



**MONTREAL REPERTORY
THEATRE**

Presents

The Barretts of Wimpole Street

by RUDOLF BESIER

105th. Major Production

April 10th. -- April 19th., 1947

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**"I'll bring
the Coke"**



The Barretts of Wimpole Street

by RUDOLF BESIER

Producer — DOREEN LEWIS

Director — ROBERTA BEATTY

Settings and Technical Advisor — HANS BERENDS

Women's Costumes designed by VIRGINIA WATT

THE CAST . . . in order of appearance:

DOCTOR CHAMBERS	Walter Wakefield
ELIZABETH BARRETT MOULTON-BARRETT	Eleanor Stuart
WILSON	Elsie Poole
HENRIETTA MOULTON-BARRETT	Suzanne Avon
ARABEL MOULTON-BARRETT	Adelaide Smith
OCTAVIUS MOULTON-BARRETT	Mark Price
SEPTIMUS MOULTON-BARRETT	Richard Gilbert
ALFRED MOULTON-BARRETT	Douglas Sanderson
HENRY MOULTON-BARRETT	John Gibbon
CHARLES MOULTON-BARRETT	Albert Mann
EDWARD MOULTON-BARRETT	George Alexander
BELLA HEDLEY	Marjorie Hudston
HENRY BEVAN	Roy Malcouronne
ROBERT BROWNING	Charles Miller
DOCTOR FORD-WATERLOW	Ranulph Hudston
CAPTAIN SURTEES COOK	Christopher Wade
FLUSH	Chips

The action of the play takes place in Elizabeth Barrett's bed-sitting room at 50 Wimpole Street, London, in 1845.

ACT I. —Scene 1. Porter in a Tankard. The evening of the 19th of May.

Scene 2. Mr. Robert Browning. The afternoon of the following day.

INTERMISSION — 7 Minutes

ACT II. —Robert. Three months later.

INTERMISSION — 7 Minutes

ACT III.—Scene 1. Henrietta. Some weeks later.

Scene 2. Papa. The following week.

(During Scene 2 the curtain will be lowered to denote the passing of a few hours).

The curtain will rise at 8.45 o'clock at night and at 2.30 at the matinee. It will fall on the final scene at approximately 11.30 at night and at 5.15 at the matinee.

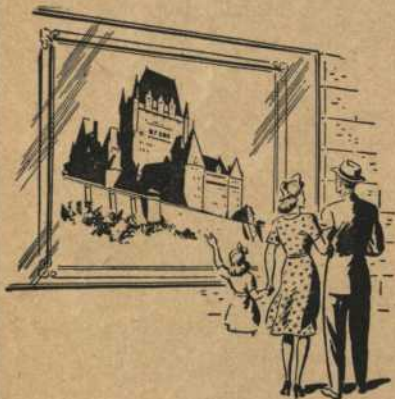
PRODUCTION STAFF

Stage Management	LEE PRIME, J. DeLafield, W. Dunk, J. Fowler (Head Carpenter).
Costume Management	VIRGINIA WATT, F. Alldis, C. Gillespie, G. Williams, E. Snelgrove.
Properties	M. McCULLOCH, P. RUSSELL, A. DEEKS, G. Bernier, C. Campeau, K. Johnson.
Lighting	NORMAN HOLTZMAN, E. Dagenais, S. Jolley, C. Lynch, C. Sylvestre.
Make Up	C. Jolley, W. Wakefield, E. Wilson.
Prompters	D. Danford, V. Christie.
House Management	NORMA DARLING, FRANCES LINDSAY J. Falkner, M. Stevenson.
Public Relations and Programme	Charles Rittenhouse, D. Loader.

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MRT took top honours in Regional Drama Festival

The MRT carried off the major honours in the four-day Regional Drama Festival. At the conclusion of the competition Virginia Vernon, the adjudicator, awarded to MRT the Martha Allan trophy for the best all-round production, which was one act of Amphitryon 38, and gave the plaque for the best performance in English by an actress to Cicely Howland, who starred in the presentation.

The revival of the Regional Drama Festival, after a lapse of seven years, having been cancelled for the duration of the war in 1939, took place March 25, 26, 27 and 28 at the Sun Life Auditorium. It was quite a gala event. His Worship Camillien Houde, Mayor of Montreal attended on the opening night, and congratulated the players backstage after the performance. Madame L. Mercier Gouin acted as chairman on the first two nights, graciously maintaining the bilingual atmosphere already established by a programme balanced between both languages. Louis Mulligan was chairman on Thursday night, and Madame Gouin returned again on Friday when the winners of the four-night competition of plays were declared.

Those acting on the Western Quebec Regional Committee have a recognized reputation amongst Montrealers as theatre-lovers who have ever been great supporters of Little Theatre development. The committee was headed by Mr. Arthur B. Wood, Honorary President, and Madame L. Mercier Gouin, Honorary Vice-President. On the Executive Committee, handling the arrangements for the revival of the Festival were Miss Doreen Lewis, producing director of MRT, who acted as convener; Mr. Frederic Willcox, acting as Secretary-Treasurer; Jean Beraud, of La Presse and Herbert Whittaker, of The Gazette, handling Public Relations. Reta Wheatley, of Montreal Drama Guild, did the publicity; Jean de Savoye, of the Westmount Women's Club Drama Group, Alice Rogers, of The Cathespian Guild, and Suzanne Avon, of Les Quinze, were in charge of tickets and programmes. Stage Management and Lighting were looked after by Joy Thompson, and William Springford, of the Canadian Art Theatre. The Sun Life Assurance Company gave the use of their auditorium as well as contributing backstage assistance.

Groups competing in the Festival were Les Quinze, Catholic Teachers Guild; South-western "Y" Players; Les Jeunes Comédiens; Montreal Repertory Theatre; Les Compagnons; Carl Dubuc; Théâtre Libre; Sun Life Dramatic Society; Montreal Drama Guild.

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The Martha Allan trophy, for the best production in the Festival, went to Montreal Repertory Theatre for their production of "Amphitryon 38", directed by Roeberta Beatty, setting by Hans Berends, costumes by Virginia Watt and production management by Doreen Lewis.

Les Compagnons, directed by R. P. Emile Legault, C.S.C., setting by Jean de Belval, costumes by Lucienne Lalonde and Madame Masson, were a close second, actually taking an equal marking with MRT.

Carl Dubuc was awarded the Arthur B. Wood trophy for the best production of an original Canadian play, for *Lorazim*. His play was actually the only original play presented in the festival, although another group had entered and cancelled.

Shields presented at the festival were as follows: France Films donated a shield for the best performance in French by an actor, which was won by George Groulx playing Sganarelle in Les Compagnons' production of an act of Moliere's "Le Médecin Malgré Lui". Mr. Jean Lallemand gave a shield to the actor whose performance in English was the best. This was won by Walter Wakefield as Captain Isaiah Bartlett in Eugene O'Neill's *Where The Cross Is Made*, produced by the Sun Life Dramatic Society. Mr. Paul L'Anglais' shield for the best performance by an actress in English went to Cicely Howland for her portrayal of Alkmena in Giraudoux's *Amphitryon 38*, presented by MRT.

The "pièce de résistance" of the whole festival has been kept till the end. She is none other than the adjudicator, Virginia Vernon. Her stimulating criticisms both in French and English were the highlights of the evenings' entertainments. Mrs. Vernon comes to us from London, England. She has had a varied and interesting theatrical career. Born in America, the daughter of a theatrical manager, she was educated in France. She married Frank Vernon, a well known London producer and collaborated with him in adapting continental plays for the English stage and vice versa. During her career, Mrs. Vernon has been closely associated with such famous personalities as John Gielgud, Noël Coward, Claude-André Puget, Marie Tempest, André Maurois, Gracie Fields and many others.

The winners of the Regional Festival, MRT and Les Compagnons, will go to London during the week of May 5th to compete there in the Dominion-wide Drama Festival.

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ACKNOWLEDGMENTS

This production of "The Barretts of Wimpole Street" 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:

Costumes — executed by "Malabar" (Montreal).

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LIBRARY NOTE

Did you know that there is another play about the Browning courtship? It is called simply THE BARRETT'S and was written by Marjorie Carleton, probably with amateur groups in mind. You can see it in the library.

The B.O.W.S. (The Barretts of Wimpole Street) may interest you too. It is Margalo Gillmore's lively account of the play's adventures with soldier audiences in Europe during the war.

Pictures of the original English production at Malvern and of productions in London and New York are on display.

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MR7 Theatre Club.....

William Long who is presently engaged in the Department of Dramatics, McGill University, spoke to the Theatre Club Friday, March 21st and gave them a very detailed description of *The Lost Colony*. Having received his M.A. from the University of North Carolina, and also having spent a great deal of time with the Carolina Playmakers, he turned his attentions to *The Lost Colony* and became their Master of Properties.

Today, Paul Green's drama of American democracy "*The Lost Colony*" is considered the Nation's foremost attraction. Yet only ten years ago it started out as a local celebration by the natives of Roanoke Island, N.C., to commemorate the 350th anniversary of the founding of the first English colonies in the New World and the birth of Virginia Dare—first English child born on American soil. When the summer was over, the Roanoke Island Historical Association, which sponsored the production, had no idea that *The Lost Colony* would be repeated except on certain commemorative years. The public, however, decided otherwise. Requests for its repetition were received the following year from both sides of the Atlantic. In response to this general appeal, *The Lost Colony* was produced again that summer with even greater success than that of the first season and has since become a regular attraction for vacationists, except during the war. The Waterside Theatre, built hastily for the first season, was improved and though the seating is still in open air, as well as the stage, backstage is

covered and runs either side of the stage accommodating a personnel of crew and actors amounting to well over two hundred. Mr. Long told the meeting that rain had fallen only seven times during the history of the theatre.

Up till last year *The Lost Colony* received support from both state and federal governments, but during 1946 they found that they would be able to cover their own expenses. Mr. Long then gave us a description of those active in the show. He said that most of the players are recruited from native islanders and fisherfolk, some of whom had never seen a play in their lives, the leading roles are played by Carolina Playmakers and professional actors. The *Lost Colony* Chorus of twenty-five singers is supplied by the Westminster Choir, College of Princeton, New Jersey, under the direction of T. E. Cronk. The costumes, numbering more than 500, were designed by the late Ora Mae Davis, formerly head of the costume department of the Carolina Playmakers, with the assistance of Irene Smart, the present costumer. All costumes executed under their supervision in a sewing room at Manteo.

Mr. Long stated that it is planned that the natives of Roanoke Island will take over the entire responsibility of the acting, direction and management until the community celebration is their own on a national scale. In that way they will have created a truly patriotic drama at the Birthplace of the Nation. The speaker was introduced by Mrs. R. L. Stehle and thanked by Mrs. R. A. Wheatley. Mr. George Woods was in the chair.

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(Old Spanish proverb quoted by Winifred Holtby).

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