



MONTREAL REPERTORY THEATRE

Presents

"BIOGRAPHY"

by S. N. BEHRMAN

104th. Major Production

March 6th. -- March 15th., 1947



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" BIOGRAPHY "

by S. N. BEHRMAN

Producer — DOREEN LEWIS Director — HERBERT WHITTAKER

Settings and Technical Advisor — HANS BERENDS

THE CAST . . . in order of appearance.

RICHARD KURT John Drexler

MINNIE, Marion Froude's maid . . . Bertha Merovitz

MELCHIOR FEYDACK,
a Viennese composer Victor Charles

MARION FROUDE Betty Wilson

LEANDER NOLAN Kenneth Culley

WARWICK WILSON Earle Fisher

ORRIN KINNICOTT Edmund Asselin

SLADE KINNICOTT, his daughter . . . Lenore Osborne

The entire action takes place in Marion Froude's Studio, in New York City.

The time is now.

Act I —About 5 o'clock of an afternoon in November.

Act II —Afternoon. Three weeks later.

Act III—Two weeks later.

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PRODUCTION STAFF

Stage Management.....	LEE PRIME, J. Delafield, W. Dunk, J. Fowler (Head Carpenter).
Costume Management.....	VIRGINIA WATT, N. Gamble, E. Nemtin.
Properties.....	M. McCULLOCH, P. RUSSELL, A. DEEKS, G. Bernier, H. Day, F. Gitnick, A. Mandato.
Lighting.....	NORMAN HOLTZMAN, E. Dagenais, S. Jolley, C. Lynch, C. Sylvestre.
Prompters.....	G. Bond, P. Schechter.
House Management.....	NORMA DARLING, FRANCES LINDSAY, J. Falkner, M. Stevenson.
Public Relations and Programme.....	C. Rittenhouse, D. Loader.



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The MRT Theatre Club . . .

The MRT Theatre Club meets again on March 21st at 8.30 in the Guy Street Playhouse. The guest speaker will be Mr. Bill Long, with Drama Dept., McGill University. He will discuss with the members the theatrical venture in North Carolina called The Lost Colony. Mr. Long is very enthusiastic about this show and has worked with it for several years.

The Club was formed last year and recorded a successful and entertaining season. Its main purpose is to provide a common meeting ground where all MRT workers can get together and discuss their favourite topic of conversation — the Theatre. Anyone, no matter in what capacity he has been active, is eligible for membership. The Club meets once a month, except during the Summer.

During the year the Committee plan to have a guest speaker for six of the meetings and to have an open forum twice during the season. The final meeting will be the annual meeting where officers for the coming season will be elected.



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The Drama Festival Returns . . .

Plans are going ahead for the Regional (Western Quebec) Drama Festival to be held during the week of March 24th, in the Sun Life Auditorium, Montreal. A number of entries both from the English and French-speaking Theatres have already been received and more are expected. It is understood that tickets will be available for the whole series as well as for the separate nights of the competition. This affords an opportunity for theatre-goers to get a complete picture of the progress the theatre has made in this district during recent years.

The chief aim of the Dominion Drama Festival, which was suspended during the war, is to foster and to encourage Canadian playwrights, actors, and producers to develop a national theatre.

At the finals of the last Dominion Drama Festival, held in 1939, an entry from Montreal won the Sir Barry Jackson Trophy, given for the best production of a play by a Canadian author, as well as gaining for one of the actresses the title of best Canadian actress. The play was produced by 16-30 Club; it was directed by Herbert Whitaker, who directs MRT's current show; it was written by Janet McPhee of the MRT Theatre Club; and Betty Taylor, who will appear as Juliet in the Shakespeare Society's forthcoming production, was given the award for the best performance by a Canadian actress.

The finals this year will take place in London, Ontario, the week of May 5th.



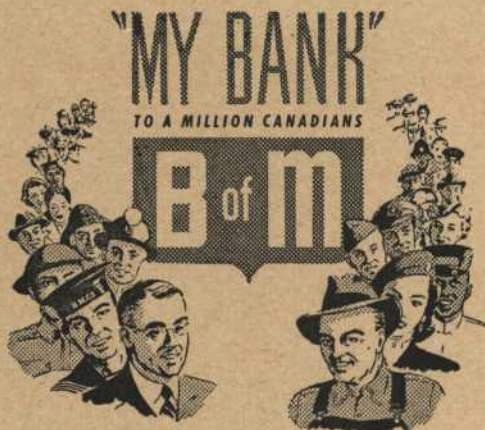
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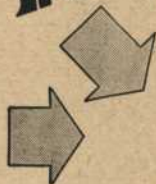
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At Last — The Barretts!

For some time now MRT has been contemplating a production of Katharine Cornell's most famous vehicle, *The Barretts of Wimpole Street*. Time and again appeals have been sent to the agents, and every year the reply has come back: "Sorry, the rights are still reserved." A couple of years ago word was received that another dramatization of the Browning-Barrett romance was available. This was immediately secured, but two readings sufficed to convince all concerned that there was only one version good enough for MRT audiences, — the Besier original. And so the waiting continued until now.

The Barretts of Wimpole Street, of course, is a notable play. No masterpiece, it is still most cunningly planned and warmly written. What is more important, it has glamour, by no means all of it due to its long association with Cornell. Prior to Cornell's adoption of the play, it was a reigning hit in London, even in Canada, where the Birmingham Repertory toured it successfully, thus affording us our first glimpse of Donald Wolfitt. The play likewise benefitted from the tremendous publicity it received when MGM was grooming it to make box-office history for its at that time most illustrious properties, Mrs. Irving Norma Shearer Thalberg, and Charles Laughton. Further, there are the by-now familiar but no less intriguing psychopathic undertones to the characterization of the Barrett paterfamilias, as well as the appeal of the story itself, one of the few genuine melodramatic romances in literary history. At any rate

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the play has become and is likely to remain one of the most popular dramas of this century.

MRT's version, therefore, is expected to attract large and perhaps record audiences, particularly when it is known that Roeberta Beatty is directing and Eleanor Stuart is playing Elizabeth Barrett.

Library Note . . .

S. N. Behrman, the author of *Biography*, is no stranger to MRT audiences. It was he, you remember, who made the English version of Giraudoux's amusing *Amphitryon*, which we saw in January. Miss Allan put on his early play, *The Second Man*, as one of the "Moyse Hall Entertainments", in 1929-30, which was a kind of try-out season preceding the formal founding of MRT. You may be interested in seeing a program of that production.

A number of Mr. Behrman's plays, including his adaptation of *Jacobowssky and the Colonel*, are on view in the Library, along with some pictures of the New York production of *Biography*.

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—C. E. MONTAGUE.

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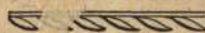


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