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THEATRE

*Presents*

GOOD-BYE, MY FANCY

By FAY KANIN

OCT. 19 to 28

AT THE PLAYHOUSE

123<sup>RD</sup> MAJOR PRODUCTION

## Curtain-Time QUIZ

1. If it is proven that there is no other Will, is an undated Will valid?
2. Are succession duties, unless specifically directed otherwise, a first charge against the legacies under a Will?
3. Must the assets of a deceased person be reported, in all cases, to the Provincial and Dominion Succession Duty Departments before an estate may be distributed?
4. Is a Will executed by a minor valid?
5. Would it obligate me in any way to consult Crown Trust about an estate matter?

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The Montreal Repertory Theatre takes great pride in announcing that its first production of the 1950-51 season will be the recent Broadway comedy success *Good-bye, My Fancy* by *Fay Kanin*, with a large featured cast of many well known local players.

Seldom does one play combine so many of the diversified qualities which Miss Kanin has so skillfully woven into the story of *Good-bye, My Fancy*. Here is a play sparkling with sophisticated dialogue, seasoned with just enough spice to keep it well within the bounds of good taste, concerning itself with adult problems of emotional and social consequence, without once losing sight of the fact that its primary purpose is to remain delightfully entertaining.

It was in this play that the lovely Madeleine Carroll returned to Broadway in 1948, after a long absence from the legitimate stage, to play the role of Agatha Reed. New York audiences and critics alike were unanimous in their approval of both the play and its star. To duplicate this happy combination of play and star, MRT has been fortunate in persuading Miss Mildred Mitchell to return before Montreal audiences in the role created by Miss Carroll.

#### THE STORY

The plot of *Good-bye, My Fancy* centres around Agatha Reed's return to Good Hope College in Good Hope, Mass. to receive an honorary degree, some twenty years after having been expelled from that same seat of learning under circumstances cloaked with mystery. As a woman of international distinction who has recently been elected to Congress, her return naturally involves a flurry of excitement among students and professors alike. Dr. James Merrill, the president has a romantic interest in her return. Matt Cole, the photographer "LIFE" magazine has assigned at his own request to cover the notable commencement weekend activities is also somewhat intimately involved in Agatha's personal life. It is Cole's interest and his determination to put out the torch Agatha has been carrying for Merrill since her expulsion that causes much of the excitement over the eventful weekend. These three, with the help of Agatha's acid-tongued and sharp-witted secretary, Grace Woods, move toward a solution of their problems and mixed relations against a background of sharply drawn and highly contrasting characters.

There is Ellen Griswold who has progressed from being Agatha's room mate to a society matron with short-range vision on matters of principle, and her husband Claude, a dictatorial trustee; Miss Birdeshaw who teaches sex but knows nothing about it until she makes the mistake of getting a little tipsy, and Dr. Pitt the individualist whose ideals endanger his position on the faculty. There is also

(Continued on page 5)

## GOOD-BYE, MY FANCY

*Author:*  
FAY KANIN

*Producer:*  
THE MONTREAL  
REPERTORY THEATRE

*Director:*  
JEAN DE SAVOYE

Oct. 19-28  
at the Playhouse

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James Tapp

**GOOD-BYE, MY FANCY**

Ginny Merrill the president's impressionistic daughter and Miss Shackelford, the strict disciplinarian, all contributing to the humour, pathos and warmth Miss Kanin has blended so successfully in this highly entertaining play.

**PRODUCTION**

The direction of *Good-bye, My Fancy*, has been assigned to Jean de Savoye who started her career in Scotland and has distinguished herself in Montreal for some years now as director of many outstanding productions. For the Westmount Women's Club, Canadian Art Theatre, Brae Manor and MRT Mrs. de Savoye has directed such well remembered successes as: *The Women*, *Blithe Spirit*, *Tonight at 8.30*, *Street Scene*, *Uncle Harry*, *Juno and The Paycock*, *An Inspector Calls*, and *What Every Woman Knows*, to name but a few.

**CAST**

As Agatha Reed, MILDRED MITCHELL makes a long awaited return to theatre

in Montreal. Miss Mitchell (who in private life is Mrs. William Wray) started her career on the professional stage in the U.S. Before coming to Montreal she appeared as leading lady at the St. Charles Theatre in New Orleans, but Montrealers will remember her during those years in which she appeared as leading lady at the Orpheum Theatre and later at His Majesty's, in the days when Montreal could brag of supporting its own professional theatre. Miss Mitchell's New York performances included productions in which she appeared with the late Frank Morgan, William Farnum, Richard Bennet and Mackay Morris.

From 1944 to 1946 Miss Mitchell served as Supervising Director of MRT before which she had appeared on MRT stage as Mrs. Manningham in *Gaslight* under the direction of the late Martha Allan, which was presented in Montreal prior to it first N.Y. performance. Other plays in which she appeared

(Continued on page 7)

Mildred Mitchell



by

MYRON

GALLOWAY

## On Reflection . . .

*Not to go to the theatre is like  
making one's toilet without a mirror.*

—SCHOPENHAUER.

Without a mirror, a man cannot be sure that his locks are in order or judge the closeness of his shave. Nor can a woman be sure but what her hat is on straight, or be dead certain that the lipstick has not usurped the function of the eyebrow pencil.

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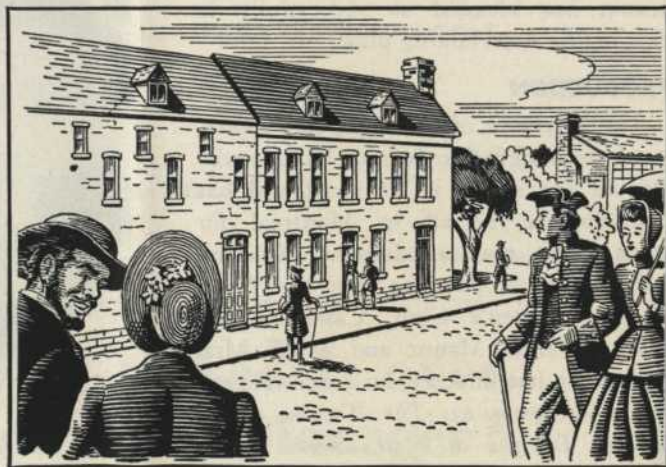
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## MOLSON'S REMEMBERS...

### Montreal's First Theatre.. 1804

A STAGE was built on the second floor of a large and long stone warehouse on St. Sulpice Street—next door to the old Post Office—to provide Montreal with its first theatre. Opening night was November 19, 1804, when "Mr. Ormsby from the Theatre Royal, Edinburgh" presented Mrs. Centlivre's *Busy Body* and Bickerstaff's *The Sultan*.

This remained "the theatre" in Montreal until a new playhouse was built in the Mansion House block in 1817.



*Molson's*

Established in Montreal  
in 1786

#### GOOD-BYE, MY FANCY

include *The Guardsman*, *Hedda Gabler*, *Guest In The House* and *Snafu*. The latter two Miss Mitchell also directed as she did *On Borrowed Time*, *Junior Miss* and *Candlelight*. It is with great pleasure MRT now welcomes her once more to its stage.

CHARLES MILLER, last seen as Robert Browning in the memorable MRT production of *The Barrets of Wimpole Street*, will play the role of James Merrill. Mr. Miller has previously appeared with the College Players in Regina, has worked in Shakespearean productions and at MRT in *There Shall Be No Night*.

JAMES TAPP will play the role of Matt Cole. Mr. Tapp, a local radio personality, currently to be heard as host on Make Mine Music as well as other popular programs on the air, has appeared on MRT stage in *Juno and The Paycock* and *Bus To Nowhere*. He has also worked with the Little Theatre in London, Ontario, and the Theatre Arts Guild in Ottawa and has done a considerable amount of work in films.

POLLY BREUL who will play Grace Woods was last seen at MRT as Martha in *The Constant Wife*. Previous to her arrival on the Montreal scene Miss Breul was Instructor of Drama at Goddard College in Plainfield, Vermont and worked also at the Lakewood Theatre in Skowheegan, Maine and the Barter Theatre, in Abingdon, Virginia.

In strong supporting roles DOROTHY PFIEFFER will appear as Ellen Griswold. Mrs. Pfeiffer whose work in the theatre has included directing, writing and acting was recently seen at the Mountain Playhouse this summer in *Happy Birthday*. RAY HAWN as Claude Griswold has appeared with MRT in such productions as *Hope Deferred*, *This Way To The Tomb* and *Lord Byron's Love Letter*. CYNTHIA MICHAELIS, well remembered for her outstanding contribution to the success of MRT's closing production of last season *The Heiress* in which she played

Lavinia Penniman will play the role of the fluttery Prof. Birdeshaw. CHARLES RITTENHOUSE as Dr. Pitt needs no introduction as actor, producer, writer, director, instructor and organizer to Montreal theatre goers. LILLIAN ROWLAND as Miss Shackelford also returns to the stage at MRT as a familiar figure who, as actress and organizer has contributed much in both capacities to the local scene. ESTELLE MENDELSSOHN is one of our interesting younger actresses who has appeared before at Brae Manor with the C.A.T. and with the McGill Players. Miss Mendelssohn plays the role of Ginny Merrill. LOUIS BURGRAFF as Prof. Dingley was last seen as Orville Tapscott in *Fortune My Foe* and is well known as featured Gilbert and Sullivan performer with the Lyric Operatic Society and Montreal West Operatic Club.

JOAN BLACKMAN as Mary Nell has appeared previously with CAT, Brae Manor and was last seen at MRT in *Coriolanus*. She spent 2 years at the MRT School of The Theatre.

BILLIE MURRAY playing the role of Amelia makes her debut on MRT stage after a year spent studying at MRT School of The Theatre.

HEATHER MURRAY who will be seen in the role of Carol appeared previously at MRT as Kate in *Snafu*.

INA ROBERTSON as Susan will be seen for the first time at MRT after spending some time with the Theatre's School.

PATRICIA HARRIS comes to the MRT in the role of Clarisse. Previously Miss Harris was a member of the Sorel Ballet Group and has acted in a number of College productions.

MADELEINE BIRD, an active member of McGill's English Department who has appeared in *As You Desire Me* at the University will play the role of Jo.

MELVIN COCHRAN who will appear as the Telephone Man has been seen before at MRT in *Bus To Nowhere* and *The Sabine Women*.

# GOOD-BYE, MY FANCY

by Fay Kanin

Directed for MRT by Jean de Savoye and Produced under the Supervision of Doreen Lewis  
with Setting by Hans Berends

## THE CAST

*In Order of Appearance*

GINNY MERRILL . . . . .	<i>Estelle Mendelssohn</i>
AMELIA . . . . .	<i>Billie Murray</i>
CLARISSE . . . . .	<i>Patricia Harris</i>
MARY NELL . . . . .	<i>Joan Blackman</i>
MISS SHACKLEFORD . . . . .	<i>Lillian Rowland</i>
JANITORS . . . . .	{ <i>John Fowler</i> <i>Roy Malcouronne</i>
TELEPHONE MAN . . . . .	<i>Melvin Cochran</i>
SUSAN . . . . .	<i>Ina Robertson</i>
GRACE WOODS . . . . .	<i>Polly Breul</i>
AGATHA REED . . . . .	<i>Mildred Mitchell</i>
ELLEN GRISWOLD . . . . .	<i>Dorothy Pfeiffer</i>
PROF. BIRDSEAW . . . . .	<i>Cynthia Michaelis</i>
CAROL . . . . .	<i>Heather Murray</i>
JO . . . . .	<i>Madeleine Bird</i>
DR. PITT . . . . .	<i>Charles Rittenhouse</i>
JAMES MERRILL . . . . .	<i>Charles Miller</i>
PROF. DINGLEY . . . . .	<i>Louis Burgraff</i>
MATT COLE . . . . .	<i>Jimmy Tapp</i>
CLAUDE GRISWOLD . . . . .	<i>Ray Hawn</i>

## SCENE

The entire action of the play takes place over Commencement week-end in early June, 1948, in a dormitory of Good Hope College for Women in Good Hope, Mass.

### ACT I

FRIDAY MORNING

### ACT II

SCENE 1: SATURDAY AFTERNOON

SCENE 2: SATURDAY EVENING

### ACT III

SUNDAY AFTERNOON

## MRT STAFF

*Producing Director*  
DOREEN LEWIS

*Technical Director*  
HANS BERENDS

*Stage Manager*  
LEE PRIME

*Costume Designer*  
VIRGINIA WATT

*Costume Managers*  
EMMA GALLAGHER  
BETTY HOFMAN

*Properties*  
GERMAINE BERNIER  
MONA CRAWFORD

*Lighting*  
ROY ESHELBY  
NORMAN HOLTZMAN

*Make-Up*  
CATHARINE BENSLEY

*Theatre Carpenter*  
JOHN FOWLER

*House Manager*  
FRANCES LINDSAY

*Head Usher*  
VIOLA ESDON

*Box Office*  
ALBERT MANN  
MARGUERITE STEVENSON

*Public Relations*  
GEORGE POWELL

*Publicity*  
MADGE ARCHER

## PRODUCTION STAFF

*Stage Management*  
LEE PRIME,  
J. Fowler, R. Malcouronne

*Costume Management*  
BETTY HOFMAN,  
S. Amos, E. Gallagher, M. Whitmore

*Properties*  
MONA CRAWFORD,  
G. Bernier, M. Finley, S. Spiegelmann

*Lighting*  
ROY ESHELBY,  
NORMAN HOLTZMAN,  
G. Dickinson

*Make-up*  
CATHARINE BENSLEY

*Prompters*  
D. DANFORD, M. WHITE

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## *In The LOBBY*

Have you noticed buttonholes sported in the MRT lobby? They're worn by members of the Board of Directors and Executive Committee, folks who are there to answer enquiries, receive suggestions—and possibly the odd compliment! Look for them next time, and get acquainted with the people who are running your little theatre.



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## MRT'S NEW MEMBERSHIP...

Just a year ago at this time, MRT was optimistic about securing a home of its own for the first time in its 20-year history. Subsequent investigation of the building concerned revealed a host of drawbacks to the scheme, with the result that plans were shelved.

Thus was MRT unable to make any progress in answering its most pressing need. But rather than merely "mark time" until some more favourable opportunity should present itself, it was decided that other appropriate channels leading to better community service should be investigated and discussed. The result was introduction of a new form of membership.

Briefly, main features of this membership are: Those joining are identified as "Members of MRT"; members enjoy a number of special privileges (listed elsewhere on this page); there is an annual membership fee of \$3.00 per person.

## AN INVITATION

It should immediately be made clear that this membership does not in any way affect the five major productions or the Subscribers (i.e. holders of season tickets for these productions). In fact, Subscribers whose interest in Theatre exceeds that of play-going only will undoubtedly become members.

The purpose behind introduction of this new membership is four-fold: 1) It will foster an interest in Theatre—a most welcome feature in this community; 2) It will provide excellent outlets and interests for those already familiar to some degree with the theatre arts; 3) It will contribute considerably to the future of the local dramatic scene, and 4) It provides a much-needed new source of income for a non-profit organization.

MRT Membership Committee cordially invites you to become a Member of MRT. For complete information phone or write the Assistant Secretary-Treasurer (Mr. Mann) at the Guy Street Playhouse.

### MEMBERSHIP PRIVILEGES:

**LIBRARY:** *You are entitled to register as a member and enjoy facilities of the Community Players Theatre Library—One of the finest in Canada—located in the Playhouse. Its more than 3,000 volumes cover all aspects of the dramatic arts.*

**THEATRE CLUB:** *You automatically become a member of this active group whose meetings feature prominent speakers in theatrical and allied arts, informal discussions, play-readings, varied social events.*

**CUE MAGAZINE:** *You are placed on the mailing list of CUE, the MRT Magazine of the Theatre which is published five times during the season.*

**TICKET PRIORITY:** *Yours is the privilege of purchasing tickets for major productions (at regular prices) before the general public, but after subscribers.*

**STUDIO TICKETS:** *You are entitled to buy tickets for Studio productions a 85¢ each, instead of the normal price of \$1.13.*

**PARTICIPATION IN PRODUCTIONS:** *You are offered the opportunity to participate in some capacity in the various productions, as occasion and ability warrant.*

**VOTING:** *You are entitled to vote at the Annual Meeting of M.R.T.*

## ACKNOWLEDGMENTS . . .

The production of "Good-bye, My Fancy" 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:

Camera—courtesy of Montreal's Photographic Centre, Retail Division—Associated Screen News Ltd., 1330 Sherbrooke West.

Wild mink neck-piece worn by Miss Mitchell—courtesy of Holt Renfrew & Co. Ltd., 1300 Sherbrooke St. West.

Miss Mitchell's coiffure and make-up by Elizabeth Arden, gowns by Joy Gilmour. Public Address System by Imperial Tobacco Co. Ltd., "Makers of Sweet Caporal Cigarettes."

We also wish to express our thanks to Carl's Flower Shop Reg'd. for supplying flowers in the MRT Playhouse.

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## CUES ON CUE

The coming season will witness publication of five issues of CUE, The MRT Magazine of the Theatre. As usual, each issue will coincide with a major production.

Season subscribers and members of MRT will automatically receive CUE, while it is available to others for a moderate subscription fee of One Dollar (\$1) for five issues.

It is regretted that increased paper and printing costs oblige MRT to discontinue the practice of forwarding a number of complimentary copies to non-members.



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# MRT ACTIVITIES

THE CLUB — by *Ranulph Hudston*

The MRT Theatre Club, as it was originally called, was first formed five years ago under the chairmanship of Mr. George Woods. Its prime object at that time was to keep together all those who had worked in some capacity for MRT, and its membership was limited to those people.

Its activities consisted of regular monthly meetings to hear speakers on subjects of theatre and theatre arts, and to participate in play readings and organized discussions.

With the passing seasons interest in its different activities varied, but the main purpose of its founding was continually served. Members of MRT liked to get together and the Theatre Club meetings provided the opportunity.

That the Theatre Club was in reality an active body of people vitally interested in MRT was clearly shown when there was some uncertainty as to the immediate future of the theatre. The Club went on record as to its willingness to help in any way possible. And when, for a short time, it seemed that the Club itself might suspend its activities, such a demand arose for its continuance that it gathered new vigour and far from disbanding it achieved a new high in membership.

A little over a year ago discussions were held to find means of opening the doors of MRT to as wide a group of interested people as possible. From these discussions arose the new membership plan presented elsewhere in this issue of

Cue. The large membership of the Theatre Club became an important factor in this scheme. The plan was presented at the final meeting last spring and the members gave it their overwhelming support. The Theatre Club thus abandoned its qualification for membership and now welcomes all who join its parent body the MRT.

It was decided at a recent meeting of the Club's Executive that in order to bring its name in line with its wider field, to make a slight change in title, and to drop the redundant word theatre and henceforth to be "The Montreal Repertory Theatre Club".

At the moment of writing negotiations are under way to present something new, even startling, in the way of speakers at the regular meetings.

(The Club's first speaker was noted actor and director Jose Ferrer, Sept. 21, followed by Walter Abel, Sept. 27—Ed.)

If the membership should wish it, efforts will be made to provide some of the original activities such as Play Reading or other ventures which might be desired.

The Executive of the Club for this season is as follows:—Chairman, Ranulph Hudston. Vice-Chairman, Edward Wilson. Secretary, Evelyn Giles. Treasurer, Frank Lindsay. Members, Maud Whitmore, Marie Brewer, Douglas McPhee.

The Theatre Club looks forward to meeting all its former members and to seeing many new faces at its first meeting this Fall.

THE STUDIO — by *Beatrice Munro Brown*

It would be a happy thing if a new crop of words flourished in our vocabularies each autumn, as flowers bob up in our gardens each spring. I could walk out now, with profit, and gather a golden

armful. But alas for me, I must struggle with the few faded posies I gleaned during my childhood to tell you again the aims and ambitions of the Studio Committee.

First, the Committee members are Douglass Burns Clarke, Chairman, Jean de Savoye, Vice-Chairman, Doreen Lewis, Lee Prime, Franz Kraemer, who replaces Silvio Narrizzano, and myself. This list, mild and meaningless, perhaps, on paper, represents six characters in search of a studio season. Each of us, in our different and divergent fashions, is donning our autumn armour to battle for the type of theatre productions we love and remain convinced others will enjoy if we can but present them well enough. Sometimes, of course, as with our final production last season of "Fortune, My Foe", our tragedy is to have a bang-up production for the benefit of comparatively few people. But, in general, our struggle is to extract from the voracious jaw of the majors the casts and directors to put on our three plays.

This December we want to present "Antigone". We hope that the November major production will be Cocteau's "The Infernal Machine", and we are enthralled with the idea of continuing its classic story with our production.

Jean Anouilh's "Antigone" was first produced on this continent by Katharine Cornell and Gilbert Miller. Any magazine with theatrical photographs in 1946 was riddled with pictures of the beautifully simple staging and the classic,

although modern, clothes of the actors. You must have seen the semi-circular sweep of steps, and the pensive figures sitting on them. Guthrie McClintic staged the New York performance, with Katharine Cornell magnificently playing Antigone, and Cedric Hardwicke as Creon.

Towards the end of January we plan to produce "Blood Wedding", by Federico Garcia Lorca—"a tragedy in three acts and seven scenes". This wild, poetic drama was based on a newspaper story which Lorca brooded over for many years before he dramatized it. Although the kernel of the plot is fact, there reality ends. The characters are strange, anonymous creatures, with fundamental rather than individual passions. They move in an unreal world, a world in which the Moon and Death also move and speak.

If we can find a new and good Canadian play, we shall close our season with it. Our aims—to present plays which are experimental in form or conception, translations of authors little known on this continent, less known plays of great dramatists, or original plays of new writers—will be realized, if we are able to bend destiny into a pattern sufficiently accommodating to allow us to carry out our plans.



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**Good-bye, My Fancy**

Monday, October 30th

Tuesday, October 31st

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