

MRT'S THIRTIETH SEASON

*The Importance
of
Being Earnest*

by
Oscar Wilde

montreal repertory t

Next Production
AMELIA HALL

THE ROSE TATTOO

Tennessee Williams

PRODUCTION STAFF

Stage Manager
William White

Asst. Stage Manager
Carlene Cooper

Properties
Alison Reid - Judy Long

Lighting
Stuart Marwick
Stuart Kneebone

Prompter
Ruth Risebrow

Wardrobe Mistress
Betty Waller

Hair Styling
Helena Fletcher
Elizabeth Simon

Stage Crew
Keith Price - Brian Keene

Asst. to Miss Beatty
Gladys Richards

Asst. set designers
Michael Devine - William King

Costumes made at MRT
under the supervision of
Tom Owen by
Pam Blateau, Fay Wolstencroft
Mrs. Owen Lobbly
Elvira Harwood
Cynthia Wilson

Set dressed by
Sybil Black

.....
Lobby flowers courtesy of
Carl's Flower Shop

THE PLAYERS

(in order of their appearance)

Lane (Manservant).....MICHAEL GRANGER
 Algernon Moncrieff.....MICHAEL CARVER
 John Worthing, J. P.....LEO CICERI
 Lady Bracknell.....ELEANOR STUART
 Hon. Gwendolen Fairfax.....BARBARA WILSON
 Miss Prism (Governess).....KAY TREMBLAY
 Cecily Cardew.....CAROLE KIRBY
 Rev. Canon Chasuble, D.D.....TOM OWEN
 Merriman (Butler)JOHN CODNER

SCENES

The action of the play takes place in England, in 1895.

ACT I - Late afternoon in the morning room of Algernon Moncrieff's flat in Half Moon Street, London.

ACT II - In the garden of John Worthing's manor house, Woolton, Herts, the following afternoon.

ACT III - Later the same afternoon in the drawing room of the manor house.

There will be a ten minute intermission between the acts

MRT Playhouse, Crosse Street - March 8th-12th and 15th-19th, 1960
In full co-operation with Actors' Equity Association



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Three Stars now . . .

Presumably, every director and every player must start somewhere: somewhere quite modest. In 1930, a not too well-known young man played Ernest in the Nigel Playfair production of "The Importance of Being Earnest" at the Lyric, Hammersmith. That young man, John Gielgud, now in his mature years, with a knighthood to give public recognition of his artistic achievements, has a name known around the world.

In MRT's production of "The Importance", we are presenting the names of three artists in the theatre who have already attracted to themselves golden opinions from all sorts of people. Roeberta Beatty, Leo Ciceri and Eleanor Stuart (with calibre of this sort, it seems best to put them in alphabetical order) have had their modest start, grown into positions of prestige, and maintained sufficient love of the living theatre to combine their talents in an MRT production. When so much of skill and experience is available here in Montreal, it gives us pause to consider whether the time may not soon be ripe for a proper theatre in which MRT can provide the technical facilities and audience comfort necessary for first-class professional productions.

A Star to Come

As you will see by CUE's cover, Tennessee Williams' "The Rose Tattoo" is MRT's next production. This is meaty drama, warmer, healthier, less psychologically complicated than other plays by Williams. It presents a strong contrast to the airy artificiality of "The Importance" and it is offered as strictly adult entertainment. Theatre-lovers, here and in the United States, seldom want to miss the opportunity to see the work of one of the most provocative writers of our day. To all MRT members, therefore, we give this second reminder: don't forget to use up your membership stubs. Fast flows the season.

Amelia Hall is coming from Toronto to be the star of MRT's production of "The Rose Tattoo". Since 1949, when she came from Ottawa to play Amanda in MRT's other Tennessee Williams' play, "The Glass Menagerie", Amelia Hall has played at the Stratford Shakespearean Festival, the Edinburgh Festival, on tour with Canadian Players and at Crest Theatre in Toronto. She has had leading roles in TV productions (Linda in Folio's "Death of a Salesman") and done book-reading for Trans-Canada Matinée.

Julia Murphy directs "The Rose Tattoo", and Amelia Hall, who played for her first in "Peer Gynt" at the Ottawa Drama League.

Lobby Display

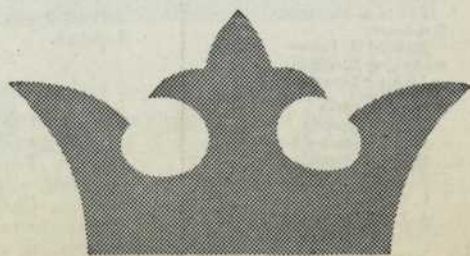
The works on display in the MRT lobby are all by Avis Fyshe, a Halegonian who graduated from the Museum of Fine Arts, Boston. The water-colours are her hobby; the illuminating and lettering are samples of the profession for which she is chiefly known. Christmas cards from the Fyshe Studio are familiar to almost anyone who loves fine craftsmanship and artistry. It is interesting to record that two books of poems by Lawrence M. Lande were lettered and decorated by Avis Fyshe, and then presented by the author to Queen Elizabeth.

— Beatrice Munro Brown



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