

Lundi soir 25 janvier 1958

The Montreal Repertory Theatre

presents

BERNARD SHAW'S

MAJOR BARBARA

Directed by DONALD MCGILL

Sets Designed by PIERRE DELANOÉ

Costumes Designed by RICHARD LORAIN

Lighting Designed by KEN WITHERS

THE PLAYERS

(in order of their appearance)

LADY BRITOMART	PHOEBE STEWART
STEPHEN	WILLIAM ROBERT FOURNIER
MORRISON	JACK STEWART
SARAH	PAT GALLOWAY
BARBARA	DIANA FISH
CHARLES LOMAX	LOUIS TURENNE
ADOLPHUS CUSINS	FRANK FONTAINE
ANDREW UNDERSHAFT	RONALD KINSMAN
SNOBBY PRICE	ERIC KOSKY
RUMMY MITCHENS	GAY MURRAY
JENNY HILL	JOAN WATTS
PETER SHIRLEY	WALTER WAKEFIELD
BILL WALKER	JOHN HEMPSTEAD
MRS. BAINES	BERYL LOWE

ACT I

A January night, after dinner in the library
of Lady Britomart-Undershaft's house in Wilton Crescent.

ACT II

A cold January morning in the yard of the West Ham Shelter
of the Salvation Army.

ACT III

Scene One — Next day after lunch in Lady Brit's House.
Scene Two — Perivale St. Andrews.

Opening Night: January 7th, 1958

OUR THANKS TO

Royal Montreal Regiment, St. Catherine Street W. — Gun.
Peate Musical Supplies Ltd., 1431 Mansfield St. — Drum and trombone.
Watson Art Gallery, 1434 Sherbrooke St. W. — Oil Painting.
T. Eaton Co. Ltd., St. Catherine St. W. — Statue.
The Theo Walgate's Antiques, 1316 Greene Avenue — Table and chair.
The Salvation Army.

PRODUCTION STAFF

STAGE MANAGER: René J. Schmidhauser

PROPERTY MISTRESS: Marguerite Priddey

SOUND: Donald Mactaggart

MAKE-UP: Catharine Bensley

ASST. STAGE MANAGERS: Ronald de Groot -
Georges Steinbeck

PROPERTIES ASSISTANTS: John Ford - Terrence
La Brosse

WARDROBE ASSISTANTS: Eve Draper - Gwyneth
Skuhrovsky

PROMPTERS: Shirley Harrison, Eric Kosky

FRONT OF HOUSE

MANAGER: Leslie Blake

HOSTESS: Viola Esdon

CREDITS

Settings constructed and painted in the MRT workshop.

Additional lighting equipment from JACK A. FROST COMPANY
through Independent Productions, Reg'd., Montreal.

ABOUT THE CAST

PHOEBE STEWART (*Lady Britomart*) is appearing for the first time with MRT. She has become known locally through Trinity Players (*Sabrina Fair*), Lachine Civic Theatre (*The Constant Wife*), and Grosvenor Productions (*George and Margaret*). In England, she studied acting, then joined the Thorndike Scott Repertory Theatre. During the war, she was with the WRENS, and afterwards played with the Dundee Repertory Theatre. In London, she played in Club Theatres until a sudden desire for novelty propelled her into the cast of A. P. Herbert's *Big Ben*, Cochran's last West-End production.

WILLIAM ROBERT FOURNIER (*Stephen*) was the troubled, umbrella-toting moralist in MRT's *Venus Observed*. He has appeared a number of times with MRT, as well as with other Montreal groups and in Toronto and Ottawa. He was Hamlet in the Lachine Civic Theatre's production of the play, and the murderous villain in their *Dial M for Murder*. He plays for TV and radio, in addition to his busy stage schedule.

PAT GALLOWAY (*Sarah*) arrived here in March, with a background of training at RADA in London and the Conservatoire Nationale Dramatique in Paris. She played leads in repertory and toured with the original English cast of *Guys and Dolls*. Last summer, she played at Joy Thomson's Tent Theatre and recently appeared in *Fallen Angels* and *Pinocchio* at the Montreal Studio and Drama Club. As she is bi-lingual, she has also been busy with French parts for TV, as well as with English CBC appearances.

DIANA FISH (*Barbara*) appeared in MRT's opening play, *Venus Observed*, this season as Rosabel, the romantic incendiary. Last season, she appeared in another Fry play, MRT's *The Lady's Not For Burning*. She studied at MRT's School of the Theatre for three years, and took a drama course at Stratford, Ontario.

LOUIS TURENNE (*Lomax*) appeared in both MRT Fry productions: *The Lady's Not For Burning* last year, and *Venus Observed* this year. He had fun as the lion in another MRT Shaw play last season: *Androcles and the Lion*. He also is a bi-lingual player who has appeared with equal ease at North Hatley (in English) and Percé (in French).

FRANK FONTAINE (*Cusins*) appeared recently in *Night Boss*, produced by Robert Christie for TV in Toronto, and in this year's Chester Cycle at the Church of the Messiah. Trained in England, he has returned to Canada in order to have more opportunity for stage work.

RONALD KINSMAN (*Undershafft*) has appeared in a surprising number of MRT-Shaw productions. He was in *You Never Can Tell*, *Saint Joan*, *The Devil's Disciple* and *The Apple Cart*. He has played leads with Trinity Players (*The Earl in The Chiltern Hundreds* was one of the most memorable), with the Open Air Playhouse, the Mountain Playhouse and others.

ERIC KOSKY (*Snobby Price*) is a newcomer to MRT. He is one of MRT's apprentices, a hard-working group which helps with everything that goes on in the building and also attends classes in MRT's School. A comparatively recent arrival in Montreal, he has already played with Trinity Players, 57 Drama Workshop and The Everyman Players.

GAY MURRAY (*Rummy*) has her first part with MRT. A graduate of RADA and a gold medalist from the London Academy of Music and Dramatic Art, she is an experienced player. She has played for the BBC, with English repertory companies, and went on tour in the cast of Agatha Christie's *Murder on the Nile* before coming to Canada. Locally, she has appeared with the Mountain Playhouse, and acted for the CBC and the NFB.

JOAN WATTS (*Jenny*) was the lady of the title in MRT's *The Lady's Not for Burning*, and Kate Pennypacker in *The Remarkable Mr. Pennypacker*, the final MRT production last season. She was the fragile, crippled Laura Wingate in Le Théâtre du Nouveau Monde's *The Glass Menagerie*, and has appeared with various groups in Montreal and around Ontario. She plays for radio as well.

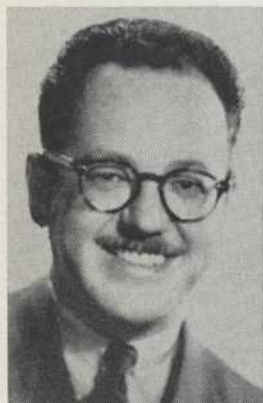
WALTER WAKEFIELD (*Peter Shirley*) is as much a part of MRT as this magazine. He has been active for many years in local theatre as player, director and make-up expert. He has appeared as countless contradictory characters in MRT productions — last year alone as Skippis in *The Lady's Not for Burning* and the Centurian in *Androcles and the Lion*, as well as Dad in *The Rainmaker*.

(continued next page)

JOHN HEMPSTEAD (*Walker*) would fill this page if all his roles on stage, radio and TV were included. He has varied his parts with MRT alone, from romantic (Thomas in *The Lady's Not for Burning*) through straight (the Captain in *Androcles and the Lion*) to character (Bates in *Venus Observed*). He has played leading roles at the North Hatley Playhouse, with Grosvenor Productions, Trinity Players and the Everyman Players. He has also appeared with Le Théâtre du Nouveau Monde in several roles.

BERYL LOWE (*Mrs. Baines*) trained at the

Central School of Speech and Drama. After teaching drama in Plymouth, she got a chance to be the leader of the chorus in the opening production of T. S. Eliot's *Murder in the Cathedral* at Canterbury, where Eliot himself told them exactly what he wanted from the cast. She went to the Mercury Theatre, London, when the play opened there, and continued to act and to teach, until she came to Canada. She teaches drama at MRT's School of the Theatre and for the Protestant School Board. This is her first stage appearance in this country.



Directing

MAJOR BARBARA

Donald McGill is a genial gentleman of varied experience in the entertainment world. His biography contains several MRT associations, including directing Shaw's *The Devil's Disciple* three seasons ago.

A Torontonion by birth, Mr. McGill went to the University of Toronto and the University of Western Ontario. He received a music degree from the Royal Conservatory of Music, Toronto. He continued his studies in Europe, and then returned to get practical experience in the theatre. He was associated with Canada's first summer stock company, with the London Little Theatre, and with various groups in Toronto.

He has produced miracle plays for the Church of England and the United Church of Canada, and recently for the Everyman Players at the Church of the Messiah.

Since his arrival in Montreal, Mr. McGill has lectured at McGill University and at Sir George Williams College. He is programme director for CBMT.

As an actor, Mr. McGill has played in MRT major productions of *Mr. Bolfray, My Sister Eileen* and *Venus Observed*, and in MRT Theatre Club productions of *Adam* and *The Provok'd Wife*. Summer stock lovers will remember Donald McGill's Mountain Playhouse performances in *Arsenic and Old Lace*, *George Washington Slept Here* and *Janus*.

Western Quebec Regional Drama Festival

At the Orpheum Theatre

February 3rd - 8th, 1958

ENTRANTS

Studio Six
Les Satellites
Le Théâtre des Deux Rives
Le Guignol à Moustache
Théâtre Oméga
Le Théâtre des Jeux et des Ris
Le Théâtre d'Essai
L'Atelier les Copains
L'Union Théâtrale Inc.

Thieves' Carnival by Anouilh
Les Embardées by André Pierre Boucher
Maluron by Félix Leclerc
Ciel et Mécanique by Luc Durand
Voulez-vous Jouer avec Móa? by Marcel Achard
En Attendant Godot by Samuel Beckett
Le Nez du Peuple by Claude Jasmin
On ne joue pas avec l'amour by André Rivest
La Cuisine des Anges by Albert Husson

FURTHER THOUGHTS ON THE NEW BUILDING

With six weeks of activity behind us in our newly-acquired home, it is becoming increasingly apparent that there is still a great deal to do before our "renovations" are complete.

During the production of *Venus Observed*, we tried to take note of all the thoughtful comments we could gather: "The acoustics need improving, particularly on the edges of the auditorium. Clear viewing is not possible from all seats. Some seats have a bad habit of falling apart when sat in. And when it comes to our air circulation . . ."

Already about twelve thousand dollars have been spent on the most-needed repairs and renovations. At least another twelve thousand will have to be spent before the foyer is comfortable and eye-appealing, before all seats in the auditorium have a clear view of the stage and will withstand constant use, and before checkroom and restroom facilities are up to "par".

There is only one catch. It will be many weeks before MRT will be able to do much more to the building. The additional twelve thousand dollars' worth of work will have to await, logically enough, the arrival of the twelve thousand dollars.

At this particular moment, nary a ten-dollar bill is in sight. But then, there wasn't a great deal in sight last August when we moved in.

Although there need be no shyness when the arts campaign for funds, we are trying to assist such campaigning by helping ourselves as much as possible. One way in which we have found financial help to be forthcoming is through the expedient of sharing our building with other groups in need of a downtown location. Already, Studio Six, the Milly Neuhaus Ballet School, the Montreal Grand Opera School and the Montreal Theatre Ballet have used our facilities.

Special events have been scheduled, too — *Amahl and the Night Visitors* lit up an otherwise dark week. *The Man Who Married A Dumb Wife* will bring the traditional Theatre Club back into focus.

All in all, MRT's new building will probably prove to be a boon — when these first few months of growing into it are over. In the meantime, plans are being formulated to rent out the building to some enterprising summer theatre operator. So far there have been some nibbles, but no bites.

— Bruce Raymond

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four plays \$ 8.00

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