

RG:0002,c.0047; FILE # 00499;
MONTREAL REPERTORY THEATRE, 1929- 1933

FILE 499

MONTREAL

REPERTORY THEATRE

THEATRE GUILD OF MONTREAL, INC.



University Tower
660 St. Catherine Street West

November 17th,
1930.

Sir Arthur W. Currie, G.C.M.G.,
McGill University,
MONTREAL.

Dear Sir Arthur:-

I enclose a memo on the
affairs of the Theatre Guild of Montreal, Inc., now
to be called "Montreal Repertory Theatre, Inc.",
which covers all matters dealt with recently.

Very truly yours,

HM/ML

Enclosures

November 17th, 1930.

To the Directors,
Theatre Guild of Montreal, Inc.

Attached is a Statement showing Revenue and Expenses of the Guild from March 24th, 1930, to November 3rd, 1930. This Statement, inclusive of revenue from both Membership and Productions, shows on hand a balance of \$3,507.06.

The Membership presently consists of 143 Sustaining and 228 Associate Members.

The yearly office expenses of the Guild are now as follows:-

Rent	\$900.
Phone	108.
Electric Light . (approximately)	20.
Business & Water Tax	76.
Salary of Assistant-Secretary	<u>1,800.</u>
	2,904.

Less amount to be contributed by National Council of Education	<u>600.</u>
	\$2,304.

Our permanent revenue from membership fees is about \$2500.

The play "Candida" was produced at Moyse Hall on October 29th, 30th, 31st and November 1st, and not only the work of the players, but the stage setting, was very favourably commented upon in the press notices, and the Directors who did not attend the play may be informed that it was a praiseworthy and creditable performance.

The financial result of "Candida" was probably all that could have been expected.

"The Perfect Alibi", presented in March, provided the sum of \$2,021., while the expenses were \$2,522., making a loss of \$500. For that presentation, three guest players were brought in and paid \$754., while the advertising for the initial production was done on a larger scale than in the case of "Candida".

THEATRE GUILD OF MONTREAL, INC.

Statement of Revenue and Expenses
March 24th - Nov. 3rd, 1930.

Revenue

Fees collected from Sustaining & Associate Members	\$5,784.98	
Interest - Membership Account, Bank of Montreal	35.55	
" Production Account, " " "	2.70	
Proceeds sale of tickets "The Perfect Alibi" March 26th - 29th, 1930	2,021.44	
Advertising in programme "The Perfect Alibi"	116.00	
Proceeds sale of tickets "Candida" Oct. 29th-Nov.1st, 1930	<u>1,781.92</u>	\$9,742.59

Expenses

Legal & Incorporation Expenses	46.90	
Salaries - Clerical Staff	740.30	
Stationery & Supplies	705.09	
General Expense	126.45	
Interest	1.92	
Phones, Postage & Telegrams	305.26	
Furniture & Fixtures	262.50	
Taxes (Business & Water)	50.75	
Rent & Electric Light	113.15	
Production Expenses "The Perfect Alibi"	2,522.54	
" " "Candida"	1,360.67	
Balance	<u>3,507.06</u>	\$9,742.59

With reference to the item of \$740.30, for salaries, it may be explained that this was occasioned in the initial work done in preparing mailing lists from the Federated Charities list, and in getting out the original circulars, for which five typists were hired.

"Candida" produced \$1,782., with an expense of only \$1,360. The set alone, being very simple, cost only \$150. It cannot be expected that the sets in future plays can be done for so little. The result is that "Candida" shows a net revenue of about \$400.

We are indebted to McGill University for the use of Moyse Hall at a nominal cost of \$25. per night. It can readily be understood that this does not pay the University much more than the actual cost of heating, lighting and cleaning.

Moyse Hall has been secured for December 18th, 19th and 20th, in addition to the dates already scheduled of January 5th to 10th inclusive. It will be seen that there will be two casts in rehearsal during November and December. The plays which are under consideration are "The Constant Wife" by Somerset Maugham and "R.U.R." by Karel Capek. For one of the performances in December and January, a light play must be adopted, owing to the exigencies of casts and rehearsal work.

Following the January production the dates scheduled are March 23rd - March 28th April 27th - May 2nd; while a third date may be found for the production of a French play with a French cast.

A Meeting of the Members of Theatre Guild of Montreal, Inc. was held on Saturday, November 8th, when Special By-law "D" was ratified by the Members, authorizing the change of name to "Montreal Repertory Theatre, Inc." and empowering the officers to apply for Supplementary Letters Patent to make this change effective.

It is, of course, obvious that the Montreal Repertory Theatre can make a position and reputation for itself only by actual work done. To this end, every effort will be made to present drama of an adequate standard and quality.

Production Expenses "The Perfect Alibi"	2,389.54
"Candida"	1,360.00
Balance	3,500.00

With reference to the item of \$740.00, for salaries, it may be explained that this was occasioned in the early days in preparing mailing lists from the Federated list, and in getting out the original circulars, for which typists were hired.

SIR ANDREW MACPHAIL

17 May
1931

216 Peel St.

Montreal

Dear Sir Arthur,

I have written an extremely foolish play for the final performance in the Mouge Hall on the 20th. Some find it amusing; and I do not think it will give offence. Upon that I should seek your opinion. If you will be so good as to set apart half-an-hour, either in your house or in mine, I shall eliminate anything which might not be in good taste. No this will be the first meeting of members; as Lord Buccleuch is to take the principal part; and as the Governor-General is to be present, it is

ardently desired that you
open the meeting with a
few of your well-chosen
words. Will you have
your Secretary telephone
to me, and I shall
attend.

as ever

Yours very truly
Wm. L. Garrison

DOCKET STARTS:

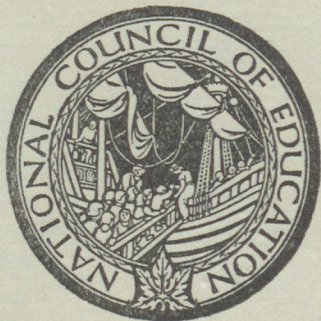
CORRESPONDENCE

DEC. 1929 - APRIL 1933

E. W. BEATTY, K.C.
CHAIRMAN

J. M. MACDONNELL,
VICE CHAIRMAN

ROY CAMPBELL, HON. SECRETARY
1155 BEAVER HALL SQUARE
TEL. LANCASTER 7161



NATIONAL COUNCIL OF EDUCATION
MONTREAL COMMITTEE

November 16, 1929.

Dear Sir or Madam;—

As you are doubtless aware, for a considerable time past a series of efforts has been made to establish a Little Theatre in Montreal, but for one reason or another,—due mainly, perhaps, to lack of complete cooperation between the various bodies interested—these efforts have not been crowned with success.

With the presence in Montreal of Sir Barry Jackson, the famous head of the Birmingham Repertory Theatre in England, an opportunity presents itself of which the National Council of Education is anxious the public of Montreal who are interested in the establishment of a Little Theatre should take advantage.

It has therefore been arranged to hold a meeting in the Victoria Hall, Westmount, on Saturday evening, November 23rd, at 8.15, to be addressed by Sir Barry Jackson, who will tell the audience how a Little Theatre is organized.

The meeting will be under the distinguished patronage of:—

Hon. Athanase and Madame David
General Sir Arthur and Lady Currie
Lord and Lady Atholstan
The Hon. Marguerite Shaughnessy
Sir Montagu and Lady Allan
Sir Henry and Lady Thornton
Mr. Justice E. Fabre Surveyer
Rev. Canon Allan Shatford
F. E. Meredith, K.C.
Professor F. E. Lloyd
Mr. and Mrs. Cecil Gordon
John Bassett, Esq.
Brooke Claxton, Esq.
Adjutor Savard, Esq.
P. S. Stevenson, Esq.
T. T. McG. Stoker, Esq.

As the active and united cooperation of every amateur organization in this city and district is essential if any Little Theatre movement is to be carried to a successful issue, it is earnestly desired that you should attend this meeting, and take part in the discussion that will follow the address of Sir Barry.

The first hour of the meeting Sir Barry has very kindly consented to devote to a reading of his exquisite translation of "The Marvellous History of Saint Bernard."

Admission is free and this circular should be regarded as an invitation to you to attend.

Martha Allan,
Warwick F. Chipman,
J. Murray Gibbon,
Cyrus MacMillan,
Andrew Macphail,
S. Morgan Powell,
B. K. Sandwell,
J. M. Macdonnell, *Chairman pro tem.*
Roy Campbell, *Secretary pro tem.*

Provisional Committee.

E. W. BEATTY, K.C.
CHAIRMAN

J. M. MACDONNELL,
VICE CHAIRMAN

ROY CAMPBELL, HON. SECRETARY
1155 BEAVER HALL SQUARE
TEL. LANCASTER 7161



NATIONAL COUNCIL OF EDUCATION
MONTREAL COMMITTEE

December 19th, 1929.

Sir Arthur Currie, G.C.M.G.,
Principal, McGill University,
M O N T R E A L.

My dear Sir Arthur:-

Mr. Howard Murray has requested me to send to you a copy of circular letter which it is proposed to send out to representatives of the dramatic organizations in Montreal and vicinity.

At the same time Mr. Murray requests me not to send out the circular until you have signified your approval thereof.

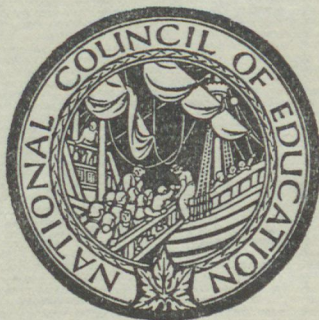
As soon as you conveniently can will you kindly cause a message to be sent me as to whether this may now be put in the mail?

I am,

Sincerely yours,

A handwritten signature in cursive script, which appears to read "Roy Campbell".

Hon.-Secretary.



NATIONAL COUNCIL OF EDUCATION
MONTREAL COMMITTEE

December 18th, 1929.

Dear Sir or Madam:-

In accordance with the terms of a resolution passed at a meeting held in Victoria Hall, Westmount, on Saturday evening, Nov. 23rd, authorising a provisional committee to draft a scheme to carry into practical effect the idea of a Little Theatre for Montreal, that committee has prepared the following provisional plan for consideration by a joint committee composed of the provisional committee and two representatives from each amateur dramatic organization in Montreal and district. It is proposed to call a meeting of this joint committee for Tuesday evening, January 7th, at 8:15 p.m., in Room B, Victoria Hall, Westmount, to which you are requested to send your President or Vice-President and Secretary or two representatives otherwise accredited. The provisional draft is sent to you now in order that your body may discuss it and give your representatives such instructions as they may deem desirable for presentation before the joint committee.

(1) The need for a Little Theatre for this city is admitted. It seems desirable, however, to define clearly what is meant by a Little Theatre. For the purposes of this report, a Little Theatre may be regarded as an institution in which the drama primarily, and other allied arts, if scope and opportunity permit, may be presented free from commercial influence.

(2) This does not mean that a Little Theatre is not run upon sound business lines. On the contrary, its success depends in the final analysis upon the application of business principles to its direction and management. But the interpretation of drama or any other art within the Little Theatre is accomplished, not as a commercial undertaking, but as an idealistic undertaking to the accomplishment of which are brought the best standards, the best judgment, and the best talents available.

(3) To ensure this, it is obvious that the utmost measure of co-operation and co-ordination of effort within the community is essential. To that end, the Little Theatre seeks the support and the co-operation of all amateur bodies within its range; the Little Theatre aims to help such bodies to a higher standard of interpretation of drama; and to afford them facilities that would not otherwise be available in the study of the drama and its best methods and standards.

(4) The Provisional Committee proposes that an Advisory or Administrative Board composed of representative citizens be appointed to undertake the business administration of The Little Theatre. The personnel of such a Committee will be submitted later.

(5) No Little Theatre is good enough unless it is as good as it can be -- unless the conditions in which it lives have been made as fine as possible through constant stimulation of the appreciation, the understanding and the support of the community. How good conditions in any community can be depends, not upon what the average citizens are accustomed to, but upon what the leaders aim at, and what they aim at in the Little Theatre depends upon their knowledge and understanding of what is being done in the theatres of the world. The other arts can come to us. The best of painting, sculpture, literature, and music is at our command, actually or in adequate reproduction; but we must go to the theatre to know the theatre. Therefore the nature and the standards of a Little Theatre should rest with its Director -- should represent his theatre ideals to the community.

(6) The audience of a Little Theatre expects that theatre to furnish it with entertainment a little more subtle than it can find in a movie, - to bring about in it the emotional alchemy of all seriously conceived tragedy or comedy and the opportunity of sharing in a common effort to endow life with a grace beyond the mere business of earning a living.

(7) The Little Theatre's audience should have the best possible fare at the lowest possible fee. Both Bernard Shaw and Max Reinhart have declared their conviction that under a first-rate Director any hamlet of a thousand population can produce one first-class play and one first-class opera once a year.

(8) The Provisional Committee suggests that a Director be appointed by the Board.

(9) The committee further proposes that the Board, in association with the Director, appoint Assistant Directors who would have charge of various departments of the Little Theatre, -- casting, costumes, production, scenery, etc. all of whom would be under the direct supervision and absolute direction and control of the Director when once appointed.

(10) The committee further recommends that a number of counsellors be named. Such a group has been found an invaluable asset elsewhere in order to ensure the active co-operation of all available interest and knowledge in a many-sided production group.

These counsellors may be called upon individually or collectively, or in groups, as the occasion may require, to collaborate with the Director or with his assistants, or to be consulted upon productions. They would represent varied interests. In a movement which it is hoped will eventually combine, not only bi-lingual drama, but also music, dancing and allied arts in one physical unit, the facility of individual selection of advisers from a large group should be an advantage from every point of view.

(11) The committee would keenly appreciate your serious consideration of the foregoing, in order that your representatives may be fully equipped to discuss the general scheme when the joint committee meets. The result of that meeting will be communicated without undue delay to another general meeting of all interested in the Little Theatre movement.

(12) The committee desires to emphasize most strongly the desirability of recognition on the part of all amateur bodies of the fact that the Little Theatre is in no way intended to challenge them, to supplant them, or to interfere in any manner with their activities. On the other hand, the committee desires to insist upon the point that the basic idea upon which the Little Theatre is founded is one of helpful co-operation to the end that the community may be able to enjoy the best available drama as interpreted with the highest degree of intelligence.

Your acknowledgement of receipt of this report will be appreciated, as will an intimation prior to the meeting of the names of the two representatives who will be present on your behalf.

Very truly yours,

For the Provisional Committee,

J.M. MACDONNELL, Chairman pro tem.

Additional copies of this circular may be had from the Secretary pro tem, Mr. Roy Campbell, 1155 Beaver Hall Square, Montreal. Telephone Lancaster 7161.

20th December, 1929.

Roy Campbell, Esq.,
National Council of Education,
(Montreal Committee),
1155 Beaver Hall Square,
M o n t r e a l .

Dear Mr. Campbell,

I have your letter of the 19th
enclosing the proposed circular letter regarding
the Little Theatre.

I have no criticisms or suggestions
to make. I shall be glad to be of what help I
can to this venture.

Yours faithfully,

HOWARD MURRAY

112 ST. JAMES STREET

MONTREAL

January 13th,
1930.

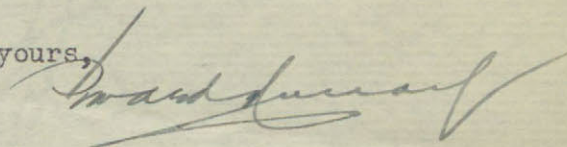
Sir Arthur W. Currie,
McGill University,
MONTREAL.

Dear Sir Arthur:-

Theatre Guild of Montreal.

I am enclosing copy of a letter
which I have sent today to Mr. Beatty, as well as the
Memorandum therein referred to.

Very truly yours,



HM/ML

Enclosures

January 13th,
1930.

E. W. Beatty, Esq.,
Canadian Pacific Railway Co.,
MONTREAL.

Dear Mr. Beatty:- Theatre Guild of Montreal.

I attach a Memorandum giving you an outline of suggestions arising out of the discussions preliminary to and those at a public meeting held at Victoria Hall, Westmount, on Tuesday, the 7th instant.

At that meeting, there were between fifty and sixty people present, mostly made up of those interested in various Amateur Dramatic organizations throughout the City, all of which, however, were not represented because of the lack of records as to their personnel. It was evident that a very vivid and keen interest existed in the idea of a Little Theatre, and while considerable confusion of mind also was present as to the relationship between such an organization and the amateur Groups, yet the prevailing ideas pointed to the existence of a large body of support as represented by these people and their followers, although this would be expressed financially only in a moderate way.

The opinion held in some quarters that the Little Theatre idea meant the immediate provision for a theatre building and the idea that such a thing was expedient, was entirely dispelled. It was firmly explained that no such thing was contemplated in the near future, and that there must be first determined the question whether a sufficient body of public opinion was behind the idea of the Little Theatre and whether a group of semi-professional or professional players could be got together to form the nucleus of a Playing Group. It was explained, however, that this did not shut out amateur bodies from contributing a player if such could be found among them having the requisite qualities.

Arising out of this Meeting and the discussions which followed it, are the next successive steps comprised in the Memorandum attached, but leading also to the following conclusion:

It would appear that the quickest and cheapest way to demonstrate whether or not the Theatre Guild can be inaugurated and receive substantial support is to get together a small group of players with a Provisional Director. It would be highly inadvisable to look for and secure a permanent Director of high standing, commanding a high price, until public opinion and support can be gauged. Such a Provisional Director it is thought is available in the person of Mr. Rupert Caplan, presently Director of the Ottawa Drama League, but there may be others.

It might be possible to obtain on some dates in the present Winter season, bookings at His Majesty's Theatre or Moyse Hall or elsewhere, where two or three dramas could be presented.

While it is true that players of the highest standard could not be got together as quickly as this, yet it is felt that a sufficiently equipped group could be got together to carry out this preliminary work, which could be used to build up an interest and obtain a following from the public who are now favourable and sympathetic toward the idea of the Little Theatre.

On the financial side, the Provisional Committee will ascertain how large a guarantee would be needed to inaugurate such a proposal, and whether assurances could be obtained which would provide this fund.

I attach also a newspaper report of the Tuesday evening meeting, which was written under the direction of Mr. S. Morgan-Powell.

I am sending a copy of this letter and the Memorandum to Sir Arthur Currie, Sir Andrew Macphail and Col. Herbert Molson, instead of at this time asking for a conference.

Very truly yours,

(Sgd) Howard Murray.

HM/ML

Enclosures

THEATRE GUILD OF MONTREAL

1. The Provisional Committee previously appointed at a public Meeting will continue to act, with power to add to their numbers. This is composed of:-

J. M. Macdonnell Chairman pro tem.
Miss Martha Allan
The Hon. Marguerite Shaughnessy
Sir Andrew Macphail
Warwick Chipman
Cyrus MacMillan
J. Murray Gibbon
B. K. Sandwell
S. Morgan-Powell
Roy Campbell, Secretary pro tem.

2. Incorporation will be applied for at Quebec under Part III of the Companies' Act, which provides for an organization without capital stock, and to be operated without profit to the Incorporators.
3. An Advisory Board will be organized of about 10 in number.
4. Counsellors will be selected of those whose co-operation and assistance will be invoked in the actual administration of the Guild. Those composing the Provisional Committee will be included on this Committee. (A tentative list is attached).
5. Upon incorporation, members will be solicited who will contribute \$25. as an Entrance Fee, and will agree to pay an annual fee to be named, but not exceeding \$10.

One thousand members will be the initial aim of the Provisional Committee.
6. The Provisional Committee will prepare a complete list of present amateur organizations, which will be interested in the Theatre Guild, and a list of names of individuals to be advised of the Guild's tentative plans.

Upon completion of organization, all of these will be informed by the Provisional Committee of the next steps determined upon.
7. The Provisional Committee will prepare the By-laws of the Theatre Guild of Montreal.
8. These successive steps, before being made effective, will receive the approval of the Advisory Board.
9. Mr. J. M. Macdonnell will continue to act as Chairman of this Provisional Committee and Mr. Roy Campbell as Secretary.

Jan. 9th, 1930.

COMMITTEE OF COUNSELLORS
To be called on Individually or in Groups

Suggestions as to features on
which advice would be contributed:

<p>J. M. Macdonnell Miss Martha Allan B. K. Sandwell Hon. Athanese David Hon. M. Shaughnessy Sir Andrew Macphail Edouard Montpetit Prof. Cyrus MacMillan Prof. Rene du Roure Douglas Clark Louis Bourdon J. Murray Gibbon Henri Letondal Warwick Chipman K.C.) F. E. Meredith K.C.) Cleveland Morgan) Ernest Barott) F. Perry Prof. Stephen Lencock Prof. Lloyd Adjutor Savard Louis Mulligan Mme. Stehele Hon. Justice Surveyor Roy Campbell Mr. and Mrs. Robin Watt Brooke Claxton) P. Stevenson) Gordon Reed) E. A. Mackenzie) Basil Donn R. N. Cornish Roger Batley Marguerite Strathy Jenne de Crevcoeur Fred Cooper Claude de Ville Mrs. Jacobs) Frank Beman) Paul Morin Leopold Houle Florence Forlong Dr. Lomer Eldon Black) A. S. Dawes) David Walker Marie Quimet S. L. Slattery) S. Morgan Powell) Hon. Donat Raymond</p>	<p>General Committee General Business Subscriptions General Advisor French Convenor Elizabethan and Restoration Drama French Classics Music Musical Impresario Pageant, Folklore Modern French Plays</p> <p>Legal Advisors</p> <p>Architecture, Period Design Greek and Latin Translation Children's Plays General Production French Publicity, Programmes Decoration and Lights Translations French Subscriptions General Secretary Posters, Publicity and Programmes</p> <p>General Business</p> <p>Photographs and Films Play Casts Stage Technique Secretarial Children's Plays Design Scenic and Property Construction Musical Adaption</p> <p>Plasters and Masks Folk Plays French Plays Subscriptions Library</p> <p>Construction General French Secretary</p> <p>Advisors, Publicity, Theatre History, Plays General Committee</p>
---	--

From this list will be formed any necessary Committees. This Group should also be responsible for a Drama League, a Play Reading Group, Production and Wardrobe Committee, and for affiliations with amateur Dramatic Societies, etc.

Little Theatre Plans Approved Last Night By Club Representatives

The second step toward the ultimate establishment of a Little Theatre in Montreal was made last evening in Victoria Hall when representatives from all the amateur dramatic organizations in and about the city unanimously approved by resolution a draft of plans drawn up by a provisional committee, empowered by a general public meeting held last November. The resolution declared that not only did the local clubs undividedly support the draft but that they felt that the present provisional committee should proceed to develop more fully the draft, after which it will be submitted to another general meeting in the near future.

J. M. Macdonnell, chairman pro tem, read the contents of a circular embracing the general aim of the committee at the outset, pointing out that the circular had been mailed some time before to all local societies for their consideration. The circular stated that it was the belief of the members of the committee that in this city there is a definite need for an institution as a Little Theatre for the cultivation of the drama and the arts generally; that the Little Theatre should aim to present drama of the highest standard at the smallest possible cost to its patrons; that in no way must it be regarded as something which will combat existing amateur dramatic clubs, but, on the contrary, that it will assist them to the attainment of the ideal of good drama in the community.

A Little Theatre, the committee was convinced, must be run upon sound, businesslike lines, not as a commercial undertaking, but as an idealistic undertaking to the accomplishment of which are brought the best standards, the best judgment, and the best talents available. The committee proposed that an advisory or administrative board composed of representative citizens be appointed to undertake the business administration of the Little Theatre. The personnel of this board is to be submitted later.

DIRECTOR SUGGESTED.

It is suggested that a director be appointed by this board, and in him will be vested most of the executive responsibility of the dramatic side of the organization. The board, in association with the director, should appoint assistant directors to take care of the various branches of production work, but they shall at all times be subject to final decisions of the director.

It was also submitted that a number of counsellors be named, who may be called upon individually or collectively, or in groups, as the occasion may require, to collaborate with the director, or to be consulted upon productions. In answer to a query, a member of the committee emphasized the word may in this suggestion. A number of names were put forward as a tentative list of counsellors, with the observation that the list is not at all final, that it might be augmented or otherwise subsequent to future discussions. But it was pointed out that the larger, more embracing, and more elastic such a group would be, the better it would serve its purpose.

Discussion of these suggestions was entered upon and Miss Martha Allan, Sir Andrew MacPhail and S. Morgan-Powell, together with the chairman pro tem, expatiated upon points in the draft which were not clear to some of the persons present. In reply to a question from Wesley Eley, Westmount Dramatic Club, Mr. Morgan-Powell explained that the Little Theatre would encourage in every way possible, and would place its equipment at the disposal of any amateur organization worthy of the standards of the Little Theatre. He took the opportunity to stress the fact that the Little Theatre sought the co-operation of all local societies and that, in turn, it would seek to be of every assistance to deserving clubs.

Reginald Cornish, St. James' Players, expressed concern over the interpretation of the word "representative" mentioned in regard to the proposed board of administration. Both the chairman and Mr. Morgan-Powell declared that this board would not necessarily interfere with the director, who, when chosen, would be thoroughly competent from every viewpoint; rather would these persons constitute a group to which the director might come at any time for advice of any nature, should he desire to do so.

IDEAL OUTLINED.

An appeal for all those concerned to ever keep to the forefront the great ideal of the Little Theatre was voiced by Rupert Caplan, director of the Ottawa Little Theatre. It was his fear

that a dream of great things physically at the start might tend to dim the real aim of a Little Theatre, which was to better the community culturally and to instill a love of the arts in general in that community. He urged that, whether the start be on a large scale or in a small way, this ideal be not forgotten.

The question of the appointment of a director was raised by Mrs. Stehle, who felt that a board of business men might not be sufficiently conversant with such a problem to carry it out with the best success. Mr. Macdonnell replied that in all undertakings it was usually a group of laymen who took the initiative in appointing the individual who would be at the helm of that undertaking.

Questions on incidental matters were raised and discussed by the meeting. Sir Andrew Macphail then suggested that each club in and about Montreal lose no time in selecting one representative as a permanent counsellor on whom the provisional committee may call at any time, and so make the contact between committee and the various dramatic clubs more concrete. Howard Murray gave his impressions of what a Little Theatre should be and he expressed great hope in the present movement.

During the evening it was urged by Mr. Morgan-Powell, Miss Allan and others that it was only with the sincere, active, sympathetic co-operation of the public that the provisional committee felt it worth while to proceed to further develop plans. An indication of the active support promised was provided at the conclusion of the discussion when over 40 representatives of local dramatic organizations unanimously expressed their approval of and confidence in the work done by the provisional committee to date.

14th January, 1930.

Howard Murray, Esq.,
112 St. James Street,
M o n t r e a l .

Dear Mr. Murray,

Thank you for the data
regarding the Theatre Guild of Montreal
which you sent with your letter of the
13th January.

Ever yours faithfully,

THEATRE GUILD OF MONTREAL, INC.

February 28th, 1930.

DEAR SIR OR MADAM :—

Advisory Board:

E. W. BEATTY, K.C.
SIR ARTHUR W. CURRIE,
G.C.M.G., K.C.B.
SIR ANDREW MACPHAIL, K.T., M.D.
F. E. MEREDITH, K.C.
LT-COL. HERBERT MOLSON, C.M.G.
PROF. EDOUARD MONTPETIT
FRANK M. ROSS
HON. JUSTICE E. FABRE-SURVEYER
HOWARD MURRAY, O.B.E.
Convenor

Application has been made to the Provincial Government for Letters Patent under Part III of the Companies' Act, incorporating the "Theatre Guild of Montreal, Inc.," which provides for an organization without capital stock, to be operated without profit to the Incorporators. This transforms the idea of the Little Theatre into a reality.

For the purpose of this letter, a Little Theatre may be regarded as an institution in which the drama primarily, and other allied arts, if scope and opportunity permit, may be presented free from commercial dominance. The interpretation of drama or any other art within the Little Theatre must have the best standards, the best judgment, and the best talents available; yet the Theatre Guild must see to it that its productions are worthy of financial success and of the support of its clientele. Public subsidy and charity are not available for the Theatre. The Theatre must live by the patronage of its audience.

The Theatre Guild will live and succeed only if it commands the backing of the cultured citizens of Montreal, who believe in the dramatic form of expression as a phase of literature and of culture; and only insofar as this support is forthcoming will the Theatre Guild be successful in bringing about a two-fold expansion in Canadian life; in the one case, an enhancement of the people's taste and understanding of the drama as a form of literary expression; the other, the encouragement to actors and writers of plays which may be produced on a stage not altogether dominated by financial necessity.

In the first instance, the object of the Theatre Guild is to ascertain to what degree the interest of the public can be depended upon, and to investigate the possibilities of securing plays suitable for production, primarily from Canadian sources. The Guild will not overlook that there should be reciprocity in brains; but Canadian literary talent should be encouraged when it is of the standard demanded by people of taste and intelligence. Given these requisites, the Guild must demonstrate its ability to produce plays and to find a medium through which these productions can be placed before the Guild's clientele.

Secretary:

ROY CAMPBELL, A.C.I.S.,
1155 Beaver Hall Square,
Montreal

Upon the Guild's knowledge and understanding of what is being done in the theatres of the world and what is possible of achievement, will depend its success in this new undertaking. The Guild will expect to build up an organization at whose head will be a Director of Production, which will aim at a standard in keeping with the principles here outlined.

The Guild will solicit the services of a group of Counsellors. These Counsellors will be selected from those who may possess interest and knowledge in many-sided productions; and their co-operation and assistance will be invoked in the actual administration of the Guild.

The Theatre Guild does not propose to limit the scope of its work to the production of drama only. It may incorporate within its sphere of activities, music, dancing and allied arts.

The Theatre Guild seeks the support and co-operation of all amateur bodies within its range. It is in no way intended to supplant them, or to interfere with their activities. On the contrary, the institution of the Theatre Guild cannot fail to help such amateur groups in obtaining a higher level of interpretation, and to make available opportunities for the study and practice of the drama and its best methods and standards.

To create this working organization, a group has been formed, whose names appear on the margin of this letter. They will act as an Advisory Board, and for the time being, an administrative one. Through the efforts of this Board, a small group of players will be secured who will produce, this season, at least two plays. This is an effort to demonstrate to the public the general idea of what the Little Theatre may accomplish; and though perfection may not be reached in its initial presentations, it is hoped that this exhibit will clarify in the minds of the Theatre Guild's prospective clientele something of its aim and object. The plays for this season will be produced by a company of Montreal players, enriched by one or two who have gained experience in the larger world; but this does not mean that the Guild will depart from its ultimate aim, to procure only Canadian players who have proved their ability.

Through the courtesy and co-operation of McGill University, the Guild has secured the use of Moyse Hall for certain dates in the months of March and April for the production of these plays. This does not mean that the Guild may expect the continued use of Moyse Hall, as the number of McGill activities preclude this, so that a permanent home for the Theatre Guild is a matter for the future. Further information respecting these plays will be given in advance of their dates.

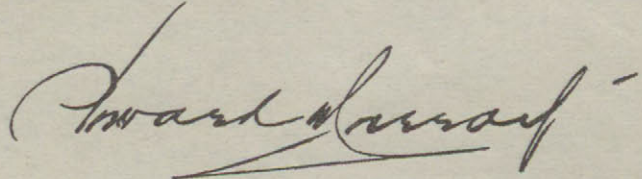
The By-Laws of the Theatre Guild of Montreal, Inc., will provide that the membership shall consist of :—

1. Sustaining Members, who will pay \$25 initial fee, plus \$10 annually.
2. Associate Members, who will pay a fee of \$5 annually.
3. Any other class of membership which the Guild by By-law may establish.

The Guild must of necessity provide for some degree of financial support, irrespective of performances, as some fixed expense will be entailed. Further, the Guild is desirous of invoking as widespread an interest and patronage as possible ; hence the establishment of membership fees.

The honour of your patronage and co-operation is requested, and you are asked to fill out and sign the Application for Membership in the Theatre Guild of Montreal, which is attached.

On behalf of the Advisory Board,



Convenor.

ROY CAMPBELL, Esq.,
SECRETARY, THEATRE GUILD OF MONTREAL, INC.,
1155 BEAVER HALL SQUARE,
MONTREAL

Please enter my name as a *Sustaining* Member of the Theatre Guild of
Associate Montreal, Inc. I enclose my cheque for.....Dollars
(\$ 00/100) covering *Initial* fee for the year 1930.
Annual

NOTE :

Members of the Guild will be accorded booking privileges prior to public sale of tickets.

Name.....

Address.....

Telephone Number

HOWARD MURRAY
112 ST. JAMES STREET
MONTREAL

February 15th,
1930.

Sir Arthur W. Currie,
President and Vice-Chancellor,
McGill University,
MONTREAL.

Dear Sir Arthur:- Theatre Guild of Montreal, Inc.

I enclose a printer's proof of a Circular Letter which it is proposed to send out to a very long list of people.

I will be glad to have any suggestions you may care to make as to amendments.

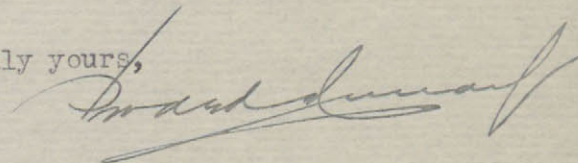
I have instructed Messrs. Meredith, Holden, Heward & Holden to make application for Letters Patent under Part III of the Companies' Act of the Province of Quebec. Provision will be made therein for a Board of nine Directors, which will comprise all of those named on the Advisory Board.

You will find that Article 206 of the Companies' Act, Part III, provides that "the members shall not be personally responsible for the debts of the Corporation".

I did not think it necessary to call the members of the Advisory Board together to pass upon this Letter, but if this is thought advisable, I shall be glad to have you so inform me.

I shall arrange for a small clerical staff to send out this Letter addressed to a list of people whose names I have received from the Financial Federation, and I will also arrange for press notices to be made concurrently with the despatch of the Letters.

Very truly yours,



HM/ML

Enclosure

P.S. I am sending this information to each of the nine members of the Advisory Board.

February 1930.

DEAR SIR OR MADAM :—

Advisory Board:

E. W. BEATTY, K.C.
SIR ARTHUR W. CURRIE,
G.C.M.G., K.C.B.
SIR ANDREW MACPHAIL, KT., M.D.
F. E. MEREDITH, K.C.
LT-COL. HERBERT MOLSON, C.M.G.
PROF. EDOUARD MONTPETIT
FRANK M. ROSS
HON. JUSTICE E. FABRE-SURVEYER
HOWARD MURRAY, O.B.E.
Convenor

Application has been made to the Provincial Government for Letters Patent under Part III of the Companies' Act, incorporating the "Theatre Guild of Montreal, Inc.," which provides for an organization without capital stock, to be operated without profit to the Incorporators. This transforms the idea of the Little Theatre into a reality.

For the purpose of this letter, a Little Theatre may be regarded as an institution in which the drama primarily, and other allied arts, if scope and opportunity permit, may be presented free from commercial dominance. The interpretation of drama or any other art within the Little Theatre must have the best standards, the best judgment, and the best talents available; yet the Theatre Guild must see to it that its productions are worthy of financial success and of the support of its clientele. Public subsidy and charity are not available for the Theatre. The Theatre must live by the patronage of its audience.

The Theatre Guild will live and succeed only if it commands the backing of the cultured citizens of Montreal, who believe in the dramatic form of expression as a phase of literature and of culture; and only insofar as this support is forthcoming will the Theatre Guild be successful in bringing about a two-fold expansion in Canadian life; in the one case, an enhancement of the people's taste and understanding of the drama as a form of literary expression; the other, the encouragement to actors and writers of plays which may be produced on a stage not altogether dominated by financial necessity.

Secretary:

ROY CAMPBELL,
1155 Beaver Hall Square,
Montreal

In the first instance, the object of the Theatre Guild is to ascertain to what degree the interest of the public can be depended upon, and to investigate the possibilities of securing plays suitable for production, primarily from Canadian sources. The Guild will not overlook that there should be reciprocity in brains; but Canadian literary talent should be encouraged when it is of the standard demanded by people of taste and intelligence. Given these requisites, the Guild must demonstrate its ability to produce plays and to find a medium through which these productions can be placed before the Guild's clientele.

Upon the Guild's knowledge and understanding of what is being done in the theatres of the world and what is possible of achievement, will depend its success in this new undertaking. The Guild will expect to build up an organization at whose head will be a Director of Production, which will aim at a standard in keeping with the principles here outlined.

The Guild will solicit the services of a group of Counsellors. These Counsellors will be selected from those who may possess interest and knowledge in many-sided productions ; and their co-operation and assistance will be invoked in the actual administration of the Guild.

The Theatre Guild does not propose to limit the scope of its work to the production of drama only. It may incorporate within its sphere of activities, music, dancing and allied arts.

The Theatre Guild seeks the support and co-operation of all amateur bodies within its range. It is in no way intended to supplant them, or to interfere with their activities. On the contrary, the institution of the Theatre Guild cannot fail to help such amateur groups in obtaining a higher level of interpretation, and to make available opportunities for the study and practice of the drama and its best methods and standards.

To create this working organization, a group has been formed, whose names appear on the margin of this letter. They will act as an Advisory Board, and for the time being, an administrative one. Through the efforts of this Board, a small group of players will be secured who will produce, this season, at least two plays. This is an effort to demonstrate to the public the general idea of what the Little Theatre may accomplish ; and though perfection may not be reached in its initial presentations, it is hoped that this exhibit will clarify in the minds of the Theatre Guild's prospective clientele something of its aim and object. The plays for this season will be produced by a company of Montreal players, enriched by one or two who have gained experience in the larger world ; but this does not mean that the Guild will depart from its ultimate aim, to procure only Canadian players who have proved their ability.

Through the courtesy and co-operation of McGill University, the Guild has secured the use of Moyse Hall for certain dates in the months of March and April for the production of these plays. This does not mean that the Guild may expect the continued use of Moyse Hall, as the number of McGill activities preclude this, so that a permanent home for the Theatre Guild is a matter for the future. Further information respecting these plays will be given in advance of their dates.

The By-Laws of the Theatre Guild of Montreal, Inc., will provide that the membership shall consist of :—

1. Sustaining Members, who will pay \$25 initial fee, plus \$10 annually.
2. Associate Members, who will pay a fee of \$5 annually.
3. Any other class of membership which the Guild by By-law may establish.

The Guild must of necessity provide for some degree of financial support, irrespective of performances, as some fixed expense will be entailed. Further, the Guild is desirous of invoking as widespread an interest and patronage as possible ; hence the establishment of membership fees.

The honour of your patronage and co-operation is requested, and you are asked to fill out and sign the Application for Membership in the Theatre Guild of Montreal, which is attached.

On behalf of the Advisory Board,

Convenor.

February 17th,

1930.

Howard Murray, Esq.,
112 St. James Street,
Montreal. P.Q.

Dear Howard,

I have read the proposed Circular Letter setting forth the aims and objects of the Theatre Guild of Montreal, and while I have no suggestion to offer, may I say that I particularly approve of making the object of the Guild in the first instance "to investigate the possibilities of securing plays suitable for production primarily from Canadian sources." Your letter goes on to say that "reciprocity in brains" will not be overlooked: but I wonder, perhaps, if it is not time that we did overlook it? Our Canadian novelists no sooner make a name for themselves than they cross the border to live in the United States. Canadian literary talent does need encouragement; and our aim should be to keep the Canadian playwrights at home and to foster an attempt to break away from New York tutelage.

Ever yours faithfully,

M e m o

This is a copy of the letter
going out to each member of the
Board.

H. M.

HOWARD MURRAY
112 ST. JAMES STREET
MONTREAL

May 6th, 1930.

Sir Arthur W. Currie, G.C.M.G., K.C.B.,
McGill University,
M o n t r e a l.

Dear Sir Arthur:-

I had a discussion with Mr. E. W. Beatty yesterday, and informed him of the matters which had been dealt with in the Theatre Guild, looking towards next season's productions.

Incidental to this, I may inform you that applications have been received, and accepted from 113 persons for Sustaining Membership, and 186 for Associate Membership.

You are doubtless aware of the success, which attended the production of "The Perfect Alibi", given at Moyse Hall in March, under the direction of Miss Marthe Allan, which demonstrated the ability of the Theatre Guild to cast a performance, with a high standard of ability, and to obtain support from the public - hence, the decision to give no further productions this season.

A copy of the letter sent to the membership, and which appeared in the Press, is enclosed.

It is intended to form a Membership Committee, which will solicit additional members; an Educational Committee, which will deal with the distribution of the articles referred to in the circular letter, either through the medium of the Press, or through the issuance of a pamphlet. It is hoped that we may secure the services of Mr. B. K. Sandwell for this purpose.

We have secured the use of Moyse Hall, through the courtesy of the McGill authorities, for four weeks next season, namely:-

Last week in October
Second week in January
Last week in March
Last week in April

The other two performances, it is expected, will be given at His Majesty's, or, possibly at Victoria Hall, Westmount.

A letter has been received from Messrs. Limburg, Riegelman, Hirsch and Hess, counsel for the Theatre Guild of New York, stating that, through our use of the name, "Theatre Guild of Montreal, Inc.", we are causing them damage, and asking us to change the name of our organization. It is considered that this is not necessary, as we cannot possibly do any damage to the New York organization. It may be, however, that we might, in the future, require to obtain assistance from the New York Theatre Guild as to producing plays, upon which they have the rights. However, we can wait until next season before deciding anything on this point.

In view of the fact that Miss Marthe Allan is undertaking the production of next season's plays, she has been appointed Technical Director.

Very truly yours,

A handwritten signature in cursive script, appearing to read "Frank L. ...", written over a horizontal line.

HM/FM
Encl.

THEATRE GUILD OF MONTREAL, INC.



1155 Beaver Hall Square

May 2nd, 1930.

Dear Sir or Madam:-

In the circular letter issued by the Guild on February 28th, 1930, it was stated that there would be produced this season at least two plays, in order to demonstrate to the public the general idea of what the Little Theatre might accomplish; and with the hope that this exhibit would clarify in the minds of the Guild's prospective clientele something of its aims and objects.

It was not until March 26th that the first selection, "The Perfect Alibi", was presented at Moyse Hall, and it is fair to say that this production was of a high standard, and was well received by the public, and commented favourably upon by the Press.

It has now been decided that, owing to the lateness of the season, and the time required to prepare adequately a second production (being late in May before it could be presented), no further offering will be made this Spring; but, on the contrary, the efforts of the Organization will be directed towards adequate preparation for a series of plays for the season 1930-31.

The management of the Guild will expect to prepare for at least four, and possibly five productions in English during next season, offered approximately:-

First week in November	-	three	or	four	evenings
Second week in December	-	"	"	"	"
Third week in January	-	"	"	"	"
End of February	-	"	"	"	"
End of March	-	"	"	"	"

It is intended also to offer one play in French; this to be done early in February.

The Guild expects to inaugurate, for the benefit of its members, the publication of articles indicating the trend of modern drama; work being done at other centres by Little Theatres; and, in general, informing the members of theatre activities, and of the Guild's own work and expectations.

The management ventures to hope that the members will agree with this decision, and that they will actively interest themselves in the work of the Guild, as they may be advised from time to time of its character and scope.

HM/FM

Very truly yours,
ROY CAMPBELL
Secretary

THEATRE GUILD OF MONTREAL, INC.



University Tower
660 St. Catherine Street West

October 8th, 1930.

To the Directors,
Theatre Guild of Montreal, Inc.

The plans of the Theatre Guild of Montreal, Inc., for the Season 1930-31, are in process of formation.

It is intended to present at least four, and probably six, productions during the Season. Moyses Hall has been secured for four of these during the weeks of:

October 27th - November 1st, incl.	
January 5th - January 10th,	"
March 23rd - March 28th,	"
April 27th - May 2nd,	"

For the additional productions, other theatres or halls will need to be secured.

As to the services of a Director of Production, no one has yet been secured, although one or two have been considered, and in the case of Mr. Walter Sinclair, discussions have been held with him. It is felt that it might be possible to get through this Season without incurring this expense, awaiting the time when the Guild will be in a strong financial position, which will be brought about when the membership is augmented. In the meantime, Miss Marthe Allan remains as Producing Director.

The Theatre Guild of Montreal, through its Educational Committee, in conjunction with the Department of Extra-Mural Relations at McGill University, has made an arrangement with Miss Gwendolen Wadley, of London, England, to carry on a number of classes in Voice Production and Diction during the coming Winter. Miss Wadley is an Associate of the London Academy of Music in Elocution, and a Gold Medallist of that institution. The Theatre Guild players will have the services of Miss Wadley at their disposal during the season. Announcements regarding classes have been sent to the Members of the Theatre Guild of Montreal, and if the enrolment warrants it, a special evening class will be formed composed of Members of the Guild.

At present the membership consists of 127 Sustaining and 210 Associate Members. Work is being done to bring in additional members with fair success, and it is felt that the Winter's demonstration on the part of the Guild will bring about increased interest.

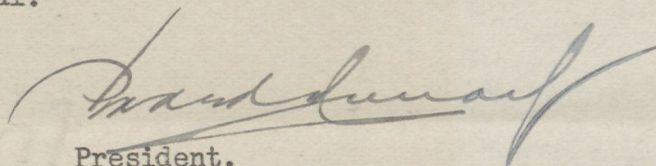
THEATRE GUILD OF MONTREAL, INC.

8

University Tower
660 St. Catherine Street West

-2-

Efforts are being made for greater publicity through the Press and in the preparation of articles applying to not only the Guild's activities, but to dramatic production in general.



President.

Sir Arthur W. Currie, G.C.M.G., K.C.B.
McGill University,
MONTREAL.

The Little Theatre's Chance

FROM all parts of the North American continent comes news of the parlous state of the theatre. In Washington, the capital of the United States, they are tearing down theatres to erect skyscrapers. In the Middle West they are closing theatres or pulling them down to occupy the sites with business blocks. In the South the films are gradually taking over the few legitimate houses that are left. Elsewhere, with a few exceptions such as Boston, Philadelphia, Chicago and Detroit, outside of New York, the outlook is of the gloomiest. And even in New York there are theatres and to spare—an unprecedented state of affairs—and anybody who wants one can rent it easily enough.

The time would seem ripe for the Little Theatre to advance. Here is an opportunity for it to prove its worth. The ground has been well prepared. The public is ready to give it substantial support. There is a real demand for the spoken drama—as witness the phenomenal business that is being done with plays that have a clean popular appeal, such as "Marigold," which did \$19,000 worth of business in Toronto and was held there for a second week, prior to going into New York. The Trans-Canadian tour, by the way, has been abandoned on account of the difficulty in securing such bookings as would make it a fairly well assured financial success.

LITTLE Theatre activities in the United States and in this country are looking up. There is a brisk demand for players. It is easy enough to get the plays. Vancouver, Winnipeg, Ottawa—all report prospects as exceptionally bright, despite the prevailing industrial depression. In Montreal also the outlook is encouraging. The Theatre Guild of Montreal has deemed it advisable to postpone the presentation of "Heartbreak House" until later in the season, and will give as its initial presentation "Candida," which will open the Little Theatre season here on October 29, occupying the boards at Moyses Hall for four nights. There was not sufficient time in which to get the cast well up in "Heartbreak House," so that play will be given after Christmas. The cast is already working hard at it, and preparations for the production are going on apace.

OF road shows we are promised two that ought to be well worth seeing,—"Berkeley Square", with the popular English actor, Leslie Howard, and "Street Scene", the American play of the common people which has been achieving quite an exceptional success. "Berkeley Square" is high-class English society comedy with a dash of satire, and "Street Scene" exemplifies that phrase so beloved of the New York writer—"a cross-section of life". In each case the cast coming to Montreal is a capable one, with first-class artists in the leading roles, so we ought to have two weeks of genuine theatrical entertainment before the snow flies, if no more.

S. MORGAN-POWELL.

The Theatre Guild

THE foundation work done by the Theatre Guild of Montreal last season gives signs of bearing substantial fruit. There has been made manifest a marked increase in the scope of interest taken by the public, and the volume of new subscribers is most gratifying, while the indications are also that there will be a closer rapprochement between the Guild and those interested in the Little Theatre movement than it was possible to effect in the limited time available last season.

It is both the desire and intention of those who fostered the movement that the Guild should attract to its support all who are sincerely interested in the advancement of the theatre and in its re-establishment in its proper place as one of the most important and influential of our social institutions. With this object in view, steps are being taken which, it is confidently anticipated, will have the result of sweeping away any misunderstanding or misconception that may have arisen in regard to the actual design and intent of the Guild's activities.

THE Guild will open its season this autumn on October 27, when George Bernard Shaw's "Heartbreak House" will be given for the first time in Montreal, with the same acting version and cast as that used when it was produced at the Little Theatre in Pasadena, California. This will afford scope for the introduction of several new acting members, and should prove a pretty sound test of the Guild's capacity to tackle good drama effectively.

For the week of January 5 a revival of that ever-delightful phantasy, "Peter Pan," is planned. "Heartbreak House" will be given in Moyses Hall, but the Barrie play will be presented at His Majesty's theatre. Other theatres will be utilized during the season, if possible, as the character of the production and the prospects of public support may indicate.

There is a good deal of new and highly promising material available, both in regard to amateurs with little experience but distinct ability and those who have had considerable experience, and who fortunately combine marked skill with exceptional personal attractiveness. Miss Gwendolyn Woodley, who comes to Montreal with a reputation for considerable success in the training of voice placing and of stage deportment, will be one of the active officials under the Guild, working also in co-operation with the Extra-Mural department of McGill University. Other workers who have established their claim to consideration as successful interpreters of the Little Theatre idea will also be available from time to time.

THE guild now has its permanent office in the University Tower building, with a reception room and other departments, and thus establishes a practical link with all those who are interested in its activities and who will be welcomed. With its work placed upon a sound working basis and with the most promising outlook for the season, the Theatre Guild of Montreal may be said to have advanced definitely beyond the experimental stage. Of its future success its supporters can make sure by lending it their consistent and loyal support.

S. MORGAN-POWELL.

THEATRE GUILD OF MONTREAL, INC.



University Tower
660 St. Catherine Street West

October 24th,
1930.

To the Directors,
Theatre Guild of Montreal, Inc.

After consultation with a number of the Directors, a Minute has been inscribed as of a Meeting held on October 23rd, which Minute will be sent for your signature to a Waiver of Notice.

The purpose of the Directors' Meeting was to authorize the calling of a Meeting of Members to apply for Supplementary Letters Patent to change the name "Theatre Guild of Montreal, Inc." to "Montreal Repertory Theatre, Inc."

This change is necessary owing to urgent requests from the New York Theatre Guild, which under a by-law of its organization cannot release productions controlled by it, to any group bearing the title "Theatre Guild".

While primarily the New York Theatre Guild has the sole right to such name only in the United States, yet it attaches considerable importance to there being no organization with a similar name in Canada, so that no confusion may arise as to the identity of any group presenting any particular play.

Theatre Guild of Montreal is extremely desirous of maintaining friendly relations with the New York Theatre Guild, because of its expectation to produce plays which are controlled by the latter and to secure co-operation in other ways.

It will be remembered that New York Theatre Guild controls the production of all of the plays of George Bernard Shaw, and the rights to "Candida" are obtained from it. The New York Theatre Guild is at the forefront of groups in New York which annually produce new plays, and it is the expectation of your Management that through the Montreal organization some of these will from time to time be made available to playgoers here.

Theatre Guild of Montreal has therefore

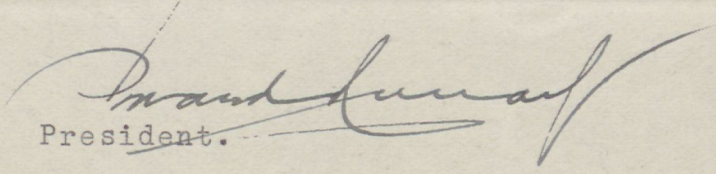
THEATRE GUILD OF MONTREAL, INC.



University Tower
660 St. Catherine Street West

-2-

acceded to the request of the New York Theatre Guild,
and considers that the designation "Montreal Repertory
Theatre, Inc." will be equally indicative of its activities
as its former name might be.


President.

Sir Arthur W. Currie, G.C.M.G., K.C.B.,
McGill University,
MONTREAL.

MONTREAL REPERTORY THEATRE, INC.

UNIVERSITY TOWER

MONTREAL

October 19th,
1931.

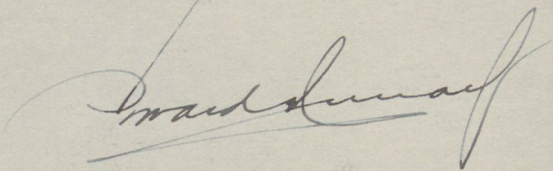
Sir Arthur Currie,
Principal and Vice-Chancellor,
McGill University,
MONTREAL.

Dear Sir Arthur:-

I enclose a memorandum
of the position of Montreal Repertory Theatre,
outlining its plan for this season. A
financial statement is also included.

Any comments or suggestions
you may care to make will be appreciated.

Very truly yours,


President.

Enclosures

Montreal,
October 19th,
1931.

To the Directors,
Montreal Repertory Theatre, Inc.

The Montreal Repertory Theatre, thanks to the courtesy of McGill University, is able to carry its dates for this season's productions in the Moyse Hall. The activities of the University, however, are such that the only dates available are:

Monday, November 2nd, to Friday, November 6th, inclusive
Monday, January 4th, to Friday, January 8th, "
Monday, March 28th, to Friday, April 1st, "

No Saturday night is obtainable because of the Hall being prepared for the use of the Church of St. Andrew & St. Paul on Sunday morning.

Unless we are fortunate enough to be able to obtain the use of one of the theatres, only three productions will be presented. The first one will be "The Mask and the Face", by Luigi Chiarelli, translated and adapted for the English stage by C. B. Fernald. In the production of January 4th, the Montreal Repertory Theatre will be combined with the Ottawa Little Theatre, with performances in Ottawa and Montreal.

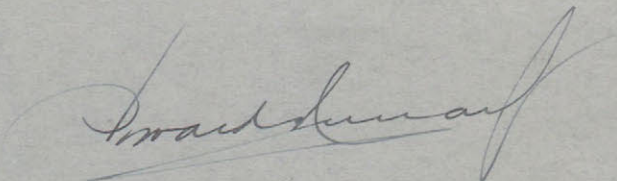
The immediate aim of the Theatre continues to be the assembling of available players. The development of an audience must depend upon the quality of these players and the resultant character of the performances. The Directors will understand that while the Repertory Theatre may consider itself fortunate in obtaining the co-operation of McGill University, which permits the use of Moyse Hall to the extent to which the University can spare it to us, yet the activities of the Theatre are of necessity curtailed. The use of the stage for rehearsals is strictly limited, two nights of the week only being available, with three nights for performances. It follows, therefore, that all other rehearsals must be carried on elsewhere, and the players must adapt themselves to the stage itself during these two rehearsals.

Furthermore, on these two nights all matters of stage lighting and scenery must be adjusted, making the presentations a matter of considerable difficulty. While this situation exists, and it must continue for some time to come (under present economic conditions) our task is one of holding together the organization and developing players, but leaving the question of enlarged membership and more substantial support to be taken care of in the future. The limitation of performances this season to three may, under the circumstances, not be entirely detrimental, but it precludes any wide enlargement of the Repertory Theatre's activities.

Publication. The publication of "The Cue", started last year, proved to be a good move and assisted toward keeping active the interest of the members in the plans of the Theatre. Mr. Robert Ayre has left Montreal, and no steps have yet been taken to continue "The Cue" this season. It will be seen that the cost, exclusive of postage, was \$1,158., while the proceeds of advertising amounted to only \$719. It may be that we will omit the printing of "The Cue" this year, especially as but three performances are to be given.

Financial. A statement of Revenue and Expense from March 18th, 1930 to September 30th, 1931, is attached, showing a balance on hand as of that date of \$1,088.89. Accounts were mailed on October 1st to all registered members, numbering about 375, and representing about \$2,500. Up to this writing the responses have been good, the receipts already aggregating about \$1,100.

Annual Meeting. The Annual Meeting of Members has been called for October 28th for the presentation of reports and election of Directors. The Financial Report as enclosed will be presented, and the President will make a verbal report to the members along the lines here covered.



President.

Sir Arthur Currie,
Principal and Vice Chancellor,
McGill University,
MONTREAL.

MONTREAL REPERTORY THEATRE INC.

FINANCIAL STATEMENT

March 18th, 1930 - September 30th, 1931.

REVENUE

Fees collected from Sustaining & Associate Members	\$6,994.98
Interest - Bank of Montreal	56.60
National Council of Education - Contribution to office expenses Nov. 1930 - May 1931	350.00
Proceeds from sale of advertising in "The Cue"	719.50
" " " " " " Programme of "The Perfect Alibi"	116.00
" " " " tickets " " "	2,021.44
" " " " " "Candida"	1,781.92
" " " " " "The Constant Wife"	1,937.70
" " " " " "R.U.R."	1,118.52
" " " " " "The Roof"	1,101.26
" " " " " "La Souriante Madame Beudet"	611.08
	<hr/>
	\$16,808.95
	<hr/> <hr/>

MONTREAL REPERTORY THEATRE INC.

FINANCIAL STATEMENT

March 18th, 1930 - September 30th, 1931.

EXPENSES

Legal and Incorporation Expenses	371.70
Salaries	1,965.30
Furniture and Fixtures	1,144.30
Stationery and Supplies	818.71
Rent, Electric Light and Taxes	1,080.70
Phones, Postage and Telegrams	456.52
General Expense	167.44
Interest and Exchange	2.22
"The Cue" - Printing	1,158.01
Production Expenses - "The Perfect Alibi"	2,537.84
" " "Candide"	1,462.29
" " "The Constant Wife"	1,317.06
" " "R.U.R."	1,415.64
" " "La Souriante Madame Beudet"	653.68
" " "The Roof"	1,042.56
" " Membership Meeting May 1930	126.09
Balance in Bank	<u>1,088.89</u>
	<u>\$16,808.95</u>

October 19, 1931.

Howard Murray, Esq.,
President, Montreal Repertory Theatre, Inc.,
Aldred Building,
Montreal. P. Q.

Dear Mr. Murray,

Thank you for your memorandum regarding the plans for the Montreal Repertory Theatre during the coming season. I hope that even with the limited facilities we have been able to offer this year, you will have the most successful season. The visit of Sir Barry Jackson and Mr. Robinson of the Abbey Theatre should do much to stimulate interest in the little theatre movement.

With kind regards,

I am,

Ever yours faithfully,

Principal

FIRST ANNUAL REPORT
of the
Board of Directors of
MONTREAL REPERTORY THEATRE, Inc.

Submitted to the Members at the Annual Meeting
held on October 28th, 1931.

The Montreal Repertory Theatre, thanks to the courtesy of McGill University, is able to carry its dates for this season's productions in the Moyses Hall. The activities of the University, however, are such that the only dates available are:

Monday, November 2nd, to Friday, November 6th, inclusive
Monday, January 4th, to Friday, January 8th, "
Monday, March 28th, to Friday, April 1st, "

No Saturday night is obtainable because of the Hall being prepared for the use of the Church of St. Andrew & St. Paul on Sunday morning.

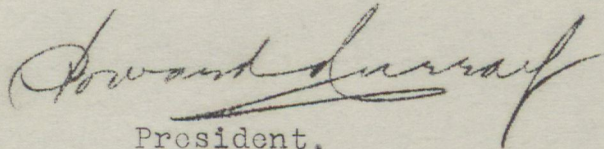
Unless we are fortunate enough to be able to obtain the use of one of the theatres, only three productions will be presented. The first one will be "The Mask and the Face", by Luigi Chiarelli, translated and adapted for the English stage by C.B. Fernald. In the following production, the Montreal Repertory Theatre will be combined with the Ottawa Drama League, with performances in Ottawa and Montreal.

The immediate aim of the Theatre continues to be the assembling of available players. The development of an audience must depend upon the quality of these players and the resultant character of the performances. The Members will understand that, while the Repertory Theatre may consider itself fortunate in obtaining the co-operation of McGill University, which permits the use of Moyses Hall to the extent to which the University can spare it to us, yet the activities of the Theatre are of necessity curtailed. The use of the stage for rehearsals is strictly limited, two nights of the week only being available, with three nights for performances. It follows, therefore, that all other rehearsals must be carried on elsewhere, and the players must adapt themselves to the stage itself during these two rehearsals. Furthermore, on these two nights all matters of stage lighting and scenery must be adjusted, making the presentations a matter of considerable difficulty. While this situation exists, and it must continue for some time to come (under present economic conditions) our task is one of holding together the organization and developing players, but leaving the question of enlarged membership and more substantial support to be taken care of in the future. The limitation of performances this season to three, may, under the circumstances, not be entirely detrimental, but it precludes any wide enlargement of the Repertory Theatre's activities.

Publication. The publication of "The Cue", started last year, proved to be a good move and assisted toward keeping active the interest of the members in the plans of the Theatre. Mr. Robert Ayre has left Montreal, and no steps have yet been taken to continue "The Cue" this season. It will be seen that the cost, exclusive of postage, was \$1,158., while the proceeds of advertising amounted to only \$719. It may be that we will omit the printing of "The Cue" this year, especially as but three performances are to be given.

Financial. A statement of Revenue and Expense from March 18th, 1930, to September 30th, 1931, is attached, showing a balance on hand as of that date of \$1,088.89. Accounts were mailed on October 1st to all registered members, and up to this writing the responses have been good, the receipts already aggregating about \$1,100.

On behalf of the Directors,


President.

MONTREAL REPERTORY THEATRE INCORPORATED

STATEMENT OF CASH RECEIPTS AND DISBURSEMENTS

From March 10th 1930 (date of Incorporation) to Sept.30th 1931

RECEIPTS

<u>Fees</u>			
Initial	\$3,775.00		
Annual	<u>3,220.00</u>		
		6,995.00	
<u>Interest on Bank Balances</u>		56.60	
<u>National Council of Education</u>			
Contributions to Office Expenses, Dec. 1930 to May			
	1931	350.00	
<u>Proceeds from Sale of Advertising in "The Cue"</u>		719.90	
<u>Proceeds from Sale of Tickets</u>			
"The Perfect Alibi"	2,021.44		
" " Programme Advertising	116.00		
"Candida"	1,781.92		
"The Constant Wife"	1,937.70		
"R.U.R."	1,118.52		
"La Souriante Madame Beudet"	611.03		
"The Roof"	<u>1,101.26</u>	<u>8,687.87</u>	
<u>Total Receipts</u>			16,808.97

DISBURSEMENTS

<u>General Expense</u>			
Legal and Incorporation	371.70		
Salaries	1,965.30		
Stationery & Supplies	818.71		
Rent, Electric Light and Taxes	1,080.70		
Phones, Postage and Telegrams	456.54		
Miscellaneous	167.44		
Interest and Exchange	<u>2.22</u>	4,862.61	
<u>"The Cue" - Printing, Mailing & Commissions</u>		1,158.01	
<u>Production Expense</u>			
"The Perfect Alibi"	2,537.84		
"Candida"	1,462.29		
"The Constant Wife"	1,317.06		
"R.U.R."	1,415.64		
"La Souriante Madame Beudet"-	653.58		
"The Roof"	<u>1,042.56</u>		
Membership Meeting May 20, 1931 (Two one act plays)	126.09	<u>8,555.16</u>	
		14,575.78	
<u>Furniture & Fixtures</u>		<u>1,144.30</u>	
<u>Total Disbursements</u>			<u>15,720.08</u>
			<u>\$1,088.89</u>

Audited and Verified

(sgd) Sharp Milne & Co.,

CHARTERED ACCOUNTANTS.

October 22, 1931.

MONTREAL REPERTORY THEATRE, INC.

UNIVERSITY TOWER

MONTREAL

February 4th,
1932.

Sir Arthur W. Currie, G.C.M.G.,
McGill University,
MONTREAL.

Dear Sir Arthur:-

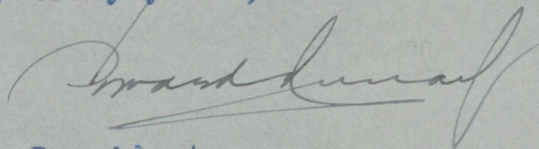
I enclose a Statement of Receipts and Disbursements for the Montreal Repertory Theatre, Inc., for the four months period, October 1st, 1931 to January 31st, 1932. It will be noted that a balance remains on hand of \$1,677.25.

It is perhaps hardly necessary to make any comment on the three plays which the Repertory Theatre has already given. You doubtless have observed the favourable press comments.

One feature of this year's work has been the new players who have been brought into the organization. Another noticeable feature has been the improvement in the staging and lighting.

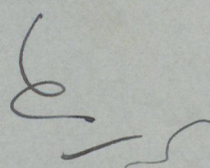
One further play is to be given in Moyse Hall in April, with the possibility of another date being obtainable, in which case a French play will be presented.

Very truly yours,



President.

Enclosure



MONTREAL REPERTORY THEATRE, Inc.

Statement of Cash Receipts & Disbursements

From October 1, 1931 to January 31, 1932

RECEIPTS

Sept. 30th
1931

Balance in Bank		\$1,088.89	
Fees collected from Sustaining Members		1,125.00	
" " " Associate Members		775.00	
Proceeds from advertising - the "Cue"		44.50	
<u>Proceeds from sale of tickets:</u>			
"The Mask and the Face"	\$1,006.10		
"The Cat and the Cherub"	867.40		
Theatre Party - Ritz Carlton	338.19		
"The Adding Machine"	858.70	<u>3,070.39</u>	\$6,103.78

DISBURSEMENTS

Rent, Electric Light & Phone		366.53	
Salaries		600.00	
Postage & Telegrams		47.08	
General Expense		18.04	
Stationery & Supplies		59.95	
Printing & Mimeographing		60.44	
"The Mask and the Face"	1,042.32		
"The Cat and the Cherub"	762.01		
Theatre Party - Ritz Carlton	377.80		
"The Adding Machine"	1,092.36	<u>3,274.49</u>	<u>4,426.53</u>

Jan. 31st,
1932 -

Balance in Bank

\$1,677.25

February 5, 1932.

Howard Murray, Esq.
President,
Montreal Repertory Theatre, Inc.

Dear Mr. Murray,

I note the Receipts and
Disbursements for the Montreal Repertory Theatre
from October 1, 1931, to January 31, 1932, and
I congratulate you on having money in the bank.
May I also congratulate you upon fine character
of this year's presentations.

Ever yours faithfully,

Principal

MONTREAL REPERTORY THEATRE, INC.

UNIVERSITY TOWER

MONTREAL

February
Eighth
1933

Sir Arthur W. Currie, G.C.M.G., K.C.B.,
Principal and Vice-Chancellor,
McGill University,
M o n t r e a l.

Dear Sir Arthur:-

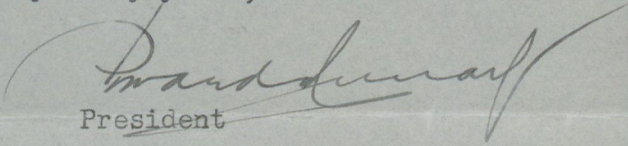
I enclose statement of Revenue and
Expenses of the Montreal Repertory Theatre, Inc., for the
four months ended January 31st.

It must be explained that while as of
January 31st the balance in the bank amounted to \$2,235.04,
yet the Repertory has obligated itself to give performances
to the members, for which season tickets have been sold.

These funds, therefore, are still subject
to the expenses of these future productions, less whatever
extra revenue is available from them.

The monthly fixed expenses of the
Repertory are composed mostly of rent and salaries amounting
to about \$300.

Very truly yours,


President

HM/FM
Enclosure

MONTREAL REPERTORY THEATRE, INC.

Statement of Revenue and Expenditures

For the 4 Months, Oct. 1st, 1932 - Jan. 31st, 1933

REVENUE

Sept. 30th - Balance in Bank		\$1,234.96	
Membership Fees and Subscriptions		3,318.50	
Reimbursement of deposit, M.L.H.&P.Cons.		5.38	
Contribution from Mr. Murray		24.17	
" " " Mr. West		6.00	
Cast Photos - "Hamlet"		2.00	
		<u>4,591.01</u>	
<u>Production Revenue:</u>			
"Twelve Thousand"	389.27		
"Hamlet"	1,625.42		
"The Woodcarver's Wife" (for Montreal Women's Club)	79.00		
Studio Plays' Collection (4 groups)	<u>172.60</u>	<u>2,266.29</u>	
		<u>\$6,857.30</u>	

EXPENDITURES

Rent, Electric Light & Telephone		390.23	
Salaries		650.00	
Postage & Telegrams		76.51	
General Expense		45.54	
Stationery & Supplies		129.08	
Mimeographing & Printing		180.45	
Equipment & Upkeep of Office & Studio		150.50	
Equipment of Studio Theatre		<u>207.57</u>	
		<u>1,829.88</u>	
<u>Production Expenses</u>			
"Twelve Thousand"	1,109.13		
"Hamlet"	1,523.17		
"Woodcarver's Wife"	20.10		
Studio Plays	<u>139.98</u>	<u>2,792.38</u>	
Jan. 31st Balance in Bank		<u>2,235.04</u>	<u>\$6,857.30</u>

MONTREAL REPERTORY THEATRE, INC.

Statement of Revenue and Expenditures

March, 1933

REVENUE -

Feb. 28th -	Balance in Bank	\$1,879.28
	Membership fees and subscriptions	13.00
	Rental of Equipment	20.00
	Studio Collections	52.35
	Drama Festival Plays Collections	134.11
	"Noe" tickets	<u>407.11</u>
		<u>\$2,505.85</u>

EXPENDITURES -

	Rent, Electric Light & Phone	115.53
	Salaries	150.00
	Postage and Telegrams	14.16
	General Expense	17.69
	Stationery and Supplies	7.60
	Studio Theatre Equipment	18.60
	<u>Production Expenses:</u>	
	"Noe"	582.79
	Studio Plays	47.25
	Drama Festival Plays	11.04
March 31,	By Balance	<u>1,541.19</u>
		<u>\$2,505.85</u>

MRT

LA. 3937

MONTREAL REPERTORY THEATRE, INC.

1461 UNION AVENUE, MONTREAL, QUE.

April 3rd, 1933.

Sir Arthur W. Currie, G.C.M.G.,
Principal and Vice-Chancellor,
McGill University,
MONTREAL.

Dear Sir Arthur:-

Mr. Murray has asked me to send
you the enclosed cash statement of the Montreal
Repertory Theatre for the month of March, 1933.

Yours faithfully,

May E. Linton

Assistant-Secretary.

ack

DOCKET ENDS:

CORRESPONDENCE

DEC. 1929 - APRIL 1933

Apt. 518, Drummond Court,
Montreal, AUGUST, 24TH, 1933.

Dear Sir Arthur Curry,

Following our conversation of to-day, it affords me a great deal of pleasure to outline to you a few of the aims and objects of the recently organized Montreal Theatre League.

A group of persons interested in furthering the progressive theatre have carefully organized to appeal to the genuine lover of good theatre, dedicating its efforts to the creative staging of important plays.

It is the purpose of the Montreal Theatre League to establish a permanent playhouse where a spectator may go always with the assurance of seeing fine plays of past and present - plays that broaden the scope of life, that develop the adult mind, group acting and inspired individual acting; where the audience may see the effectiveness of actor and playwright considerably enhanced by adequate and beautiful settings, costuming and lighting.

Consulting with every known authority identified with such constructive theatre movements, this group will follow as closely as possible the aims and ideals of the established art theatre, such as the New York Theatre Guild and the Community Playhouse Groups at Pasadena and Santa Barbara, differing only in that we will present but one original play each season, and

will list additional plays which have already proven artistically successful to an adult-minded theatre public elsewhere.

We have taken over His Majesty's Theatre for an initial season of forty weeks, divided into five concurrent production units of eight plays each. The first eight plays will be chosen from the following list:

Good Bye Again,	Twentieth Century	Autumn Crocus
Alien Corn,	Brief Moment,	Dangerous Corner,
Berkeley Square,	Private Lives,	Peter Ibbetson,
Cherry Orchard,	Wild Duck,	Both Houses,
The House Beautiful,	Springtime for Henry,	
Merry Wives of Windsor,	The Late Christopher Bean.	

No official release of cast and direction has yet been made, but we are now negotiating such contracts, and assume the responsibility of guaranteeing the appearance of an imported company of capable players, the best available from the English and American stage.

We feel confident that this city is able to support an economically administered art theatre on a professional basis. The Montreal Theatre League is not founded by private subsidy, but is looking for its support from the public interested in maintaining in Montreal the highest form of theatrical production, and we are presenting a subscription membership-audience-plan, acknowledged the healthiest of all forms of subsidy.

Complimentary invitations will be issued to regular subscribers for a series of extra events planned by the League during its first season, which will include fortnightly symposiums on the drama, a varied musical programme, and other special features in keeping with the educational and cultural aims of the League.

I am personally very anxious to secure for this new venture the goodwill and endorsement of the first people of the City, as I conscientiously believe it will meet a long felt want in the artistic life of Montreal.

I have interviewed Sir Charles Gordon, and Colonel Herbert Molson, who, like yourself, have very kindly agreed to consider endorsing our efforts.

I am advised by Colonel Molson that he expects to be in conference with yourself and Sir Charles Gordon to-morrow, Friday, morning, and I would esteem it a very great favor indeed if you will take this matter up with them at that time.

If it is decided that our plan has merit, and is practical, may we use your names to head the list of those who approve of the movement?

Thanking you in advance for what I feel will be a favorable decision, I wish to take the opportunity of expressing my appreciation of your unfailing kindness and interest on past occasions.

Sincerely yours,

Marie L. Duckworth

(Mrs. F. Vincent Duckworth)

T o -

Sir Arthur W. Currie,

3450 McTavish Street,

M o n t r e a l .

August 28th,
1933.

Mrs. F. Vincent Duckworth,
Apartment 518, Drummond Court,
Montreal, P. Q.

Dear Mrs. Duckworth,

Let me acknowledge your letter of August 24th with reference to the project laid before me by you on behalf of the Montreal Theatre League.

I am in sympathy with these aims and objects and hope the League will have a full measure of success. As I intimated to you this morning, I am willing to subscribe for two tickets for eight plays, but further than that I cannot go. Commendable as is the effort to provide this City with the opportunity to enjoy theatre entertainment of a high standard, I cannot afford myself the privilege of going once a week for forty weeks.

Neither can I authorize the use of my name as a patron of the League. I do not know who constitute the League and I have no assurance of the standing and merit of the players. I am sorry for your sake to disappoint you, Mrs. Duckworth, and I am sure I wish you well in your efforts to secure support for this venture.

Yours faithfully,

Principal

August 31, 1933.

Mrs. F. Vincent Duckworth,
Apartment 518,
Drummond Court Apartments,
Montreal. P. Q.

Dear Mrs. Duckworth,

I have been told that the Montreal Theatre League will in the near future make an announcement of those sponsoring the League.

I am writing this letter to ask you to make doubly sure that my name is not used in any public way, either as a patron or as one of those sponsoring the effort.

I do not like the way in which the matter is being placed before the public, and I wish to have nothing whatever to do with it.

Ever yours faithfully,

Principal

April 12, 1933.

Howard Murray, Esq., O.B.E.,
Aldred Building,
Montreal.

Dear Howard,

I know that you will agree with me that it is always wiser to at once straighten out things that may lead to misunderstandings.

I understand that it was the responsibility of the M.R.T. to arrange for the Quebec elimination contests for the Drama Festival and that organization did approach the McGill Players' Club, who promised to compete and then withdrew, on account of examinations.

The point I wish to make is that the Players' Club is not the University, and our Department of English feels that it has been ignored. Whether it would have entered the competition or not is another thing, but after all, it is by the courtesy of the Faculty of Arts and the Department of English that the M.R.T. occupies Moyse Hall. They notice in the press accounts of other universities competing, and they have come to me about it.

Ever yours faithfully,

Principal.

MRT

LA. 3937

MONTREAL REPERTORY THEATRE, INC.

1461 UNION AVENUE, MONTREAL, QUE.

April 19th, 1953.

Sir Arthur W. Currie, G.C.M.G., K.C.B.,
Principal and Vice-Chancellor,
McGill University,
MONTREAL.

To
Dean MacKay
Dr. Macmillan

Dear Sir Arthur:-

please note
and return:

I am obliged for your letter of the 12th. I am very anxious, as you are, that no misunderstanding should arise between the University and the Repertory Theatre, so that I think it advisable to inform you of the actual circumstances, which, I think, will acquit M.R.T. of either neglect or discourtesy. The facts are these:

The Dominion Drama Festival is a loosely-bound establishment organized at Ottawa, and is presently under the direction of Colonel H. C. Osborne. Its purpose is to develop drama in Canada, and it adopted the scheme of dramatic productions with regional contests and a final presentation in Ottawa.

Had money been available for proper staff work, Osborne might have collected the names of all amateur, semi-professional and university groups in Canada, inviting them to participate in regional contests through which they might win a place in the final offering at Ottawa.

Instead of doing this, through economic reasons, as much publicity as could be obtained was given the affair, together with directions to would-be participants as to the regional centres to which they should apply.

Montreal Repertory Theatre in this section had nothing whatever to do with the matter, and it did not send notices to anyone, neither did it have any authority, either to issue invitations, or to accept or reject applying groups.

Miss Martha Allan is Chairman of the Western Quebec Region and in that capacity she discussed the affair with various people, among whom were Miss Leona

Gray of the Department of English, and Mr. Fraser Macorquodale, the President of the Players' Club. She was informed by both of these persons that there was no possibility of either of the McGill groups participating on account of examinations. No action flowed from this, as she had no authority, although most anxious that a University group should participate; it was of the nature of a casual conversation.

You will agree with me I am sure that, had there been occasion for Montreal Repertory Theatre communicating with the University, by disposition and practice we would have sent this notice, either to the Principal or the Dean of the Faculty of Arts and Science, or possibly to Dr. MacMillan as head of the Department.

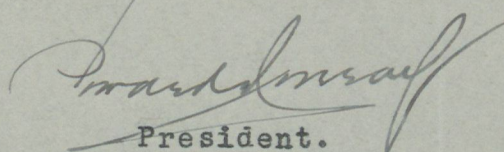
As I have already said, the organization of the Dominion Drama Festival is a loose one, and possibly it may be inferred in more than one direction that Montreal Repertory Theatre, being perhaps the most prominent of the organizations in Montreal, might have been appointed to look after regional elimination contests; this was not the case.

I am hopeful that this explanation will absolve us from both neglect and discourtesy, especially the latter, which would be an unforgivable fault had it been committed against the University, our obligations toward which you very properly point.

Will you be good enough to give this explanation to the Department of English, so that they will feel assured of the propriety of our conduct.

With kind regards,

Sincerely yours,


President.

April 24, 1935.

Howard Murray, Esq., O.B.E.,
Aldred Building,
Montreal. P. Q.

Dear Howard,

Let me thank you for your letter of the 19th of April. I quite agree with you when you say that the proper practice would have been to communicate with Dr. MacMillan, the Chairman of the Department of English, had the M.R.T. itself been responsible for inviting groups to participate in the competition.

As Chairman of the Western Quebec Region Miss Allan, you tell me, discussed the affair with various people. I think had she discussed it with Dr. MacMillan himself, instead of with Miss Leona Gray, one of his junior assistants, there would have been a much better feeling all round. It was quite proper for her to approach Mr. Macorquodale. He is President of the Players' Club, an organization which stands in relation to the University in the same position as the M.R.T. But when it came to our Department of English, it would have been far more

(over)

appropriate, from every point of view, had she spoken or written to Dr. MacMillan. Certainly, the impression is everywhere that the M.R.T. were "running" this contest in Montreal; it is hard, I suppose, to disassociate Miss Allan in her personal capacity and Miss Allan of the Montreal Repertory Theatre.

However, I do not wish to pursue the subject any further.

With kindest regards,

I am,

Ever yours faithfully,

Principal