with which she drove herself and all of us to work her idea to its consummation. But these are the broad, blurred memories. More vividly, I hear her saying, "I wonder if someone could do something about the windows?", with a deceptively helpless gesture of her expressive hands. Or I can listen in my head to her voice, patiently repeating, "Don't stand on the stage thinking about your

next lines when someone else is speaking. Listen. Forget yourself, and listen. The lines will come easily in answer. They must."

In the damp, draughty rehearsal room on Union Avenue I can remember the way Martha would turn to look at Cecil West and Filmore Sadler, after a scene had tersely and miraculously reached a perfect climax. There would be a slight pause, and in that pause nothing of our everyday lives existed—nor time, nor space, nor problems. It held us suspended for a brief golden moment. It was for these moments that they worked, Martha and Cee and Fil and Louis Mulligan, and the actors, and the stage crew. Sometimes the moments came in rehearsal; sometimes during a performance. When it happened before an audience, the moment expanded until your throat felt tight with ecstasy.

I go to MRT now, and I watch a play, participate in it to the extent of being one small fraction of the audience's reaction. Then I talk about it, saying this was good, and that was disappointing. But occasionally, the years of my own minor and dogged labours rise like Banquo at the feast to haunt, harass and accuse me. My voice falters and fades. The ghost swells and swamps my mind. I address it accusingly. "What is MRT for," I ask with nervous irritation, "if not to provide theatre to an unprejudiced and critical audience?" The ghost is silent, but still swelling. "It's so amateur," I say scornfully, "to keep finding excuses. The  
(Continued on page 7)

---

## Merrill, Stanley & Lowrey Limited

G. O. MERRILL, *President* — H. A. COWANS — J. W. DUNCAN

INSURANCE BROKERS

211 St. Sacramento Street

MONTREAL

Telephone: BElair 1793

---

*Penny for Penny . . .*

*your best food buy is MILK*

**THE BORDEN CO. LIMITED**

*Farm Products Division*

MILK — CREAM — BUTTER — EGGS

Telephone: Wilbank 1188

280 Murray St., Montreal, Que.

---

★ *Do You Know . . .*

**BLACK HORSE ALE**

*is Canada's finest!* ★

---

*Your bank book  
is the mirror  
of your future*



*You can Bank on the "Royal"*

**THE  
ROYAL  
BANK  
OF CANADA**

ONCE AN ANNIVERSARY (Cont. from page 5)

audience judges by the finished product, and is not, and should not be, concerned with the difficulties of production. When you go to the professional theatre. . . ." The ghost expands so alarmingly that I break off apprehensively.

The words "professional theatre" hang in the air between us,—me, I mean, and my ghost. Then they echo, the miserable wretches. "Professional theatre, Professional theatre, Professional theatre", say the echoes of Martha's voice,—the voices of Louis, of Fil and Cee, of the Hessey-Whites, all four of them, of John Hoare and Mildred Mitchell, of Geoff Merrill and Bobbie Beattie and Doreen Lewis. The words swing about in my mind, swing through the over-crowded rooms on Union Avenue, the cramped quarters backstage at Victoria Hall, Moyse Hall, the Ritz Hotel, the Windsor Hotel. They moan through the busy Guy Street Playhouse, and wearily trail up the stairs and into the library, where Mrs. Stehle softly echoes "Professional?"

In the archives of the library you can step back into the past—to the early days of theatre, if you wish, or to the biblical days of Ur of the Chaldees. As neatly as Alice through her looking-glass, you can step through the frame of the present to November the twenty-third, 1929, and find yourself at a meeting—the meeting, at which MRT was born. Sir Barry Jackson and Martha Allan, with a few of her friends, are planning the future. They are creating our present. They visualize a theatre guild, a group of players and workers devoted to the expert production of good plays in this dramatic desert. As they strike sparks from each other's enthusiasm, their vision grows—a small group becomes a repertory theatre, the repertory becomes a community enterprise. It seems a simple, easy birth, as we look back. We cannot see, now, the strain and struggle for its creation, the worry and the anxious care devoted to

the infant's upbringing. We cannot repay the debt we owe to those few pioneers, but we can acknowledge it best, perhaps, by consciously continuing to work towards the ideal which then was theirs, which now is ours.

If Martha's was the vision, Louis Mulligan's was the artistic and Cecil West's the practical expression of it in MRT's earliest youth. It was they who set the standard of backstage workmanship, with Paddy Creagan, Jean West and Jean McDonald, who made a smoothly functioning crew behind the scenes. I remember with vivid pleasure the time John Hoare was directing "The Circle," with a professional English actress in the cast. She was a sprightly little blond woman, and unaccustomed, I think, to playing with amateurs. One evening, after a particularly trying and depressing rehearsal, she suddenly chirped, "You have the most efficient backstage crew I've ever worked with." There was a thunderous, thankful silence.

Too easy, I find it, to remember triumphs. Too easy to accept the bounty offered by our wealthy patrons. Patrons? There was Fil Sadler, the main bulwark against the shock of Martha's death and the upheaval of our move. And Fil again, whose warmth made strangers comfortable when they walked for the first time into the Playhouse. Here, too, are Bobbie Beattie and Mildred Mitchell and John Hoare, rich in experience, lavishly expending their knowledge for our benefit. There was our wonderful, miraculous family of Hessey-Whites, spilling their treasures in our laps. What of Mr. Murray, who acted as president so thanklessly and so long? And Mr. Rowland, who is our president now? What about Geoff Merrill, who thrust his broad shoulder under MRT's collapsing structure and played at Atlas until the framework was patched and mended? What about Herbert Whittaker and Charles Rittenhouse, to whose imaginations and skill we owe

(Continued on page 12)

# *The Constant Wife*

WRITTEN BY SOMERSET MAUGHAM

Directed for the Montreal Repertory Theatre by Louis Mulligan

TO BE PRESENTED NOV. 24 — DEC. 5 AT THE PLAYHOUSE

On December 18th, 1930, *The Constant Wife* was presented by the Montreal Repertory Theatre at Moyse Hall, the first presentation of the little theatre group under its new name. The curtain rose at 8.15; the play was repeated for three nights, and the prices were \$1.50 evening and \$1.00 matinee (tax included) for members, \$2.00 and \$1.50 for the public.

The Somerset Maugham play was directed by Martha Allan and Rupert Caplan, and the cast included R. M. Stewart, E. E. F. Lloyd, Jean Wallis, Doris Hedges, Constance Dawes, Marguerite Strathy, A. Dann and G. P. Hedges. Cecil West designed the sets, and Kenneth Dunn was in charge of the lighting. Douglas Ogilvie was stage manager, and Mrs. E. I. Barott and Mrs. A. Lucas in charge of properties.

This is what the Montreal press said then: "The choice of this play by the Repertory Theatre was both a happy and an interesting one, as the audiences which attended the first performance in Moyse Hall last night speedily discovered". . . S. Morgan-Powell, *The Star*, Dec. 19, 1930.

Mr. Morgan-Powell went on to say: "The story of the play is well known. Suffice to say that it constitutes one of the most effective presentations of the case for a single code of morality for men and women the modern stage has known, and that in its brilliance, its humor, its

penetrating irony, its clever and diverting satire, its masterly and absolutely faithful portrayal of modern types, it will challenge comparison with the best modern social dramas. Here is the smart set—at home."

Said the *Gazette*: "In choosing Somerset Maugham's elusive comedy of manners, 'The Constant Wife', for its second offering of this season, the Montreal Repertory Theatre has displayed a laudable degree of ambition. If this ambitious attempt, the first performance of which was given in Moyse Hall last night, was not altogether successful when regarded from a strictly professional point of view, a totally unfair way to look at it, incidentally, the presentation as a whole reflected much credit upon the cast and upon Martha Allan and Rupert Caplan, the directors."

(The *Gazette* was in error. "The Constant Wife" was the first, not the second, presentation of the MRT as such.)

EKM writing of the production in *The Herald* said: "Displaying to advantage all her usual remarkable acting technique . . . Martha Allan, foundress of the Montreal Repertory Theatre, succeeded in charming her audience of last night in Moyse Hall with her latest production, Somerset Maugham's 'The Constant Wife.' The play suits her. It is a fine example of Maugham's charmingly brilliant wit and altogether obvious artificiality. But it is thoroughly enjoyable."

## THE PRODUCTION

This Somerset Maugham play has a comparatively small cast,—only nine players.

But what a cast MRT has lined up for this anniversary play! Director LOUIS MULLIGAN has been associated with MRT ever since it first was MRT.

DORIS HEDGES was one of the small group who founded MRT. She was publicity director for its first seven years, acted in "The Perfect Alibi", played Martha in "The Constant Wife" and the Player Queen in Hamlet, and was always ready to lend both time and talent at a moment's notice. She has not changed. Although pressure of other responsibilities (Mrs. Hedges is also a well-known poet, author and broadcaster) caused her to turn down a first request that she take part in this production of "The Constant Wife", she came to the rescue when RoBERTA Beatty's accident left MRT in a spot.

ROSANNA SEABORN (Marie-Louise) is one of Montreal's best-known dramatic figures. A first-class actress who toured with Flora Robson in "Ladies in Retirement", Rosanna three years ago organized the popular Open-Air Playhouse at Beaver Lake.

LESLIE CROMBIE will be playing Mrs. Culver. A graduate from Inter Theatre Arts, NYC, Mrs. Crombie's acting career embraced both the US and Canada, stage and radio, for which medium she has been actor, writer and director. Her first appearance with MRT was in "Dulcy" in 1932.

NANCY GRAHAM, who plays Constance Middleton, gained her first experience with the Vancouver Little Theatre. She went on to Toronto, where she acted with the New Play Society.

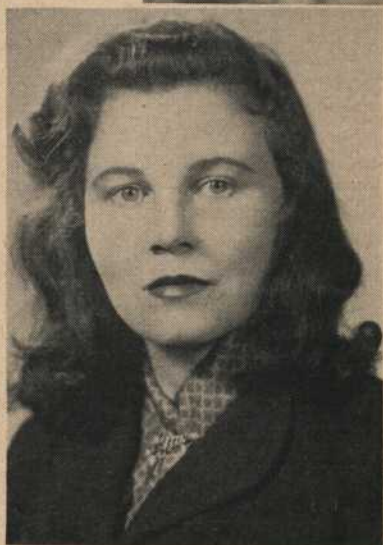
POLLY BRUEL (Martha Culver), is another player with wide U.S. experience at the Comedy Club of Bridgeport, the Barter Theater, Abingdon, Virginia, and as instructor of drama at Goddard College, Vermont.



Doris  
Hedges



Nancy  
Graham



Rosanna  
Seaborn

Robert  
Goodier



Cedric  
Hands



ROBERT GOODIER (Bernard Kersal), is remembered widely as star comedian with the famed Navy Show, so much of which was recruited from the MRT Tin Hats. Bob is giving his 30th performance in MRT majors, and also appeared in some 15 Studio plays. He began with MRT in 1932.

CEDRIC HANDS (John Middleton), made his first appearance with MRT when it was still the Theatre Guild, in *Candida*, October 1930. For ten years he appeared constantly, an average of at least two

performances a year, and was last seen on the MRT stage in "The Unguarded Hour" 1939-40.

DOUGLAS PETERSON (Mortimer Durham), is another long-time favorite, having appeared in such successes as *Amphitryon 38*, *Autumn Crocus* and *Family Portrait*. MARY LINDSAY (Bentley) last appeared in the MRT production, "Uncle Harry". Formerly a member of the School of the Theatre from 1940 until 1943. Previous experience includes two seasons at Brae Manor and also the Trinity Players.



**STUDIO PRESENTS: "CORIOLANUS"**

BY WILLIAM SHAKESPEARE—DIRECTED BY EVELYN SMITH  
at the Playhouse—1550, Guy Street

December 15, 16, 17th at 8.45 p.m. (Sat. Mat. at 2.30 p.m.)

Guest Tickets: \$1.13 evening performances  
.57 matinee performance

Box Office Opening: Friday, November 18th.

STUDIO MEMBERS exchange Voucher No. 1 for subscription seats by calling at the box office or by mailing coupon below, with stamped self addressed envelope plus .07c tax per ticket.

Studio Members are requested to co-operate with MRT's office by not telephoning or coming in for tickets until 9.30 a.m., of the day of the Box Office opening.

MONTREAL REPERTORY THEATRE INC.  
1550 Guy Street, Montreal, 25.

Please reserve for me..... seats  
mail to .....

CHECK DATE: Thurs. Dec. 15  Fri. Dec. 16   
Sat. Dec. 17   
Sat. Mat. Dec. 17

Name.....

Address.....

Tel. No. (Day Time).....

NOTE: All Reservation will be held until noon only,  
the day of their date.

*Burton's* BOOKSTORE

BOOKS ON THE THEATRE

---

A Good Selection  
of Books on the theatre,  
both in French and English,  
is now on view at

**Burton's**

1004 ST. CATHERINE W.

LA. 7191



**THE MEN'S SHOP . . .**

Always at the service of the well-groomed man with its authentic collections of fine Men's Clothing and Furnishings . . . all selected with good taste . . . the topmost in value . . . and at fair and reasonable prices.

**HOLT RENFREW**

*Sherbrooke at Mountain*

*Today we live in  
a Greater Canada*



MODERN industrial development, with productive capacity vastly increased and diversified, is typical of the advances in all fields of activity which have contributed to Canada's tremendous post-war expansion, offering new and greater opportunities for the energy and initiative of young Canadians.

*Molson's*



It PAYS to  
SHOP at

**Dupuis Frères**  
LIMITÉE

865 St. Catherine Street East  
MONTREAL

ONCE AN ANNIVERSARY (*Cont. from page 7*)  
countless exciting evenings? What of our  
Astons? What about Doreen Lewis, with  
no professional background, who has  
worked with a sort of quiet frenzy to  
make our productions more professional?  
What of them? Do they want or need our  
thanks? Once an anniversary, do they  
look for a clap on the back, and a "Well  
done, thou good and faithful fool?"

Back at questioning. I suppose that is  
because the answers lie not with me, nor  
with any one person, but with the people  
of Montreal—the people who were and  
are and will be the theatre-going public.  
Do we, these people, want a theatre? Are  
we one jot interested in the ideal for which  
others have worked, and are working, on  
our behalf? Must these others keep on  
and on telling us that sound productions  
need adequate working facilities? To pay  
a small amount for a membership, and  
to receive more than adequate return—  
surely we cannot fairly place this beside  
the time, the talent, and the heart-break

extravagantly spent by MRT's few  
builders?

I was asked to write a gently nostalgic  
summary of MRT's twenty years of  
progress. I found I could not. I looked  
back and I was appalled by the battle,  
and I could have wept to think how hard  
a few people had to run to keep us all in  
the same place.

Today, the value of joint, communal  
effort has been conclusively proved. MRT  
is behind the times, almost mediaeval.  
Here we, the audience, smugly sit, and  
our needs and wishes are cared for by  
our benevolent feudal providers. How  
long will they fend for us? Heaven knows  
perhaps, although even that is doubtful,  
how they have borne the burden of us  
thus far.

Cannot we join together and contribute  
something real and lasting? Let us be  
able to say with pride, "This is *our* the-  
atre. We wanted it, and believed in it,  
and love it. We have made sacrifices to  
build it."



Underwriters  
and  
Distributors  
of  
Canadian Securities

**Greenshields & Co Inc**

*working  
with Canadians  
in every walk  
of life since  
1817*



**BANK OF MONTREAL**

# Acknowledgments . . .

This production of "The Constant Wife" 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:

**Gowns:** Joy Gilmour,  
1488 Sherbrooke Street West.

**Hats:** Fanny Graddon,  
1528 Mountain Street.

**Furniture and Properties:** Hubert Plomer, Antiques,  
1226 Bishop Street.

John L. Russell, Antique and Gift Shop,  
1504 Sherbrooke Street West.

Mitchell-Holland Ltd.,  
Interior Decorators,  
1498 Drummond Street.

**Public Address System:** Imperial Tobacco Company of Canada  
Ltd., makers of "Sweet Caporal Cigarettes."

**Material:** Wesley Mason Fabrics (Reg'd.)

★ ★ ★

*We also wish to express our thanks to  
Carl's Florist for supplying flowers in the  
MRT Playhouse.*

A COMPLETE  
INSURANCE SERVICE

**BOYD, GENDRON & BYATT**  
LIMITED

INSURANCE BROKERS  
TO THE MONTREAL  
REPERTORY THEATRE  
SINCE ITS INCEPTION

276 ST. JAMES ST. W. • HA. 1119

*Before the show — Enjoy the  
fine food and excellent service at*

**Café Martin**

Canada's Finest  
French Restaurant

1521 MOUNTAIN STREET

LEO. DANDURAND, President

MA. 7525

## MRT STAFF

### PRODUCING DIRECTOR

Doreen Lewis

### TECHNICAL DIRECTOR

Hans Berends

### STAGE MANAGER

Lee Prime

### COSTUME DESIGNER

Virginia Watt

### COSTUME MANAGER

Ena Gillespie

### PROPERTIES

Germaine Bernier

Mona Crawford

### LIGHTING

Roy Eshelby

Norman Holtzman

### MAKE-UP

Catharine Bensley

### THEATRE CARPENTER

John Fowler

### HOUSE MANAGER

Frances Lindsay

### HEAD USHER

Viola Esdon

### BOX OFFICE

Richard Gilbert

Marguerite Stevenson

### PUBLIC RELATIONS

George Powell

John Stewart

### PUBLICITY

Madge Archer

## PRODUCTION STAFF

# The Constant Wife

### Stage Management

JOHN MORE,  
P. Blouin, E. Dennis,  
J. Fowler, E. Matheson.

### Costume Management

EILEEN RIVEN,  
A. Rogers, S. Rogers.

### Properties

GILLIAN HESSEY-WHITE,  
D. Beraha, G. Bernier,  
E. Hyman, I. Shippee.

### Lighting

ROY ESHELBY, NORMAN HOLTZMAN,  
G. Dickinson.

### Prompters

Dorothy Danford, Marjorie Jackson.

*Play produced by special arrangement with Samuel French (Canada) Limited, Toronto.*

## TRUST SERVICES

for the  
ESTATE,  
INDIVIDUAL,  
CORPORATION

WILBERT H. HOWARD, K.C. .... President

SYDNEY G. DOBSON ..... Vice-Pres.

O. B. THORNTON ..... Vice-Pres. and Gen. Mgr.

CAPITAL  
RESERVE  
AND  
SURPLUS IN  
EXCESS OF  
\$7,500,000.00

TRUSTEE — ADMINISTRATOR — EXECUTOR — ASSIGNEE — GUARDIAN  
LIQUIDATOR — CURATOR — SEQUESTRATOR — RECEIVER

Trustee for Bond Issues

Transfer Agent or Registrar of Stocks of Companies

**MONTREAL TRUST COMPANY**  
511 PLACE D'ARMES MONTREAL

## The Principle of Interest . . .

*To know when one's self is interested is the first condition of interesting other people.*

—WALTER PATER.

This process of becoming both interested and interesting seems to provide not only the cake but the appetite and opportunity for eating it. And that would apply to Insurance were it not for the fact that the cake of premiums is so heavily offset by the bitter bread of losses.

It is true, though, that Insurance, by becoming interested in forms of risk against which the public lacked protection, has succeeded in interesting practically the whole of the population of the Dominion. Some of this new protection has related to hoary risks such as burglary, personal accident, and glass breakage; some has met the risk as soon as it arose, as in the case of automobile and aviation hazards.

Your ROYAL-LIVERPOOL Agent has a full kit of protection and he will tell you that the hunt for further additions to it is still on. When does your Business Interruption policy expire, for instance?



In Elfin and  
Elliptic Styles!

"*Fabrilast*"  
(FOR LONGER WEAR)

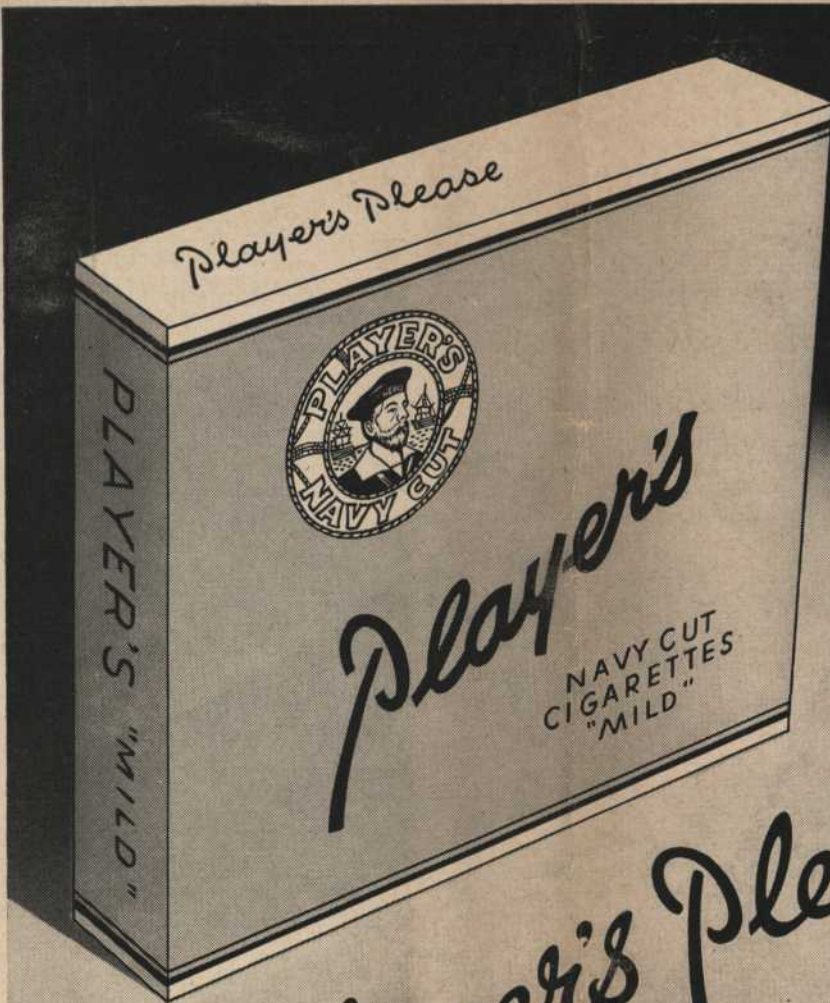
Another extra-value feature in the only bra with the Cordtex Uplift . . . the biggest improvement in brassiere design since Cordtex.

Fabrilast elastic inserts in straps and back fastenings won't snap or break. You pay no more for this additional exclusive feature.

*Be specific! Ask for Gothic at your corset department or specialty shop today.*

**GOTHIC**  
*Cordtex*  
**BANDEAUX**

ONLY GOTHIC HAS THE *Cordtex Uplift*  
**PLUS "Fabrilast"** FOR LONGER WEAR!



*Player's Please*

THEY'RE

**D**ouble-  
**F**resh!

MILD OR MEDIUM-CORK TIP OR PLAIN