

# eue

montreal repertory theatre

## *Inherit The Wind*

by

*Jerome Lawrence  
and  
Robert E. Lee*

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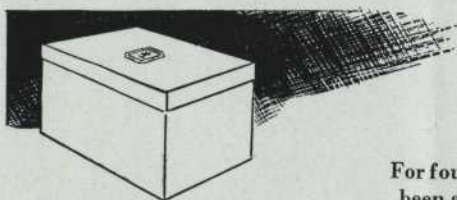
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## WHOSE SIDE ARE WE ON?

by RAY CUNNINGTON

Perhaps the greatest thrill to a theatre — particularly one which has been closed, but in active preparation throughout the summer — is the thrill of meeting its opening audiences once again.

This year, MRT is commencing its season in a Playhouse that is clean and practical, and even in spots attractive. As a community enterprise it has survived the ordeal of last winter and is approaching its new season in a spirit of cautious optimism — thanks to the tremendous body of support that is gathering behind it.

For the first time in its history, it is launching a program of 12 productions, and the choice of plays is a good deal more far-reaching than it probably appears on the surface.

If MRT is to be worth bothering with, it must continue to have the same kind of impact on Montreal that it had in its early years. In short, it must break new ground. It was founded with the intention of being Montreal's finest English-speaking theatre. And that intention is just as valid today.

In 1929 it kept the flame of living theatre alive in an entertainment world then largely dominated by Hollywood movies and American radio. Today, the idea of live theatre is catching fire. Over 3000 theatre groups exist in Canada alone, and the national conscience is demanding that Canadian ideas be listened to, and realizing that a logical place to hear them is at the theatre.

To this end, MRT is including three Canadian plays in its program — two of them written by Montrealers — and a fourth production, a revue, which is also locally written.

Balancing these Canadian products are classics of the theatre — a Shakespeare, a Chekov, a Shaw — plus a number of other attractions thrown in for good measure — such as Marcel Aymé's Parisian frolic, *Clérambard* (with a French cast playing in English); Damon Runyon's *A Slight Case of Murder*; the strangely moving folk-tale, *Dark of the*

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*Moon*; and either *The Dybbuk*, *Death of a Salesman*, or the ever popular *You Can't Take It With You*.

The real reason for this expansion of effort is twofold — firstly to give Montrealers a lively theatre season with enough variety for every theatre-goer to help himself to what he likes (a sort of theatrical smorgasbord) — and secondly to provide a showcase for Montreal actors.

There is a current belief in some quarters that if you want to see anything good it has to be performed by Toronto actors. This attitude is largely the result of CBC's TV network being centred there, which utilizes the talents of such noted Montreal artists as Barry Morse, Winifred Dennis, Christopher Plummer, Leo Ciceri, Robert Goodier, Amelia Hall, Diana Maddox and a great many more. We are proud of the fact that many of the above had their first taste of theatre at MRT — and it is our intention to prove that Montreal is still the best place to find fine actors.

With a little luck and hard work I believe we can look forward to a development here that may make a truly significant contribution to Montreal's English-speaking community; one which might eventually overflow the city's confines to enrich the Province of Quebec and even the national life itself. After all, it is not so many years ago that a small town in Ontario launched a program of cultural development which echoed throughout the whole length and breadth of the country.

People may argue that it is unrealistic to compare MRT with the Stratford Shakespearean Festival. And yet, need it be? At the moment it is true we are not playing in the same league — but it is certainly evident that we are playing the same game. And if English-speaking Montreal decided to put up the funds to develop the finest theatre in Canada it could certainly achieve a home team of some prestige. All that is needed is the will to do so.

Clearly a headquarters in which to house such an enterprise would be a pressing need. Although we are only too well aware of the present shortcomings of the MRT Playhouse, we are at least equipped with the basic necessities for production and a certain amount of space to expand. Given the enthusiasm and drive which attended the birth of the Stratford project, we could build up a theatre of note.

Most Montrealers appreciate the immense amount of money that flows into cities such as New York, Paris or London on account of their entertainment industries. From a purely mercenary point of view, might we not be wise to establish an English-speaking theatre that attracts not only local residents but also our friends from out of town, and even supplies an existing need for visitors from across the border? In pure dollars and cents, a fine theatre can become a tourist attraction out of all proportion to the cost of its development.

We are aware that a civic theatre is being built. But we are also aware that unless English-speaking Montreal decides to stake out a sizeable claim in the cultural development of our city we will soon be so far behind the French community that the new centre will be no more English than the Comedie Canadienne or the Montreal Festival.

Very humbly, I would suggest that we collectively raise our sights and work together to provide the English-speaking actors with a fair opportunity to perfect their talents, and our audiences with a chance to enjoy the fruits of those labours. As a first step in this program, may I suggest that we get behind the efforts of an established Montreal institution — MRT — and give it the kind of boost that could start this chain reaction in motion.

There is a long way to go, but the going would be exciting.

☆ ☆ ☆

## WHAT CAN THE LIBRARY DO FOR YOU? . . .

Perhaps it hasn't occurred to you that you can find entertainment in MRT's theatre library as well as in MRT's auditorium. There seems to be a chilling, academic sound about the very word "library". Books, yes, people read them, and laugh over some, discuss others, and forget a good many. But libraries — that often spells study, concentration, a hushed atmosphere and no smoking.

MRT's theatre library sometimes boasts students in the act of concentrating; occasionally the atmosphere is quiet, although this is fortuitous and not deliberate, and always there is smoking.

There are plays — light, frivolous, solid, classic. There are biographies, profound and skittish. There are books on films, ballet, costumes. There are magazines, too — one regular and the rest spasmodic.

If your sphere of entertainment tends towards the studious, you can hardly fail to be interested by the shelves of books devoted to theatre techniques and history. At the moment, we are cataloguing a collection of novels, biographies and studies of Shakespeare and his contemporaries. Do you want to know what food they ate in Queen Elizabeth's day? Would you like to read *Macbeth* in French? Come to the library.

Reviews of current plays are clipped and filed. Programmes are collected and sorted. Think up a need, and see whether we can supply it.

— Beatrice Munro Brown

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## ANNUAL MEETING

Reports submitted at the annual meeting of the Montreal Repertory Theatre, Inc., on September 10th reflected an expanding program and a greatly improved financial position, since the first of the year.

Mr. Richard H. Fallon, who was re-elected as treasurer, presented a report which indicated that the severe financial crisis occurring early in the year had been largely surmounted by means of a public appeal for funds, substantial grants from the Province of Quebec and the Arts Council of Greater Montreal, assistance from business concerns and donations from individuals which ranged as high as \$2,000.

Expressing optimism with regard to MRT's expansion plans, Mr. Fallon stated that the MRT Playhouse on Closse Street was becoming financially useful to the organization with the expansion of the MRT School of the Theatre to include a full-time day school and the setting up of a season which will include 12 plays in a schedule of virtually continuous productions. Progress is being made in retiring the indebtedness contracted as a result of taking over the building a year ago, Mr. Fallon revealed.

Mr. Chrystie L. Douglas, president, was also re-elected, and Beatrice Munro Brown, who has been associated with MRT in posts of responsibility throughout its 27 years of existence, was elected secretary of the organization. Besides serving as chairman of the Play-Reading Committee and head of the Community

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## DOCTORS AND ARMS

A feast of unreason seems to be under preparation this season for Shavian gourmets. Spread before us will be a two-course banquet of *The Doctor's Dilemma*, at the Lachine Civic Theatre, and *Arms and the Man*, at MRT.

It is not often one has the opportunity to enjoy the provocative perplexities of *The Doctor's Dilemma*. The only time I saw it locally was when Maurice Colbourne, Barry Jones and Margaret Rawlings played it here in, I think, the early 1930's. The delightful grace of Margaret Rawlings, and the ingratiating charm of Barry Jones so enchanted my immature mind that the recollection of them, I find, outweighs the play's problem, which I now find the most fascinating feature in the reading.

My reaction is, perhaps, skirting towards the Christopher Robin query, "Do you think the king knows all about *me*?" I put the play down and say, "What would I decide?". The dilemma, with all its furbelows of wit and repartee removed, remains starkly real. Suppose I were a doctor and had a quantity of a new drug just sufficient for one patient. Suppose I had two patients whose lives could be saved only by this drug — two patients of whom one was a selfless, worthy, mediocre general practitioner, and the other an egotistic, unscrupulous artistic genius. Which would I cure with my precious drug? Where lies essential value? In the heart or in the head? Here is a man who would sacrifice himself without thought, but whose contribution within his sphere is little and to posterity nil. And here is another who would bar-

ter his wife for a tube of paint, but whose work shines gloriously greater than that of any contemporary, and will probably inspire and illumine generations to come.

What would I do? What is best, what is right, what is true? Perhaps a fresh view of it at Lachine in November will help me to wrestle with that tantalising old genius' conundrum. But if it does, I shall probably start to ponder, what would Shaw have done?

*Arms and the Man* I have seen often, and can happily see again and again. It, too, remains topical and stimulating. What price glory, it asks, ignoring Virgil, and preceding Maxwell Anderson and Laurence Stallings who later asked the same question. Dearly did Shaw love to satirize romantic attitudes, and sixty years ago he was young enough to do so with extravagant exuberance.

Heroes, Shaw splutters, what are they? Fools who rush into danger without thought or judgment? Young valiants who will sacrifice themselves and others, and even the fate of a battle itself, to prove their courage? Or might they be cautious cowards, with imagination enough to visualize the profitless waste of suffering, and mind enough to see the hollowness of gestures and to calculate the advantages of retreat at crucial moments? The soldier, real or chocolate, does not bother my mind about decisions. He falls easily into his category and convinces me he is wise. I can sit back in my theatre chair and enjoy the quandary he presents to the mind of the romantic young woman determined to idealize on strictly conventional lines.

All the play doctors and drama analysts

(continued on page 11)

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## NOTES ON SOME OF THE CAST

**JOSEPH GOLLAND** (*Drummond*) is appearing with MRT for the first time although he has played with many groups throughout Montreal during the past several years. He has appeared in films for the National Film Board and in many other capacities other than as an actor has been actively engaged in theatre work for twenty years.

☆ ☆ ☆

**GORDON ATKINSON** (*Brady*) is a well known radio and TV actor. His most recent stage appearance in Montreal was in *The Rainmaker* this summer at La Poudriere on St. Helen's Island. This marks Mr. Atkinson's first appearance with MRT.

☆ ☆ ☆

**BURT ADKINS** (*Hornbeck*) was last seen at MRT in *Will Success Spoil Rock Hunter*. He has also done a considerable amount of work on radio and TV and is employed by the C.B.C. as an announcer. He has made appearances with the Ottawa Drama League, Ottawa Little Theatre, Grosvenor Productions and the Mountain Playhouse.

**SADIE MOFFAT** (*Rachel Brown*) was a scholarship winner to the Bristol Old Vic Theatre School and worked in a season of Repertory theatre in England before coming to Canada. She appeared first at MRT in *The Skin Of Our Teeth* last season.

☆ ☆ ☆

**DOUGLAS PETERSEN** (*Meeker*) is one of MRT's original players, having made his first appearances back in the days when MRT occupied premises on Union Avenue. Mr. Peterson is well remembered for his many excellent performances in such productions as *Uncle Vanya*, *A Doll's House*, *Tartuffe*, and *Anna Christie*. He has also appeared with the *Everyman Players* and with *Trinity*, most notably in *Sabrina Fair*.

☆ ☆ ☆

**JOHN HEMPSTEAD** (*Judge*) has become firmly established during the past few seasons as one of MRT's most versatile and talented young actors. His work locally has extended to Radio and TV where he is in constant demand and he is one of the few English-speaking actors who is able to maintain himself solely as a professional actor. His MRT appearances have included *The Lady's Not For Burning*, *Venus Observed*, *Major Barbara* and *The Lass with the Muckle Mou'*. He has also appeared with *Grosvenor Productions*, *North Hatley Players*, *Trinity* and the *Everyman Players*.

(continued on page 13)



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## INHERIT THE WIND

by JEROME LAWRENCE AND ROBERT E. LEE

Directed by JULIA MURPHY

Settings by GRIFFITH BREWER

Lighting by NICK AYRE

Costumes by LYDIA CRISP

Props by MARILYN GARDNER — SHIRLEY HARRISON

### CAST (in order of appearance)

RACHEL BROWN	SADIE MOFFAT
MEEKER	DOUGLAS PETERSON
BERTRAM GATES	LOUIS TURENNE
MR. GOODFELLOW	ANGUS MacCORMICK
MRS. KREBS	LORRAINE PETERSON
REV. JEREMIAH BROWN	ERIC DONKIN
CORKIN	NORMAN SHERMAN
BOLLINGER	FRED THOMAS
PLATT	CHARLES DE HECK
MR. BANNISTER	PAUL HECHT
MELINDA	TANYA BALLANTYNE
HOWARD	WILLIAM LYON
MRS. LOOMIS	KAREN KELL
HOT DOG MAN	MAURICE ATTIAS
MRS. McCLAIN	LAURA DELYSE
MRS. BLAIR	SALLY O'NEILL
ELIJAH	HUGH TASCHEREAU
E. K. HORNBECK	BURT ADKINS
HURDY-GURDY MAN	ROBERT HOLDEN
TIMMY	FRANK SALERNO
MAYOR	BASIL DONN
MATHEW HARRISON BRADY	GORDON ATKINSON
MRS. BRADY	VIOLET BUSSY
TOM DAVENPORT	DON MacINTYRE
HENRY DRUMMOND	JOSEPH GOLLAND
JUDGE	JOHN HEMPSTEAD
DUNLAP	HENRY HOVENKAMP
SILLERS	CHARLES de HECK
REPORTER	W. H. DAVIES
RADIO MAN	HENRY HOVENKAMP
COOPER	BILL FRAIBERG
PHOTOGRAPHER	HENRY HOVENKAMP
TOWNSPEOPLE	LUCIANO PRAVATO, DENIS BERIGAN, ANNA TORJUSEN

Time: Summer. Not too long ago.

Place: A small town.

ACT ONE. Scene 1 — In and around the Hillsboro Courthouse  
an hour before dawn on a July day.

Scene 2 — The Courtroom. A Few Days Later.


ACT TWO. Scene 1 — The Courthouse Lawn. The Same Night.

Scene 2 — The Courthouse. Two Days Later.

ACT THREE. The Courtroom. The Following Day.

CREDIT: HURDY GURDY — COURTESY JAS. A. OGILVY'S ANTIQUE DEPT.

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The Next Play:

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## **NINETY-NINE TIMES AROUND THE BLOCK**

*by MYRON GALLOWAY*

At a time when the theatre is entering a phase in which a large majority of its current productions are either experimental, surrealist, expressionistic or, at least, very angry, *99 Times Around The Block* may be something of an anachronism, for it is none of these. Instead, it is quite honestly a play about people: Not miserable people, rudely educated and financially rude; nor brilliant people, intellectual and creative, but about people who behave and speak and react to emotional experiences and the exigencies of life in a manner I hope is completely recognizable and familiar to most other people.

The principal character is Irene Callahan, a woman I feel we have all met at one time or another in our lives. She may be a neighbour, an aunt or a sister; or possibly she works in our office or teaches our children. She is one of those women of doubtful age, somewhere in the region of forty. She is reasonably attractive physically, generous to a fault, intelligent, independent, lots of fun on a party, financially comfortable, never a bore or a social burden. She lives alone now after devoting years to an ailing, widowed mother who eventually and blessedly died, long after all the other members of the family had married and established homes of their own. She has a certain position in her community, a circle of congenial friends and to all outward appearances should consider herself well off . . . But is she?

How do the Irene's of the world feel about their freedom? For that matter, how free are they? They are no longer young. They have already lived half their lives — maybe more than half. What of marriage? What of the loneliness they

are only too well aware they are facing in the years ahead? Can they be entirely blamed if now and then they suffer a lapse in good-judgment or bend the conventional attitude toward acceptable moral behaviour to suit a fortuitous incident?

I do not suggest that what happens to Irene Callahan in *99 Times Around The Block* is what any other woman who found herself in the same situation might do, because circumstances always vary and the individual reacts in her own way to such circumstances; but I do feel that what does happen *could* happen and in writing this play my intention has been to explore the character of such a woman in order to cast some light of understanding, sympathy and tolerance on the very real problems this type of woman is so often obliged to face and deal with.

It would have been easy and perhaps more arresting in a dramatic sense to colour such a play in the sombre tones of despair and tragedy, but *99 Times Around The Block* is not a tragedy. A drama, yes, but not a tragedy.

I am deeply grateful to the Montreal Repertory Theatre for this opportunity to have the play presented to the Montreal public, whose reaction will greatly influence its future life or death as the case may be.

Any comments you may care to make after seeing the play in the form of letters written either directly to me in care of the theatre or to the Producing-Manager of MRT will, most particularly in this case, be greatly appreciated.

— M.G.

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(continued from page 7)

in the world can discuss the fact that Shaw was no playwright, and prove that his plays are for the study and not for the stage. He still presents lively entertainment, provokes his audiences to laughter, stimulates the mind, and sends me out of the theatre believing that I have seen a play and enjoyed it.

— Beatrice Munro Brown



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(continued from page 8)

**DON MacINTYRE** (*Davenport*) comes to Montreal from Halifax where he was engaged in theatrical work for several years. Making his start in college productions with St. Mary's University Playshop and the Mount St. Vincent Drama Society he progressed to work with Theatre Arts Guild and Theatre In The Round. He has also appeared on radio and TV. His film work includes appearances with National Film Board and the J. Arthur Rank Films. In Montreal he has appeared in several productions on stage with Trinity Players and other local groups.

☆ ☆ ☆

**ERIC DONKIN** (*Rev. Brown*) has also been associated with MRT for many years. One of his earliest and most memorable performances was that of the title role in *The Winslow Boy*. During the past few years Mr. Donkin's work has taken him to the U.S. where he appeared professionally on stage and where he previously played the same role of the Rev. Jeremiah Brown in *Inherit The Wind*.

He has also been seen in several television productions both in Montreal and Toronto.

☆ ☆ ☆

**LOUIS TURENNE** (*Gates*) is one of those actors who is able to perform with equal ease in both French and English, a feat he accomplishes frequently. His several appearances with MRT include those in *The Lady Is Not For Burning*, *Venus observed*, *Major Barbara*, *Androcles and The Lion* and *The Lass With the Muckle Mou'*. He has also appeared at North Hatley and with C.B.C. both on radio and TV. Mr. Turenne's versatility which enables him to play character roles and roles requiring a stylistic technique make him one of our most valuable actors.

☆ ☆ ☆

**VIOLET BUSSY** (*Mrs. Brady*) has been working in the theatre for several years. She has appeared with the Orpheum Players, *Grace Players*, *Trinity*, *National Film Board* and with MRT where she has been seen in *What Every Woman Knows* and *Life With Mother* among others.



PREMIERE OCTOBER SEVENTH

MYRON GALLOWAY'S

## 99 TIMES AROUND THE BLOCK

*directed by*

JULIA MURPHY

Here is a story set in the Maritimes — but the Canadian locale is incidental. The story is a universal one — of a woman who couldn't keep busy enough to hide her loneliness — until a ruthless young man invited himself into her life.

## LETTERS TO THE EDITOR

During the year forms are often sent out to our members requesting certain information as to their preferences regarding certain types of plays. These forms however may not list plays a large majority of our audiences would like most. We also try, through various means to find out what features of the theatre and the way a season is planned meets with approval. Again however these attempts we realize are limited.

In my opinion there is no better way of getting direct reactions than to solicit your comments in letters. Any theatre is dependent upon the taste of its audiences. Movie stars are signed to long term contracts or dropped from the payroll as a direct result of the amount of fan mail they receive. Television programs exist purely on their viewer ratings. MRT hears very little from its members. If our audiences fail us for a season we have no way of knowing exactly why.

This theatre, as any other, depends entirely on your support and your interest in its methods of operation. Do you agree with choice of plays? Do you like the actors we use? Is there any part of our system you particularly like or dislike? Do you like CUE?

In order to give you an opportunity to sound off we would like to inaugurate a letters to the editor section in CUE where portions of letters may be reprinted and discussed. Let us hear from you.

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*(continued from page 6)*

Players Library, an MRT facility which she organized and developed, Mrs. Munro Brown organized and served as chairman of the Public Relations Committee, which is now being expanded under the chairmanship of Geoffrey Sterling, a new member of MRT's board of directors. It is felt that Mrs. Munro Brown's present office will make more extensive use of her long experience in the organization.

Other new members of the board of directors include: Lionel Brittle, who

organized MRT's campaign for funds; Jack Crisp, chairman of the Theatre Committee; J. R. Flumerfelt, chairman of the Planning Committee; Ronald Kinsman of the Aluminum Company of Canada, star of many MRT and Trinity Players productions; Marcel Provost, Immediate Past Chairman of the Western Quebec Regional Drama Festival; Maxwell Sendel, chairman of the Planning Committee; John Trott; and Mrs. K. M. Tudman, in charge of MRT's office routine.

Highlights of the year outlined in Mr. Douglas' report included taking over the building on Closse Street as the first "home" possessed by the organization since its Guy Street Playhouse burned in 1952; the expansion of MRT's play schedule; the opening of the day school; the expansion of MRT's functioning through newly formed committees headed by members of the board; and, said Mr. Douglas in concluding his report, "the confidence expressed in us by the scores of people who have given to our emergency fund, so that we begin our 29th season with bright hopes for the future."

BEST WISHES TO

**M R T**

★ ★ ★

From

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# Which Plays do You like?

A SLIGHT CASE OF MURDER?

*Damon Runyon*

A VISIT TO A SMALL PLANET?

*Gore Vidal*

MACBETH?

*William Shakespeare*

TEACH ME HOW TO CRY?

*Patricia Joudry*

CLERAMBARD?

*Marcel Ayme*

99 TIMES AROUND THE BLOCK?

*Myron Galloway*

This season, for the first time, members have 12 MRT plays to choose from. Instead of committing themselves in advance to a fixed program they can select the productions they wish to see at the time each is presented.

Other new advantages of membership include use of club-room facilities; special mailings about MRT activities; social functions — backstage parties, etc.; besides such normal privileges of members as reduced prices, choice of the best seats before public sale begins, and an official vote as to how you want your theatre to be run.

**MRT  
MEMBERSHIP**



Please enrol me as a member of the Montreal Repertory Theatre in the category below:

Governor (2 tickets to all plays).....	\$100.00	<input type="checkbox"/>
Patron (2 tickets to all plays).....	\$ 50.00	<input type="checkbox"/>
Double Membership (2 tickets to each of 6 plays).....	\$ 26.00	<input type="checkbox"/>
Single Membership (1 ticket to each of 6 plays).....	\$ 14.00	<input type="checkbox"/>
Special Introductory Membership (2 tickets to each of 2 plays).....	\$ 10.00	<input type="checkbox"/>

Money sent as donations to our emergency campaign may be credited towards new memberships. If you wish this to apply, please indicate amount donated and deduct from your remittance:      Cheque enclosed

Name:      Mr.  
              Mrs.  
              Miss.....  
(Please print)

Address:..... Tel. No. Day:.....

(Zone)

Eve:.....

Montreal Repertory Theatre, Inc., 1429 Closse Street - WE. 5-4683

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of the Brews



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