



**MONTREAL REPERTORY  
THEATRE**

*Presents*

*Ah, Wilderness!*

by EUGENE O'NEILL

*109th. Major Production*

*JAN. 15th. -- JAN. 24th., 1948*

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# Ah, Wilderness!

A Comedy of Recollection in Three Acts

by EUGENE O'NEILL

Directed by HERBERT WHITTAKER

Settings and Technical Advisor—HANS BERENDS

Produced under the Supervision of DOREEN LEWIS

## Characters . . .

NAT MILLER, owner of the Evening Globe	.....	Gerald Rowan ✓
ESSIE, his wife	.....	Lillian Niderost
ARTHUR	} their children	Michael Kane ✓
RICHARD		Eric Donkin ✓
MILDRED		Barbara Henshaw ✓
TOMMY		David Luck ✓
SID DAVIS, Essie's brother	.....	Douglass Burns Clarke
LILY MILLER, Nat's sister	.....	Reta Wheatley
DAVID McCOMBER	.....	J. Clement Boyd
MURIEL McCOMBER, his daughter	.....	Charlotte Wellock ✓
WINT SELBY, a classmate of Arthur's at Yale	.....	Fred Devlin
BELLE	.....	Suzanne Avon ✓
NORAH	.....	Joan Huestis
BARTENDER	.....	Thomas Walker
SALESMAN	.....	Malcolm Smith

## SYNOPSIS OF SCENES

### ACT I

Scene 1.—The Miller home in a large small-town in Connecticut—early morning, July 4th, 1906.

Scene 2.—The same—evening of the same day.

### ACT II

Scene 1.—Back room of a bar in a small hotel—10 o'clock the same night.

Scene 2.—The Miller home—a little after 11 o'clock the same night.

### ACT III

Scene 1.—The Miller home—about 1 o'clock the following afternoon.

Scene 2.—A strip of beach along the harbour—about 9 o'clock that night.

Scene 3.—Same as Scene One—the home again—about 10 o'clock the same night.

# Production Staff

## Stage Management

LEE PRIME,

J. Delafield, J. Fowler (Head Carpenter),

G. Palmer, J. LeBlanc, G. Lodge, J. Mell.

A. Rosenthal.

## Costume Management

VIRGINIA WATT,

H. Murray, E. Nemtin, G. Redfearn,

S. Redfearn, S. Reid, A. Spilker.

## Properties

GERMAINE BERNIER,

M. Allan, P. Bannantyne,

E. Kennedy, K. Montpetit.

## Lighting

NORMAN HOLTZMAN, CESEAR SYLVESTRE.

B. Calleya, G. Dickinson, P. Christensen.

## Make-Up

C. Bensley, E. Wilson.

## Prompters

J. Dent, P. Joseph.

## House Management

FRANCES LINDSAY,

J. Falkner.

## Box Office

NORMA DARLING,

Marguerite Stevenson.

## Public Relations

R. J. Brown, Reta Wheatley.

## Musical Consultant

MALCOLM SMITH.

## ACKNOWLEDGMENTS

This production of "Ah, Wilderness!" 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:

Furniture — Hubert Plomer, Antiques,  
1226 Bishop Street.

Lobster — Desjardins Ltd., Seafoods,  
1518 Dorchester St. West.

Rowboat — Montreal Motor Boat Co. Ltd.,  
1812 St. Catherine St. W. — 625 St. James St. W.

Costumes supplied by "Malabar" (Montreal).

Public Address System courtesy of  
Imperial Tobacco Company of Canada, Limited,  
makers of "Sweet Caporal Cigarettes".

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

# Drama Festival

## 48' by Janet McPhee

No one interested in the theatre can stand by and not be swept along by the rising tide of excitement which accompanies the approach of the Regional Drama Festival, to be held during the week of January 26 in the Sun Life Auditorium.

Throughout November and half of December, the priority question in drama circles of Montreal and the Western Region has been, "can we enter a play in the Drama Festival?"

By now, the choice has been made, the entries are in, the directors, actors and designers are hard at work, and from here it promises to be a very fine Festival indeed. Also hard at work are the committee elected by our local drama groups — Dr. James T. Rogers, chairman; Hazel Molson, secretary; André Trudel, treasurer; Janet McPhee, English publicity; Arthur Prévost, French publicity; Alice Rogers, program and advertising; Dorothy Pfeiffer, Mme. Paul Goyette, A. Trudel and R. Seaborn, tickets; Reta Wheatley, liaison; Rosanna Seaborn, entertainment; H. J. Ward, staging and house.

The groups entered in the Western Quebec Region are competing for the Martha Allan



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## **Salon for Shoes**

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Trophy for the best production of a play in French or English, and for the Arthur B. Wood Trophy for the best production of an original Canadian play. Four shields are also to be awarded for the best performance by an actor and an actress, both in French and in English.

MRT members have good cause to remember the last Regional Festival. Our entry, *Amphitryon 38*, directed by Roeberta Beatty, costumed by Virginia Watt, and set by Hans Berends, won the Martha Allan Cup, and was highly praised by the adjudicator, Virginia Vernon. Last November, *Amphitryon 38* appeared in Toronto by special invitation of the New Play Society. General opinion agreed with professional criticism that MRT's presentation set the highest standard seen in this country for many years.

Last May in the final competitions held at London, Ontario, Montreal took leading honours, bringing home two trophies and several honourable mentions. The Bessborough Challenge Trophy for the best production in either French or English went to Les Compagnons, directed by Père Legault; in an excellently stylized production of *Le Médecin Malgré Lui*. The Montreal Repertory Theatre's *Amphitryon 38*, directed by Roeberta Beatty, was judged the best production of a play in English, exclusive of the winner of the Bessborough Trophy. Three Montrealers were given honourable mention for acting; Henri Groulx, who played Sganarelle in *Le Médecin Malgré Lui*, Cicely Howland, the Alkmene, and John Dando, the Jupiter of *Amphitryon 38*.

By this time, we all know that MRT will defend our laurels. Our entry is Rudolf Bessier's *The Barretts of Wimpole Street* which we remember with pride for Roeberta Beatty's brilliant direction, and for the excellent acting of an all-round fine cast, headed by Eleanor Stuart and George Alexander. There will be several small replacements in the casting because some of the actors involved have left Montreal. We will, of course, again have Hans Berend's fine setting and Virginia Watt's beautiful costumes.

This is not yet the full story. MRT will have another entry. As chairman of the Studio Committee, I am happy and proud that MRT Studio will appear in the Festival for the first time with one of our recently given plays, *Aria da Capo*, by Edna St. Vincent Millay. This play was produced under the supervision of our managing director, Doreen Lewis; directed by Myron Galloway; with the same fine production staff of Hans Berends and Virginia Watt. For the MRT Studio to enter a production as well is both encouragement and recognition for its workers.

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*The Barretts of  
Wimpole Street*

and

*Aria da Capo*

(Our Drama Festival Entries)

The festival will take place in the Sun Life Auditorium and our entries will be performed on Friday, January 30th and Saturday, January 31st.

Tickets 60c. and \$1.00

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# *Western Quebec Regional Drama Festival*

## **SCHEDULE FOR FESTIVAL WEEK**

The complete schedule for the Regional Drama Festival to be held in the Sun Life Auditorium during the week of January 26 is as follows :

- Mon. Jan. 26** N.D.G. Women's Club, drama group,  
Six Queens of Henry. 1 act.  
Sun Life Players, Spider Island. 3 acts.
- Tues. Jan. 27** Business Women's Unit, CWL, Lost  
Victory. 1 act.  
Trinity Players, Hay Fever. 3 acts.
- Wed. Jan. 28** Group Alfred Brunet, La Rose de Jeri-  
cho. 1 act.  
Conservatoire Lassalle, Athalie. 1 act.  
Les Quinze, Polyeucte. 1 act.  
United Entertainers of Canada,  
L'Epreuve. 1 act.
- Thurs. Jan. 29** Les Compagnons de St-Laurent,  
Antigone. 2 acts.  
St. Genesius Players, Christmas on the  
Village Square. 2 acts.
- Fri. Jan. 30** Montreal Repertory Theatre,  
The Barretts of Wimpole Street. 3 acts.
- Sat. Jan. 31** Montreal Drama Guild,  
The Lower Depths. 1 act.  
Sun Life Players,  
That's What You Think. 1 act.  
Catholic Teachers' Guild, Shall We Join  
the Ladies? 1 act.  
MRT Studio, Aria da Capo. 1 act.

## *Library Note . . .*

### **NEW BOOKS . . .**

**The Dramatic Imagination**, by Robert Edmond Jones.

"Thoughts and speculations on the art of the theatre", by an eminent American scene designer.

**The Mode in Costume**, by R. Turner Wilcox.

From Egypt in 3000 B.C. to the present. Profusely illustrated.

**Impressionnisme**, by C. L. Ragghianti.

Many excellent reproductions in color and black-and-white.

**All My Sons**, by Arthur Miller.

A modern tragedy.

The library is open on Monday, Tuesday and Saturday afternoons, from 2:30 to 5:00.

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### BRITAIN'S FINEST KNITWEAR

## Lecture by Micheal Mac Liammoir

Michael MacLiammoir, co-founder of the Dublin Gate Theatre, will speak in the Art Gallery Lecture Hall, Sherbrooke Street West at 5 o'clock on Thursday afternoon, the 22nd January, on "Painting and Theatre Art in Ireland To-day."

Montreal Repertory Theatre has co-operated with the Art Gallery and Brian Doherty

in arranging this event, which will be the only occasion on which Mr. MacLiammoir will lecture during his Montreal visit. Members of MRT and all other Montreal Theatre groups are invited to take advantage of this rare opportunity of hearing a foremost present day Irish theatre personality. There is no admission charge.



Presents

## Juno and the Paycock

by Sean O'Casey

DIRECTED BY Jean de Savoye

February 26th - March 6th



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## Toronto Liked *Amphitryon*

At the risk of being accused of blowing our own horn, we reproduce for the benefit of our members, a press report from "The Varsity", following the recent performances in the Queen City. Thank you, Mr. Bettson.

For sparkling wit, sprightly humor, amusing situations, brilliant characterizations, attractive costuming and staging, the Montreal Repertory Theatre's production of "Amphitryon 38" by Jean Giraudoux for the New Play Society was indeed remarkable.

With the exception of John Gielgud's superlative productions, this play was, in our opinion, the best all-round one shown in Toronto in the last three years. It was outstanding for the excellent character portrayals by the actors and the rapport between them and the audience. One could sense how much they enjoyed playing together and could feel what Madame Eva Alberti calls "emotional vibrations" pulsating and flowing between the players and the audience. It was real theatre.

The play itself is a cleverly-written adaptation of the Greek myth that Jupiter fell in love with Alkmene and in order to win her he was forced to assume the disguise of her husband. The connubial complications that arise are ones that would naturally appeal to M. Giraudoux' Gallic humor. Though the story is suggestive and lends itself to ribald laughter, the dramatist has handled the situations and dialogue with delicate deft wit. Giraudoux' play is infinitely more refined and sympathetic than the French film on the same theme. The play was introduced to New York by the Lunts in 1938 and I had the pleasure of seeing it then. After nine years comparisons are undesirable. Both productions were thoroughly enjoyable.

Heading a splendid cast was Eleanor Stuart as Alkmene. The sincere warmth and human quality of her acting suffused her role with a sympathetic glow. Her scenes with Amphitryon expressed deep understanding and affection coupled with delightful humor. These endearing qualities depicted a bond of tender romance between husband and wife.

No less commendable were the male players: John Dando's olympian Jupiter, Leo Ciceri's ebullient Mercury, Douglas Peterson's lovable old Trumpeter, Ranulph Hudston's solemn, conscientious Amphitryon. Thanks, New Play Society, for bringing us such a treat.

—GEORGE E. BETTSON.

THE repertory theatre can be traced almost to the beginning of recorded history. As it has grown, so has grown culture, indicating the need of a stable repertory company. Your support of The Montreal Repertory Theatre guarantees the continued growth of our culture.

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## Post-Crypt . . .

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And hieroglyphics of Egyptian kings  
Hold strange vitality, and, planted, grow  
After the lapse of thrice a thousand years.*

— T. B. ALDRICH.

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MONDAY JAN. 26th.

TUESDAY JAN. 27th.

1948

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