

# 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, Kt., M.D.  
F. E. MEREDITH, K.C.  
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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, A.C.I.S.,  
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.