



MONTREAL REPERTORY THEATRE

Presents

"WHAT EVERY WOMAN KNOWS"

Written by JAMES M. BARRIE

117th. Major Production

May 24th — May 28th — 8.45 p.m.

at

at **MOYSE HALL**
McGill University

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"What Every Woman Knows"

by JAMES M. BARRIE

Directed for MRT by JEAN de SAVOYE

Costumes designed by VIRGINIA WATT

Settings and Technical Advisor — HANS BERENDS

Produced under the supervision of DOREEN LEWIS

The Cast . . . in Order of their Appearance

ALICK WYLIE	- - - - -	Robert Young
JAMES WYLIE	- - - - -	John Stewart
DAVID WYLIE	- - - - -	James Sage
MAGGIE WYLIE	- - - - -	Mary Douglas
JOHN SHAND	- - - - -	Peter Golick
COMTESSE DE LA BRIERE	- - - - -	Michelle Tisseyre
LADY SYBIL TENTERDEN	- - - - -	Lenore Osborne
MR. VENABLES	- - - - -	J. Russell-Thompson
MR. FEIKIE (an Elector)	- - - - -	Arthur Bird
GRACE (a Maid)	- - - - -	Sonia Baker
THOMAS (a Manservant)	- - - - -	Bonar Stuart
ELECTORS	- - - - -	S. Baker, C. Bensley, V. Bussey, S. Collins, H. Hamwee B. Lafond, R. Robinson, B. Stuart.
LADIES OF THE COMMITTEE	- -	C. Gillespie, C. Michaelis, J. Risebrow.

The Scenes

Act I

At the house of the Wylies, who are the proprietors of a Granite Quarry at the Pans, N.B., 1900.

Intermission — 7 minutes

Act II

Shand's Committee Rooms, Glasgow, 1906.

Intermission — 7 minutes

Act III

Scene 1 — Mr. Shand's house in London, 1908.

Scene 2 — The same. A few days later.

Intermission — 7 minutes

Act IV

The Comtesse's country cottage in Surrey, 1908.

PRODUCTION STAFF . . .

"What Every Woman Knows"

Stage Management

LEE PRIME,
J. Fowler, B. Lafond,
A. Mann, J. More,
R. Robinson, T. Stapleton.

Costume Management

VIRGINIA WATT,
F. Alldis, J. Ails,
E. Gallagher, C. Gillespie,
E. Gillespie, C. Michaelis,
J. Risebrow, A. Spilker.

Properties

MONA CRAWFORD,
G. Bernier, M. Clare,
M. Finley.

Lighting

NORMAN HOLTZMAN,
R. Eshelby, E. Rutledge.

Make-Up

CATHARINE BENSLEY.

Prompters

M. DENNIS, K. HIGGINS.

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IMPORTANT NOTICE

MRT MEMBERSHIP FOR NEXT SEASON

Old members are reminded . . .

New members are invited . . .

Membership in the Montreal Repertory Theatre is not automatically renewed from one year to the other. MRT members intending to renew their memberships for the season 1949-50 are requested to send in their notices before June 15th because after that date the Executive Committee will accept those on the waiting list and also the new applications for membership which are being filed now.

MRT offers—

FOUR MEMBERSHIPS FOR 1949-50 SEASON

1 SUSTAINING

Limited to twenty-five memberships. A fee of \$100 (\$75 of which goes to "Sustenance" fund) entitles you to two tickets for each of the five major productions and the first choice of seats, with the privilege of making permanent reservations for the season.

2 PATRON

. . . entitles you, for a fee of \$25, or more, to two tickets to each of the five major productions, with second choice of seats, and the privilege of making permanent reservations for the season.

3 ASSOCIATE

. . . entitles you for a fee of \$16 to two tickets to each of the five major productions. Special single seat membership is available for \$8.50. Third choice of seats is given.

All members may use their priority in the reservation of seats for their guests. Members also receive issues of "Cue", the MRT magazine.

The above prices are exclusive of tax.

(If desired, fees may be paid in two or four instalments.)

4 STUDIO

. . . entitles you for a fee of \$5 (plus tax) to two seats for each of the three Studio productions. Special single memberships \$2.50 (plus tax).

Cheques should be made payable to the Montreal Repertory Theatre Inc., 1550 Guy St.

We ask all those who wish to become members of MRT next year to forward their application now, so that we may visualize at an early date the means we shall have for planning next season's programme.

RENEWAL PRIVILEGES EXPIRE WEDNESDAY, JUNE 15th

New Memberships Are Now Being Filed

LET'S GO BACKSTAGE

by LOUIS MULLIGAN

Going to the theatre is an event — in Montreal anyway, where there is so little of it. But going to see a play at the Playhouse, is an achievement — on the part of the MRT. Everyone is charmed by the intimacy of the place, but it is a charm contrived by mechanics as intricate as a Swiss watch. You may have the impression of lounging about the foyer and greeting friends, but actually you have been propelled to the cloakroom and pushed into your seat by an alert official, with a pleasant smile and a vigilant eye. Everything has been carefully planned and feverishly carried out, and the atmosphere of calm and repose that you gratefully sense, is merely the camouflage of good theatre management.

Back of the curtain all is quiet, but there is a tension, for everyone is keenly aware of the many hazards of the inadequate little platform, referred to as "the stage", where miracles of ingenuity are accomplished against heart-breaking odds, and where a simple scene change or the moving of a piece of furniture has to be carefully planned and timed, which on an adequate stage would be just a routine incident. In the meanwhile, the cast is quietly making-up in the dressing rooms — the "dressing rooms" being a series of curtains on wires, strung up in the basement that serves as a workshop for the carpenters, painters and dressmakers, when it is not being used for rehearsals or as a classroom.

Upstairs the accommodation is equally luxurious, for the cloakroom must be used for classes, readings and executive meetings. The business office, the library and the editorial sanctum are lumped together.

There is a lovely bottleneck when it comes to dovetailing rehearsal schedules for the major and studio productions, so that each group will have sufficient time to rehearse on the stage — a vital point, when movements and action have to be worked out, and limited time and frazzled nerves considered. Congested, if you wish, but all neatly packaged. God knows how it's done.

There is never a dull moment, for there is life and activity at the MRT, and the School of the Theatre does its share. For

youthful minds — in young and old bodies — are inquiring and eager to learn about theatre. It is a fascinating subject, with numerous facets to delight and interest many talents. Voice placing, diction and facility of expression. Eurhythmics, poise and ease of manner. Electrotechnics and the use of lights on textures, pigments and surfaces. Scene designing, painting, carpentry and architecture. The importance of line, colour and cut in costumes. The knowledge of the different periods of furniture, decoration and accessories. Play writing and the production and analysis of plays. And the history of the theatre from time immemorial, through the ages and different civilizations right up to this very moment. Good and bad theatre, but always glorious theatre in its myriad expressions and great traditions.

After this emotional outburst, let's face facts and be realistic. The pertinent point is, does Montreal, the richest city in Canada, with all the pretensions of culture, really want theatre? If it does, it has to pay for it, like it pays for its hockey matches and night clubs. Granted I am prejudiced, but I think the logical centre of theatre in the city is the MRT. It has been consistently struggling for years, and even now, in spite of valiant effort and parsimonious paring, cannot balance its budget. It has been kept together by a kernel of experienced persons, who are theatrically minded and public spirited. But there is a limit. It's fun. Of course, it's fun, but the pleasure rather sours, when you realize it is all done gratis, free and for nothing, or on a very few salaries that just get by, achieved in cramped surroundings, makeshift arrangements and primitive accommodations.

Theatre is a necessity for living, like fresh air and sunshine. It is required like hospitals, schools, libraries, transportation systems and underground conduits. It is the gauge of the civilization of a nation, and it transcends ethnic boundaries. It is the place where intelligent people meet, discuss and enjoy life. But a "civic centre" is not the solution — that would be merely a patronal pawn in the game of mercenary politics. The answer is simple. The MRT must make a public appeal, and Montrealers must answer the call.



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THE CRADLE SONG

directed by ROBERTA BEATTY

at MRT PLAYHOUSE

JUNE 10 — 11. Res. Seats \$1.13 Inc. tax.



Lighting is important to atmosphere — Norman Holtzman sets his lights for the opening scene.



•
**Behind
 the
 Curtain**

Time to start the Play — Lee Prime gives the signal for "Curtain going up" — M. Horton at sound board and J. Fowler on curtain.



The Prompter's Corner shows Sheila Rogers ready for action.



Costumes need careful attention before each show — B. Stevens and H. Mallows are shown at work.



Properties are many — M. FitzGerald and Iona Shippee check props for the first act.



The Actor must look the part — Catherine Bensley supervises make-up. of Silvio Narizzano



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ACKNOWLEDGMENTS

This production of "WHAT EVERY WOMAN KNOWS" 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:

McGill University, for the use of Moyses Hall, thereby giving the production convenient and appropriate surroundings.

- Materials:* Wesley Mason Fabrics (Reg'd.),
Bassel Textiles.
- Fur Stole:* Holt Renfrew & Co. Ltd., 1300 Sherbrooke St. West.
- Execution of Costumes:* Supervised by Virginia Watt,
Frances Alldis, Emma Gallagher,
Ena Gillespie, Cynthia Michaelis, Jean Risebrow.
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WHAT EVERY WOMAN KNOWS

written by JAMES M. BARRIE

The Montreal Repertory Theatre's final major production of the season will be James Barrie's *What Every Woman Knows*. A play by Barrie, and especially this one, would appear to give a very appropriate note on which to finish any theatre season. His subtle humour is always a joy to hear and in this play it is added to by the dry wit to be found in the expressions of the Scottish race. The quiet, simple manner in which he tells his stories has always endeared him to the hearts of his audiences. The pleasant "ways and means" he uses to psycho-analyze his characters, and, in turn, to develop them, have the faculty of ensuring a felicitous reception. Always will be remembered one of Barrie's character creations, Peter Pan (from the book *Peter and Wendy*), which was immortalized anew by the statue to the boy's memory in Kensington Gardens, London, England. Barrie had the knack of appealing to grown-ups and children alike, giving, as it were, great universality to his writings.

It is some time now since Montreal audiences have seen a Barrie play. So that it is with pleasure that the Montreal Repertory Theatre renew the playgoer's interest in his work.

Story

What Every Woman Knows shows how the humble yet diligent wife, Maggie, strives to gain her husband, John Shand's, affection. Though he does not recognize the fact, she is really the power behind this ambitious Member of Parliament. Of course, she has a rival, the beautiful Lady Sybil. But Lady Sybil's aunt is also Maggie's friend, and so the story continues. The play takes place in Scotland and later in England at the opening of the present century.

Production

The MRT's production is being directed by Jean de Savoye. Mrs. de Savoye started her career in Scotland. As Jean Williamson in Montreal she was well known as a diseuse

and performed many character sketches drawn from her native land. A few years ago Mrs. de Savoye wrote and directed the scripts for the radio children's serial, when she was known as "Aunt Jean."

The role of Maggie Wylie will be played by **Mary Douglas**. Mrs. Douglas, who is a graduate of the Royal Academy of Dramatic Art, London, England, came to Montreal after playing many successful roles with the Ottawa Drama League. She was first seen at MRT in *Hotel Universe*. Since then she has appeared in *The Old Ladies*, *Viceroy Sarah*, *All My Sons*, and with the Open Air Playhouse in *Midsummer Night's Dream* and *As You Like It*.

Playing opposite her, in the role of John Shand, is **Peter Golick**. Mr. Golick worked in Queen's University Drama Society, under Dr. Wm. Angus. He acted with the Montreal Drama Guild in *Winterset* and *Watch On The Rhine*, locally, as well as with other well known groups. He appeared in *Romeo and Juliet* as Montague. His first appearance with MRT was in 1938. Mr. Golick has won two scholarships, Moullagh Scholarship Award and Plymouth Festivals Fellowship for his work in dramatics.

Alick Wylie, the father, will be played by **Robert Young**. Mr. Young did considerable work under Martha Allan, notably in *Father Malachy's Miracle*, *Storm In a Teacup*, *Importance of Being Ernest*, *Mary of Scotland*, and *Macbeth*.

The two brothers, James and David Wylie, will be played by **John McLeod Stewart** and **James Sage**. Mr. Stewart has worked with comic opera companies and has also appeared with the Canadian Art Theatre and Brae Manor. Mr. Sage has done considerable work with "Workshop 14", in Calgary, Alta., and has been heard over the air in several plays. He comes to Montreal after acting with the London Little Theatre—that flourishing little theatre which is an inspiration to all Canadian theatre groups.

Mr. Venables will be played by **John W. Russell-Thompson**. Mr. Russell-Thompson acted in England before coming to Canada. While there he toured and was also a mem-

(Continued next page)

Open Air Playhouse

presents

SHAKESPEARE'S

Much Ado About Nothing

with

Rosanna Seaborn - Mary Douglas

July 18 - 23 and July 27 - 30

at Beaver Lake

Directed by Malcolm Morley

Dances by Ruth Sorel





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Molson's

ber of the Old Vic Company in London. He acted with York Repertory Company and appeared in John Gielgud's *Macbeth*.

Michelle Tisseyre will be seen as Comtesse de la Briere. Miss Tisseyre, who is a new comer to the stage, has been active in radio since 1940, and ran a radio program of her own heard daily over CKAC. She appeared recently in the Regional Drama Festival in *Les Femmes Savantes*, which production qualified for the finals which were held in Toronto this April.

Lady Sybil Tenterden will be played by Lenore Osborne. Miss Osborne appeared in MRT's production of *Biography*, which was directed by Herbert Whittaker. She also had the leading role in the Montreal Drama Guild's production of *The Whole World Over*. Miss Osborne studied dramatics at Queen's University.

HOSTESSES

By now our members are well aware of the charming, attractive hostesses who do so much to add to the pleasant atmosphere at the MRT productions.

Their duties are many and varied and they graciously give their time to assist and to welcome the members of our audience.

The duties of the hostess do not end with the smile and the word of welcome in the foyer. She is there to assist any member of the audience who wishes attention especially in cases of unexpected illness.

To show our gratitude, Mrs. F. D. Lindsay, who is in charge of House Management, wishes to thank all those who have given their invaluable help by being on hand, no matter what the weather, to carry out their duties.

Thanks are therefore extended to: Miss Ada Deeks, Mrs. Ranulph Hudston, Mrs. Hubert McCulloch, Miss Eileen McCulloch, Miss Frances McOuat, Mrs. Geoffrey Merrill, Mrs. E. H. Richardson, Mrs. J. Russell, Mrs. Alan Slayton, Mrs. C. Thompson.

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We also wish to extend our grateful thanks to Miss Janet Falkner, Head Usher, and to the many girls who so ably assist her.

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But we were in those days prepared for such contingencies: and we have since weathered far worse ones. It is still our business and purpose to carry on that tradition; and your ROYAL-LIVERPOOL Agent can tell you how we go about it.



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