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“THE WINSLOW BOY”

Written by TERENCE RATTIGAN

115th. Major Production

Jan. 27th. - Feb. 5th, 1949

at

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“THE WINSLOW BOY”

by TERENCE RATTIGAN

Directed for MRT by MYRON GALLOWAY

Set Designer and Technical Advisor—HANS BERENDS

Produced under the supervision of DOREEN LEWIS

The Cast — in Order of Their Appearance

RONNIE WINSLOW	- - - - -	Eric Donkin
VIOLET	- - - - -	Winifred Dennis
GRACE WINSLOW	- - - - -	Reta Wheatley
ARTHUR WINSLOW	- - - - -	Alfred Gallagher
CATHERINE WINSLOW	- - - - -	Gillian Hessey-White
DICKIE WINSLOW	- - - - -	Paul Almond
JOHN WATHERSTONE	- - - - -	Dave Hutchison
DESMOND CURRY	- - - - -	Tim Stapleton
MISS BARNES	- - - - -	Margery Jackson
SIR ROBERT MORTON	- - - - -	Richard Kronold

The action of the play takes place in the drawing-room of Arthur Winslow's house in Kensington, London, shortly before the first World War.

ACT I

Scene 1—A Sunday morning in July.

Scene 2—Early evening. Six months later.

INTERMISSION

ACT II

Scene 1—Late evening. Thirteen months later.

Scene 2—Morning. Four months later.

ACKNOWLEDGMENTS

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Men's costumes supplied by "Malabar" Costumier.

Women's costumes by Virginia Watt.

PRODUCTION STAFF . . .

"THE WINSLOW BOY"

Stage Management

LEE PRIME,

J. Colby, J. Fowler,

A. Mann, L. Rowland.

Costume Management

EILEEN ROBINSON,

J. Colby, E. Gallagher,

C. Gillespie, J. Risebrow.

Properties

KAY HIGGINS,

G. Bernier, B. Hay,

M. McClure, C. Michaelis.

Lighting

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CESEAR SYLVESTRE,

B. Calleya, O. Labelle.

Make-Up

CATHARINE BENSLEY.

Prompters

B. Hofman, M. Kronold.

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DIRECTED BY AMELIA HALL

At MRT Playhouse — 1550 Guy, Street

From March 2nd to March 5th at 8.45 p.m.

Guest Tickets: \$0.97

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{The Public.....Feb. 21st

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Season 1948-49

Montreal Repertory Theatre is very proud of its members, constituting, as they do, a cross-section of the cultural life of English-speaking people of Montreal. We propose for the record to publish in alphabetical order the names of these, our friends.

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Adelstein, Miss Lois	Bremner, Miss J. M.	Cronyn, C. H.
Adelstein, Peter	Brennan, Miss H.	Crooks, Miss Eileen
Albert, H.	Brewer, Mrs. G. M.	Cross, Mrs. Winifred
Alder, J. D.	Bridge, Miss Mary	Crowley, Miss E.
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Anderson, Miss K.	Brooks, G. Scott	Dalkin, Mrs. G. R.
Andrews, Arthur	Brooks, J.	Dann, Alfred
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Angus, W. F.	Brown, Prof. E.	Davidson, Miss E. M.
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Bailey, J. F. C.	Budd, A. R.	Davis, Miss Ruth J.
Bailey, Mrs. W. E.	Burt, B. M.	Dawson, Miss C.
Baird, John E.	Buzzell, Miss Helen M.	Day, Mrs. Stockwell H.
Baldwin, Mrs. M. D.	Buzzell, Miss A.	Dean, Birda
Bancroft, Miss E. C.	Byatt, E. R.	DeLafield, John
Bann, Mrs. C. S.	Campbell, Mrs. A. R.	Denstedt, Mrs. C. F.
Barrington, Miss L. Hope	Campbell, Bearce P.	DeSavove, Mrs. L.
Barrington, T. M.	Campbell, Geo. A., K.C.	Dewey, Mrs. C. E.
Barry, Mrs. Arthur	Cape, Col. E. G. M.	Dick, Arthur
Barwick, Miss Mae	Carroll, Mrs. E.	Dick, Mrs. Margaret
Bauld, Mrs. W. A. G.	Carson, Dr. J. Rae	Dickson, Miss Kathleen
Beall, Dr. D.	Carson, Miss Isabelle Ann.	Doane, Miss E. R.
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Bilton, John A.	Collitt, Miss E. N.	Dupont, Charles T.
Birks, Mrs. J. E.	Collitt, Mrs. Mabel R.	Durley, R. J.
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Bisaillon, Major F. R.	Comerford, Mrs. C. F.	Eaton, Miss Evelyn
Bishop, J. Leigh	Cook, Mrs. Wm.	Eccles, James A.
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Blackwell, Mrs. P. J.	Cornell, Mrs. E. P.	Elliott, S. M.
Blishen, B. R.	Cosford, T. H.	Evans, B. A.
Blunt, H. W.	Coughlin, Mrs. B. E.	Eversfield, W. A.
Bogert, G. T.	Couper, Miss Mildred M.	Fairley, Miss J. M.
Boronow, Robt. R.	Courtis, A. R.	Farrell, Miss H. G.
Boss, Mark M.	Cowan, Mrs. E.	Feilde, Miss Irene
Bowen, Mrs. G. B.	Cowan, Miss Grace	Fensom, G. H.
Bowes, R.	Cowper, Miss Betty Lou	Ferguson, Alex
Boyd, Miss Helen	Craig, Miss Dorothy L.	Findlay, F. R.
Boyd, Mrs. H. H.	Craig, Miss Isobel	Finnie, A. B.
Brace, James H.	Crawford, Miss Mona	Finnie, Alfred D.
Brain, Miss J.	Creelman, J. J.	Fisher, Miss Elizabeth
Breen, J. M.	Cresswell, H. A.	Fisher, Eric

continued next month

Actor and Director



Myron Galloway is directing MRT's production of *The Winslow Boy*. Mr. Galloway's work

in the Studio who directs "*The Winslow Boy*," recently, when he gave us Jean-Paul Sartre's *No Exit*, made considerable impression on all those who saw the play.

Mr. Galloway comes to us from Halifax. While there, he acted with and directed plays for the Theatre Arts Guild. He worked with the Halifax Drama League and was on a CBC radio serial for three years during the war.

Since coming to Montreal Mr. Galloway has acted in *Viceroy Sarah* and *Joan of Lorraine* at MRT, as Oswald in the Shakespeare Society's *King Lear*, as Puck in *Midsummer Night's Dream*, produced by Open Air Playhouse, and in Trinity's *Quiet Week-End*.

Last year Mr. Galloway's direction of *Aria da Capo* placed the Studio third in the Regional Drama Festival. He was also responsible for Trinity's two productions *Zeal of thy House* and, recently, *Yes and No*. The Montreal Repertory Theatre is happy to have secured the services of this new director for its major production.

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Week of February 21st, 1949

Monday

THE LINDEN TREE, by J. B. Priestley.
 Produced by Trinity Players.
 Directed by Herbert Whittaker.

Tuesday

ALTITUDE 3200, by Julien Luchaire.
 Produced by Les Jeunes Comédiens.
 Directed by Yvette Robineau.
 LES FEMMES SAVANTES, by Molière.
 Produced by Cours François Rozet.
 Directed by François Rozet.

Wednesday

PHEDRE, by Racine.
 Produced by Conservatoire Lassalle.
 Directed by Georges Landreau.

Thursday

THE DYBBUK, by F. Ansky.
 Produced by Y.M.H.A. Little Theatre.
 Directed by Herbert Whittaker.

Friday

ONE-ACT PLAYS

SHERRY 1939, by Ernst Pallascio-Morin.
 Produced by Les Comédiens Unis.
 Directed by Jean Paul Kingley.
 ROSE LATULIPPE, by H. J. Ward.
 Produced by Sun Life Players.
 Directed by Edwin Wayte.
 HELLO OUT THERE, by William Saroyan.
 Produced by McGill Players Club.
 Directed by Eugene Jousse.

Saturday Matinee

LA VOIX DANS LES CHENES, by Ernst Pallascio-Morin.
 Produced by Les Compagnons de Lambert Closse.
 Directed by Henri Lemieux.

Saturday Evening

EMPEROR JONES, by Eugene O'Neill.
 Produced by Negro Theatre Guild.
 Directed by Beatrice MacLeod and Elsie Solomon.

ADJUDICATOR—Robert Speaight of London, England.



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"THE WINSLOW BOY"

written by **TERENCE RATTIGAN**

Directed for the Montreal Repertory Theatre by **MYRON GALLOWAY**
To be presented January 27th to February 5th at **MRT PLAYHOUSE**

The Montreal Repertory Theatre was fortunate in securing the rights for *The Winslow Boy*, by Terence Rattigan, its forthcoming production. This play was very well received in London and on Broadway, it satisfied the critics' belief in Mr. Rattigan as a true dramatist, and revealed his ability to write plays other than frothy comedies.

The Story

The action of the play takes place in 1911, in the district of South Kensington, London, England, where, it is supposed, there lived a family called Winslow. Arthur Winslow, the father, firm in his convictions, held views which were definitely twentieth century. He was closer to his daughter, Catherine, in mental outlook, than he was to his wife, Grace, who clung to her Victorian ideals. The story of the play takes place at the time in English history when woman suffrage was a great cry and, one might say, private citizens were exerting their "rights" in many fields. When one realizes that the incidents in the lives of the Winslow family took place during these times, it can be appreciated why Terence Rattigan chose this period from which to gather material for his stirring drama. Then again, the story is based on fact. It was prompted by the famous Archer-Shee case (in which a boy was unjustly convicted of theft) which agitated England and split public opinion in the months before World War I.

The Play

From the foregoing Mr. Rattigan has constructed a well-motivated closely knit drama. It is brightened by the revelation of certain family intimacies and especially the age-old presentation of the relationship which existed between the family and their loyal servant; the introduction of a woman reporter (a new job then for one of the "weaker" sex) introduces a humorous situation, as well as local colour; the father's "dear lady" to the telephone operator shows that women had replaced men in the tele-

phone exchanges. The play has a love story. Catherine is torn between her devotion to Desmond, the old friend of the family, who is their solicitor, and her deep love for John. Then again her burning desire to fight for women's rights complicates the issue.

Pitted against this strong woman is Sir Robert Morton, who is opposed to Catherine's plea for social change. He is the barrister called in by the father to conduct court procedure in the case of Winslow versus Rex.

The Production

The Montreal Repertory Theatre's production of *The Winslow Boy* is being directed by **Myron Galloway** whose work in the Studio has attracted attention.

The role of the father, Arthur Winslow, will be played by **Alfred Gallagher**. Mr. Gallagher's work needs no introduction. He has been seen many times at MRT. His fine portrayal of the priest in last year's *The Two Shepherds* will be remembered. He has acted with the Shakespeare Society as Gloucester in *King Lear* and as Friar Lawrence in *Romeo and Juliet*. Mr. Gallagher is one of our popular radio artists and has done much film work.



*Alfred Gallagher
who will be seen as "Arthur Winslow."*



Gillian
Hessey-White,
who will
appear as
"Catherine."

Gillian Hessey-White (whose name brings back fond memories of the splendid performances which her Mother and late Father contributed to our theatre) will be seen as Catherine. Miss Hessey-White first appeared with MRT as a child in *The Roof*. Since then she has had many roles and appeared with the Lakeshore Summer Theatre before the war, when she served in the CWAC.

Sir Robert Morton will be played by Richard Kronold. Mr. Kronold is a new-comer to MRT. He performed with many theatre companies in the United States before coming to Montreal. Locally he has played with the C.A.T. and went on tour with them last summer. He has also done work over the air and in the films.

Reta Wheatley has been cast as the mother, Grace Winslow. Mrs. Wheatley has been with MRT since its early days. She was seen last year at MRT Playhouse as Lily in *Ah, Wilderness!*

The role of Ronnie, the son charged with the theft of the postal order, the Winslow boy, will be done by Eric Donkin. Mr. Donkin, a student at MRT School of the Theatre, is well known to MRT audiences. Mr. Donkin was seen notably as the radical son, Richard, in *Ah, Wilderness!*

David Hutcheson has been allotted the role of John, Catherine's suitor. Mr. Hutcheson appeared last year as the Duke in *While the Sun Shines*. He was also seen as the Doctor

in *I Remember Mama*—two recent MRT productions. He has been with the MRT for years and also acted with the Lakeshore Summer Theatre.

Tim Stapleton, who played the part of Horton in *While the Sun Shines*, will be seen in the role of the family solicitor, Desmond. Before coming to MRT Mr. Stapleton acted with the McGill Players Club.

Violet, the cockney maid, will be played by Winifred Dennis, another new comer to MRT. She came to Montreal from England where she had many years experience on the professional stage. During the war Mrs. Dennis toured with ENSA.

Paul Almond has been given the role of Dickie, the other son. Mr. Almond was last seen with Trinity Players in *Yes and No*. He is a student at McGill University where he has worked with the Players Club.

Miss Barnes, the woman reporter, will be acted by Margery Jackson. Mrs. Jackson is another of MRT's earlier players. She has also done other character roles locally.

Hans Berends, MRT's technical advisor and set designer, and Virginia Watt, costume director, will add their knowledge and skill to this production to give it the atmosphere of the period.

THE STUDIO

The Studio counts itself very fortunate in having, to direct its production, Miss Hall, whose Ottawa success, as well as her work at Brae Manor, and with the Open Air Players, is already well-known to us. *This Way to the Tomb* will be a test of all the resources and imagination of the Studio, but with Miss Hall in charge and our excellent production staff—Virginia Watt, Ranulph and Marjorie Hudston, Griffith Brewer, Norman Holtzman and Cesear Sylvestre, working under Miss Lewis we are filled with confidence.

This Way to the Tomb will be run at the Playhouse from March 2nd to March 5th.

MRT STAFF . . .

<i>Producing Director</i>	DOREEN LEWIS
<i>Technical Advisor</i>	HANS BERENDS
<i>Stage Manager</i>	LEE PRIME
<i>Costume Director</i>	VIRGINIA WATT
<i>Properties</i>	GERMAINE BERNIER IONA SHIPPEE
<i>Lighting</i>	NORMAN HOLTZMAN CESEAR SYLVESTRE
<i>Make-up</i>	CATHARINE BENSLEY
<i>Theatre Carpenter</i>	JOHN FOWLER
<i>Musical Consultant</i>	MALCOLM SMITH
<i>House Management</i>	FRANCES LINDSAY
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POETIC DRAMA

by JANET MCPHEE, C.D.A.

The world needs poetry. With most people the need is subconscious, but it is there, all the same. Many signs point to it—the widespread, hungry interest in the wedding of a princess, the growing love of ballet, the popularity of fantasy in films and on the air. The need for poetry's beauty and 'out of this world' quality is evident in our half-blind search. But the spoken, living words of poetry are heard in few places, and seldom.

Poetry and drama once walked hand in hand upon the stage. The great dramatists were great poets. They wrote for, and were understood by everyone, from peasant to king. The contemporary stage offers little poetry, and our ears and minds, though they hunger for it, have almost lost their hold upon poetry. But poetry has not lost its spell. Now and again, to keep the enchantment alive, appears a playwright poet . . . an Eliot, an Auden, a Duncan.

Vigorous Satire

Ronald Duncan's poetic drama, *This Way to the Tomb*, offers something to each playgoer, whatever his taste—poetry, irony, music, drama, ritual. It is written in two acts; a masque, the story of the temptation of St. Anthony, and an anti-masque, a vigorous satire, as bright and fast as a nightclub revue. There is a completely effective and satisfying ending which has a shock of surprise in it. Music for both masque and anti-masque is the work of Benjamin Britten, who is perhaps the most talked-of composer to-day. This combination of poet and composer has a new play, *The Rape of Lucretia*, which has just opened in New York.

Mr. Duncan's play demonstrates the persistence and permanence of faith in the face of all the tests and 'proofs' of science. He makes his satire bite while it amuses. He makes sophistication and scepticism funny and futile; and pathetic, too. He has turned to the traditional beginnings of drama in religious ritual—and, oddly enough, this source is most clearly seen in the modern revue half of the play, noise, speed, television and all.

Janet McPhee,
chairman of the
Studio Committee



Outstanding Success

When *This Way to the Tomb* was first produced at the Mercury Theatre, London, it was an outstanding success, according to an article by Norman Nicholson in *Theatre Arts*. The rôle of St. Anthony was played by Mr. Robert Speaight, who will be remembered as the adjudicator of last year's National Drama Festival in Ottawa, and who is to be regional adjudicator across Canada in 1949.

Studio Material

This Way to the Tomb is excellent material for the studio or workshop department of any Little Theatre. It is outside and above the commercial level; its poetry and satire lift the stage out of the naturalistic and commonplace; it is a challenge to actors, and especially to the director, who must study and work to understand and interpret its philosophy, and to stage it effectively. And yet, it can be played "in curtains" and is so written that it can be performed, as the playwright states on his title-page, by a cast of five men and two women.

Two Little Theatres in Canada have presented *This Way to the Tomb*. The Ottawa Little Theatre Workshop's production, under the direction of Amelia Hall, received serious critical attention and much praise. This production was the subject of a roto-gravure article in our national weekly, *The Standard*. Later, The New Play Society of Toronto produced the play, and it is now in preparation by the Studio of the Montreal Repertory Theatre.

The foregoing is reprinted from "The Ensign."

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