

eue

montreal repertory theatre

Kind Sir

by

Norman Krasna

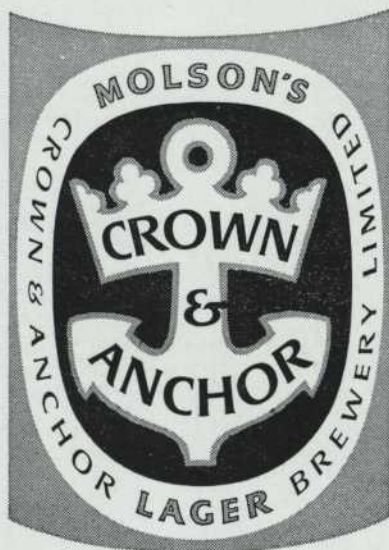
in this issue

KIND SIR

NEW PLAYS FOR FESTIVAL?

AN ATTITUDE TO THEATRE, BY PETER SYMCOX

PIERRE'S PROGRESS, BY CHARLES RITTENHOUSE



SPARKLING... LIGHT

DRY... AND BRIGHT

try

CROWN & ANCHOR

LAGER BEER

Personal Appearance...

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

— Schopenhauer.

What we see in the mirror in our final act of dressing is in reverse to our presentation to others. We consult the mirror for reassurance that we may be contented with our appearance.

To be equally contented in mind our potential loss of security must be carefully examined and then adequately protected.

Let your "Royal-Liverpool" agent be your mirror of exposure. He will reflect your requirements and prompt you as to what lines of insurance are "essential", "desirable" or "available" for your peace of mind.



**ROYAL-LIVERPOOL
INSURANCE GROUP**

Cue

published by
MONTREAL REPERTORY THEATRE, Inc.
 4023 Tupper Street, Montreal 6

Editor:

Pat Pearce

Associate Editor:

Beatrice Munro Brown

Advertising Representative:

Hazel K. Brown



MONTREAL REPERTORY THEATRE
 Incorporated 1930

Honorary Patron:

His Excellency, the Right Honourable
 Vincent Massey, C.H., Governor-General
 of Canada

BOARD OF GOVERNORS

Lady Allan	T. R. McLagan
W. D. Benson	Mrs. G. C. McDonald
J. M. Breen	J. Cecil McDougall
Mrs. W. C. Cottingham	Mr. and Mrs. Anson McKim
Edgar Davidson	S. Boyd Millen
Mrs. Philip S. Fisher	Howard I. Ross
Mrs. T. B. Heney	Mrs. H. L. Rutherford
J. S. Hewson	H. Greville Smith
Miss Olive Hosmer	Ewart Stavert
Eric Kippen	E. P. Taylor
Mrs. Arthur Lyman	Colin W. Webster
John G. McConnell	J. B. Woodyatt

BOARD OF DIRECTORS

President: Chrystie L. Douglas

Vice President: J. Peter Kohl

Secretary: Margaret McKean

Treasurer: Richard Fallon, C.A.

Managing Director: Bruce Raymond

Information Officer: Beatrice Munro Brown

Bernard Benoit	Robert Keefer
Dr. Victor Goldbloom	Jacques Tetrault
Alec P. Grigg, Q.C.	Trevor C. Thompson
H. Ranulph Hudson	Peter McKell

KIND SIR

by NORMAN KRASNA

Kind Sir, a title as airy as the play itself, was the Norman Krasna comedy which gave Mary Martin her first opportunity to act in a non-musical play. Before it opened on Broadway, the advance sale of tickets had climbed up to \$700,000, which was considered to be double that of the advance sale of any nonmusical show in the history of legitimate theatre.

The cast, numbering only six, was a distinguished one. Charles Boyer played the romantic lead opposite Mary Martin. Dorothy Stickney played the heroine's sister, and Margalo Gillmore her maid. *Kind Sir* was produced and directed by Joshua Logan. Settings and lighting were by Jo Mielziner, and the stunning costumes were designed and made by Mainbocher. It opened on November 4th, 1953, at the Alvin Theatre, and ran, as a limited engagement, until May 29th, 1954, with seats booked until April by November 9th, when the reviews of the opening night were appearing in the weekly magazines.

Norman Krasna was born forty-seven years ago in New York. He seems to have had variety in his post-school studies, for he attended New York University, Columbia's Law School, and St. John's University in Brooklyn.

Despite these random excursions into the fields of academic learning, Krasna started his working career at an early age. In 1928, he was film critic of the *New York World*; in 1929, he became drama editor of the *New York Evening Graphic*. He commenced writing screen plays in 1929, and these included some titles which may be familiar to film-goers of that period. They were: *The Richest Girl in the World*, *Fury*, *Bachelor Mother*, *The Devil and Miss Jones*, and (in 1943) *Princess O'Rourke*, which won an academy award.

Norman Krasna's plays are all light, romantic comedies. In 1931, there was *Louder Please*; 1934, *Small Miracle*; 1944, *Dear Ruth* (still a popular choice with little theatre groups throughout the country); 1947, *John Loves Mary*; 1948, *Time for Elizabeth*, (written with Groucho Marx); and in 1953, *Kind Sir*. In addition to being a playwright, Krasna is also a producer and director.

Reviewing the production of *Kind Sir* in *Theatre Arts*, the critic comments on Krasna's playwrighting technique. Referring to the final scene of the play, the review states "the ending seems more like the literate solution of the sort that interested Congreve and Molière rather than a glib situation comedy . . ."

Whether this surprising comparison seems valid to you or not, the description of *Kind Sir* as "romantic farce" probably appeals to you as correct.

Beatrice Munro Brown



Underwriters and Distributors
of Canadian securities

Greenshields & Co Inc

Player's
"MILD"



THE
MILDEST BEST-TASTING
CIGARETTE

Northern Electric

S E R V E S Y O U B E S T

That real Great Taste
of Coke puts you at
your sparkling best



"Coke" is a registered trade-mark.

COCA-COLA LTD.

NEW PLAYS FOR FESTIVAL?

New Canadian plays, new players, and large audiences are foreseen by those planning the Western Quebec Regional Drama Festival, which will occupy the full week of March 4 - 9.

It will again be held this year at the Gesu Hall, as it was in 1956 when it drew sizeable and enthusiastic crowds. Several plays by Quebec writers are expected to be seen during the week.

The quality of production is likely to be higher than at any local festival of the past, as this year the Festival Committee arranged for a preliminary production of all entries.

The result of the preliminaries will doubtless be known to readers of this issue of *Cue*, which went to press before the preliminary results could be learned. For convenience of reference, however, we include below a list of the groups whose entries had been received at press time.

A three-member committee, consisting of Norma Springford, Guy Beaulne and Eugene Jousse, was responsible for organ-

izing the private and preliminary production of plays before a panel of judges drawn from the Western Quebec Regional Drama Festival Committee. The productions were staged at the Sports Centre Theatre on Desjardins Street, with the panel acting also in an advisory as well as adjudicatory capacity, co-operating with playwrights and groups in suggesting possible improvements.

The regional adjudicator of next month's Festival, now touring other parts of Canada, is the distinguished Cecil Bellamy. Actor and producer, he has long associations with Tyrone Guthrie, John Gielgud and Flora Robson. One of his latest adjudication assignments before coming to Canada was for the drama festival of the Allied Forces stationed in Germany.

His present tour of duty requires him to recommend the eight best productions, from all those performed at the 13 regional festivals, for invitation to the Dominion Drama Festival, which is being held in Edmonton in May.



CECIL BELLAMY

PARTICIPATING GROUPS

Monique LePage of Theatre Club presenting a new play by Roger Sinclair.
Proscenium Players, Mde. Blanc directing a new play by Michel Lalonde.
Theatre Quat' Sous.
Jacques Doyon company.

Mde. Jeanne St. Denis company.
Jean Doat group from Conservatoire.
La Boutique.
Trinity Players in Lister Sinclair's *The Blood Is Strong*.

Continental Galleries

FINE PAINTINGS

1450 Drummond Street Montreal

Fltzroy 6373 * GLenview 2331
Connecting All Depts.

GORDON & SON INC.

FRUIT MERCHANTS
HIGH CLASS GROCERS

FRUIT BASKETS *Our Specialty*

MEATS and FISH — ALE and PORTER

To the majority of us, an evening at the theatre means one thing and one thing only—a couple of hours enjoyment and an escape from reality to a nebulous phantasmagoria peopled with creatures who talk, act and, more often, sing about incidents which occasionally relate to our own experience of life. Quite rightly, then, the theatre being a form of entertaining escape, we demand an improbable situation, an improbable treatment and a frankly impossible finale. Should you doubt this, think for a moment of the most popular theatrical performances of the past few years: of *My Fair Lady*, *Oklahoma!*, *The Bad Seed*, *The Lark* (nothing is more improbable than the life, cause and effect of any saint)—all of these have more than their fair share of unreality about them.

Now, it is a very curious thing, but audiences today seem to be demanding more of this quality than ever before. Reality goes out the window and in its stead, a house of crazy cards teeters upon the precipice of good sound common sense. It is as though we have an inbred horror of letting the theatre do that one thing for which, as an art, it is most eminently suitable—holding the mirror up to nature so that it may reflect the flaws in an outlook which each succeeding generation tries so desperately to overglaze. For a moment, however, the converse suggests itself. The brilliant eloquence of the Restoration drama had very little to do with contemporary drawing-room conversation which was, for the most part, dull, unfunny and extremely crude, whilst the extraordinary seventeenth-century success of Congreve is due to his flattering portrayal of people as they would have themselves be seen; his lasting as a playwright is due to later perspicacity concerning his dialogue and certainly not to his plot construction. I have yet to meet an actor who, having played it, even, can honestly lay claim to a perfect understanding of the plot of *The Way of the World*. Much the same holds true today, of course (although not of the plot—a babe in arms could satisfactorily paraphrase the majority of contemporary theatrical situations), and the sorry fact must be acknowledged that the plays most likely to “succeed” i.e., make money, be turned into films, pay off the author’s income-tax (a volume might be written on that subject alone) and played by amateur and professional repertory companies—are those whose social setting is one of more-than-average comfort (two cars, servants, country-house and town-apartment, dinner-parties and \$30,000 a year). And once the film companies

A Lover of Theatre

Offers a Challenge

lay hands on this sort of play, of course, the results are fascinating to watch—as with the stratospheric balloon of *High Society* blown from the birthday toy of *The Philadelphia Story*. The aspiring playwright, it would seem, must write for the drawing-room, and not for posterity. Above all, he must never urge his audience to think. One sees the corridor of years stretching ahead, studded with performances of *Private Lives* and *French Without Tears*—and *Oklahoma!*—whilst *A View From the Bridge*, *A Streetcar Named Desire*, *The Hidden Years* or *Message for Margaret* struggle unsuccessfully to surmount the hidden perils of private clubs. Could anyone deny the apposite implication, today, of the latter plays, and the absurd preposterousness of the former?

It is perhaps this steadfast refusal to acknowledge the facts which led Miss Helen Hayes to that startling denunciation of the English theatre, excusably forgetting as she did, the wayside weeds of her own native Broadway, (the other fellows’ pastures, though sometimes greener, are also more pleasant to sully). Which calls to mind a recent letter from a friend of mine—thus: “The London season is far from being the wildly exciting thing it once was. Gielgud wasting his time in a third-rate Coward play that wild horses wouldn’t drag me to, Olivier making a film with Marilyn Monroe, Richardson and Redgrave both on Broadway—where, I ask you, is the sense of it? . . . Why are there hardly any new English playwrights of quality? I think it’s because we’re all so afraid of reality that we could not bear to see things as they really are. As a result, playwrights go on paying lip-service to the crazy notion that life in England consists of titled ladies and gentlemen drinking dry martinis and being murdered by suspicious-looking foreigners in the oak-panelled libraries of improbable (that word again!) country-houses. By comparison with the contemporary French theatre, we simply do not rate a mention . . . Eliot must have been thinking specifically of the English when he said ‘Human kind cannot bear very much reality’”.

Well, of course, he wasn’t. He was thinking very specifically of human-kind, of you and me, and the likes of us in our two-dollar seats. And, you know, if you

(Continued on page 12)

MAR. 20 - 23 and 27 - 30

a PROUD presentation of a stunning
international success!

PETER USTINOV'S

The Love of Four Colonels

Directed by PIERRE DAGENAIS

outstanding director of the
Montreal Festival's *King Lear*
of a few seasons ago —

MEMBERS — BOOK EARLY

PUBLIC SALE FROM MAR. 11th

. . . A highly amusing tale of a Russian, a French, a British and
an American . . . all Colonels . . . and all anxious to win female
affection . . . but unfortunately, from the same BEAUTY . . .
the Rex Harrison stage hit brought for the first time to Montreal
in an imaginative production by one of Canada's leading theatre
people — Pierre Dagenais.

ABOUT THE CAST

DOROTHY DANFORD (Annie Miller) played with MRT in the days of Martha Allan. Her more recent appearances include *Life With Mother* and *Tartuffe*. She will also be remembered in Script Theatre production of Myron Galloway's play, *The Fragile Season*.

GWYN WILLIAMS (Margaret Munson) made her first appearance with MRT in the School production of *Cradle Song*. She then played Miss Pugh, the Post-mistress, in *The Corn Is Green* (a production which featured one of the rare stage appearances of the then MRT Producing-Director, Doreen Lewis), but is, perhaps, best remembered for a splendid Sphinx in the Anniversary production of Anouilh's *Infernal Machine*. Gwyn has acted with Trinity, the Open Air Playhouse, Knowlton, and recently in CBC radio and TV from Toronto, including the notable production of *Macbeth*.

MARY SAVIDGE (Jane Kimball) made her first appearance before a Montreal audience in the successful revue, *Salad Days*. A new arrival in Canada she had fourteen years' experience in England,— a wide experience which took in a two-year scholarship to the Old Vic Theatre School, a year at RADA, eight months touring with ENSA, and playing all over England for the Arts Council. She was leading lady with the Oxford Playhouse for three years, with the Bristol Old Vic for one year, and has been acting in radio since 1945. Miss Savidge has played over 350 parts in theatre alone, not counting radio and television appearances. She played Mde. Dupont-Fredaine in the original Arts Theatre production of Anouilh's current Broadway hit, *Waltz of the Toreadors*.

BASIL FITZGIBBON (Alfred Munson) who had already become known to local audiences through Trinity's lively *Sabrina* captured further admirers during last summer's season at Joy Thomson's Tent Theatre at Mont Gabriel, where he doubled as permanent stage manager and character player in leading roles (opposite Jane Mallett) in *The Solid Gold Cadillac* and *Hay Fever*, as well as *My Three Angels* and *The Seven Year Itch*. With a background of British repertory (in the Leeds Civic Theatre) and the BBC, Mr. Fitzgibbon has played with the London Little Theatre (George Apley in *The Late George Apley*), the Ottawa Little Theatre (Father in *Life With Father*), and is regularly featured in Rupert Caplan productions for CBC-Radio, — *Good King Charles' Golden Days*, *Vanity Fair*, *The Woman in White* and (still running) *Tono Bungay*.

RANDY ECHOLS (Philip Clair) is taking time off from movie-making in Florida to appear with MRT. He has spent the past two years acting in and producing shorts, features and educational series for theatre showing and TV. Other experience includes director of entertainment for the Rockpool Art Centre at Littleton, N.H., appearing with the Lunts in *Reunion in Vienna* and with Maurice Evans in *Richard II*. He was stage manager for *The Glass Menagerie* with Laurette Taylor in the Broadway production.

ROBERT MATHESON (Carl Miller) is a newcomer to MRT. He was seen last summer at the Mountain Playhouse, as Dr. Einstein in *Arsenic and Old Lace*, and had previously played with the Jewish Caravan Theatre and St. Cuthbert's.

ABOUT THE DIRECTOR

JOSE VEGA became directly known to Montrealers last summer, when he directed six of the eight productions presented by Joy Thomson's Tent Theatre at Mont Gabriel. He had, however, already visited Montreal as production manager of *A Streetcar Named Desire*, occupying this permanent position, with the Irene Selznick corporation also for such Broadway productions as *Chalk Garden* and *Bell, Book and Candle*. Mr. Vega directed Rosalind Russell in the road show of *Bell, Book and Candle*, and carried on to direct this play in a "summer package" featuring Viveca Lindfors and Barry Sullivan. He also directed Lynn Barrie in *Bad Seed*.

Although he found his way into theatre as a flamenco dancer, (and still hankers occasionally after this exotic art), Mr. Vega went on to acting, stage management, production and direction. Besides *Streetcar* and the season at Mont Gabriel he has another indirect connection with Montreal. He spent two years with *The Seven Year Itch*, starring Eddie Bracken, leaving the company just before its visit to Her Majesty's to resume his Broadway chores.

OUR THANKS TO
Flowers and Vases by
CARL'S FLOWER SHOP REG'D.
1523b Drummond
Cigarettes by
H. C. FORTIER, LIMITED
376 Craig St. West
Chandelier and Sconces
JAMES A. OGILVY'S LTD.
Candelabra
JOHN L. RUSSELL ANTIQUES
Sundries by
J. PASCAL HARDWARE CO. LTD.
Miss Savidge's wardrobe through the kindness
of **MAJA VAN STEENSEL**

The Montreal Repertory Theatre

presents

KIND SIR

by Norman Krasna

Directed by JOSÉ VEGA

Setting by ARTHUR VORONKA

THE PLAYERS

(in order of their appearance)

ANNIE MILLER	DOROTHY DANFORD
MARGARET MUNSON	GWYN WILLIAMS
JANE KIMBALL	MARY SAVIDGE
ALFRED MUNSON	BASIL FITZGIBBON
PHILIP CLAIR	RANDY ECHOLS
CARL MILLER	ROBERT MATHESON

SCENES

The action takes place in the New York apartment of Miss Jane Kimball.

ACT I

Scene 1: Early Fall. Six P.M.

Scene 2: One A.M.

ACT II

Scene 1: Two weeks later.

Scene 2: Six months later.

ACT III

Scene 1: Five hours later.

Scene 2: The following evening. Before midnight.

There will be two intervals of ten minutes each.

VAN HORNE AUDITORIUM . . . February 20-23, February 27 to March 2

PRODUCTION STAFF

STAGE MANAGER: John Trenaman

COSTUMES: Lydia Randolph

LIGHTING: James Winder

PROPERTIES: Marguerite Priddey

HAIR STYLIST: Helena Fletcher

FRONT OF HOUSE:

MANAGER: Ranulph Hudston

HOSTESS: Viola Esdon

I am one theatre-goer who considers the intermission a barbarous tradition that should be sent to the dust heap along with ham actor managers and plays about child-wives.

Intermissions, to my mind, belong to the day when an audience thought nothing of sitting through a four-hour show. At this time the pause was necessary or the ticket-holder would have gradually taken root in his seat, making life for the janitor hardly to be endured.

These days, though, most plays are short enough to run through at one sitting. Indeed, an intermission, I think, serves only to break the mood of the play and take the mind off the action.

However, for a reviewer, the intermission is doubly hard to take.

Quite apart from the fact that he is forced to come, blinking, out of his natural habitat, the darkened auditorium, into the harsh glare of the lobby, he is seldom left in peace with his thoughts — if any.

As soon as he steps into the unaccustomed light, he is almost invariably beset by a variety of characters straight out of a special level of the inferno reserved for play reviewers.

The first to hammer him into a corner is that theatrical hanger-on who says cooly, "I read your review of the Old Ladies' Institute production of *I Am A Buggy Whip*, but (and here comes the sly look and the finger in the chest) what did you really think?"

This is a question that sets any reviewer's teeth on edge. What he really thought is generally exactly what he wrote, unless he was trying to encourage a production by playing up its good points. If that is the case, the question should never be asked. However, trying to convince this type that there is no story behind the story is about as easy as trying to tell an ingenue that she isn't ready for character leads.

Next is the "I've got the inside track" nuisance, who slithers up and whispers, "what do you think of Sylvia Blotz tonight?" then without waiting for a reply, "I got it straight from my great aunt Suzy who is a knitting partner of the costume mistress' mother, that she really stank up the place on dress rehearsal."

Added to this is the pious rolling of the eyes and the clincher, "so I suppose we can't expect too much tonight, can we?"

This species of the lobby menace is always a friend of someone who was turned down for the Blotz role and is determined to get a little unsolicited

A Critic Comments on an Occupational Hazard

spade work in to see that the reviews aren't any too favorable.

Of course, the approach tends to have the opposite effect. The reviewer goes back into the theatre, puts on his specs, has a good, long look at Sylvia who is probably making her second, and final, split-second appearance, and decides the girl has genuine talent and should be given a break.

A third lobbyist is the self-appointed protector of the company. Essentially a genial specimen, he or she approaches with a beaming smile and a warm hand-shake. After backing and filling with small talk for a minute or two the P.C. delivers the blow. "Well, I know you want to get back to your seat so I'll leave". (Pretended exit, pause, return).

"Now don't you forget to give our friends a good review". The line is delivered with an arch tap on the shoulder or with the brush of a glove that hits the sensitive, shrinking reviewer like blows from a sledge hammer.

By the way, if the company ever got wind of the fact that it had a protector of this sort, it would run sobbing to mamma for help.

Here is the nub of the matter. Genuine theatre folk and reviewers usually get along just fine together. They meet socially and professionally without any snarling and hair-pulling, if left alone. It is the merry sprites of the lobby, the wild-eyed gremlins who like to be associated with "Theatre", "The Dawnce" and what-have-you, who delight in stirring things up.

I have come to the conclusion that the only thing to do, as soon as the lights go up, is to flee like a startled fawn to the powder room and there to stare fixedly into the wash basin mirror until the buzzer goes for the second act.

I'm going to try this next time, and I bet anyone a dollar that on one side will be a prominent actor who has been getting primed with information on the private lives of critics, and on the other will be a graying producer who has just been told that his leading lady has been listening to a rival play-maker, and that his leading man is carrying on a bitter feud with the Theatre Editor of the Daily Bugle.

It might just be better to stay in my seat.

PIERRE'S PROGRESS

by
CHARLES
RITTENHOUSE



PIERRE DAGENAIS

Although he is only 33 years old, Pierre Dagenais, director of MRT's next Major, *The Love of Four Colonels*, has already had four careers. Next year he expects to start on a fifth, but what form it will take only Pierre knows . . . and maybe he doesn't. Spectacular success has been followed by spectacular failure, which has, in turn, been followed by equally spectacular recovery. At present he appears to be on one of his upward and outward courses, which should augur well for his coming production at the Van Horne Auditorium.

His first career, which he still practices part-time, was that of Actor. This he started 26 years ago as a small member of Andre Audet's children company. Mopet roles in adult companies followed, then juveniles and finally at the experienced age of 19 he decided he was fully prepared for his second career, that of Director-Producer. Forming his own fully professional company, L'Equipe, he very soon had both French and English theatre-goers in Montreal buzzing with the news of a young, alert, and provocative group producing distinguished plays in an imaginative style. *Huit Clos* and the memorable, open-air *A Midsummer Night's Dream* were the outstanding successes of the lively new group. But they were successes won at considerable cost, and Pierre found himself in jail for inability to pay amusement taxes and with an accumulated debt of \$20,000.00 waiting for his release from Bordeaux.

Deciding that the only way he could meet his debts was by even more newsworthy productions, and finding loyal financial support from his friend, Francois Bertrand, he continued L'Equipe. But after two good years he switched to his third career, that of Canadian Playwright and Producer of Canadian Plays. Three plays, including two of his own, were given the full Dagenais treatment. This time he escaped jail but the debts now amounted to \$40,000.00 A brilliant era in Montreal theatre history had closed.

Being one of the most honest persons alive, Pierre never once considered the advisability of declaring himself bankrupt. Instead, like Sir Walter Scott in a similar situation, he bound himself to eight years of drudgery as Writer and Serial Producer for Radio and TV. More than 2000 plays spurted from his pen. Slowly the bills were paid, and by now, winter, 1957, he sees the end of his fourth career coming like a new spring. During those eight years he not only raised \$40,000.00 but the two children of his wife and admirable helpmate, the talented actress Nini St. Pierre, in a modest cottage in Cote St. Luc. And two dogs! C'est magnifique!

Once in a while during his extravagant see-saw on the French stage, Pierre has taken time off to produce and perform in English. He has two *King Lear*s to his

(Continued on page 12)

SYMCOX (Continued from page 6)

agree at all that something could — and should — be done, to make the theatre the exciting thing it was within living memory, even, (at the time of Pinero, Ibsen, Tchekhov, of *Milestones*, *His House in Order* and *The Skin Game* and not of Wilde, late Coward and early Rattigan, whose contribution to the growth of theatre is comparable to that of *La Vie en rose* to twentieth-century music) if something could be done, then, the answer lies in our own attitude to theatre in that we should search for plays to give us not so much an escape into a world of ridiculous social gyration, but an exciting experience from which we emerge with all the exhilaration of an adventure unexpectedly begun and triumphantly concluded.

EXPERIMENT IN THEATRE-GOING

An experiment in international theatre-going is being launched in April by Canadian Theatre Tours Co. Ltd.

The new tour is scheduled to take in sixteen shows — plays, musicals, opera, ballet and various other attractions — in the UK and Dublin. The group flies to London for an 8-day stay, motors to Stratford-on-Avon, and then flies to Dublin.

Full details can be obtained from brochures in the lobby.

THE RIDDLE OF THE SPHYNX

Have you any ideas about how to create a Sphinx? A proper, awesome, solid-seeming sphynx, not a stylized suggestion of a sphynx is what Ivy Ashworth is seeking. Here is a challenge to the imagination and ingenuity of some clever designer with practical experience in building for the stage. It is possible that the Lachine Civic Theatre may be needing a sphynx early next autumn. Anyone who wants to spend time during the summer months on this intriguing problem should telephone Miss Ashworth, ME.-7-8093.

LUKIS STEWART PRICE FORBES & CO.

GENERAL INSURANCE BROKERS

MONTREAL

The Royal Bank Building
360 St. James St. W.
Tel.: HA. 3211*

TORONTO

The Royal Bank Building
2-8 King St. E.
Tel.: EMpire 3-1197-8

PROGRESS (Continued from page 11)

credit, one extraordinarily successful, the other, as would be expected, a fabulous failure. Imagination and courage could not surmount the practical difficulties of producing for one night only *King Lear* in the teeth of a summer gale on the summit of Mount Royal after one mad rehearsal on an improvised stage.

Perhaps, his most original production in either language was the stunning *L'Asmodee* he did for MRT during the war. For this he created a manner of production that no one has ever attempted before or since — to stage a single set show from four vistas. This was not just a stunt, but creative staging that emphasized the theme of the play.

As a director Pierre is noted for that sort of thing — finding an original and dynamic approach. He is also noted for the meaningful pattern of his movement, and the inventiveness of his illustrative business. He usually leaves the actor alone (being one himself) to develop his role, while he concentrates on the theme and the story and the visual imagery. He is a pure director, a director's director. There are not many around. He has undertaken a great challenge in *The Love of Four Colonels*, and can be expected to do something with it that will cause discussion or controversy or bravos — more likely all three.

ONE OF THE GREAT
LIFE INSURANCE
COMPANIES
OF THE WORLD

SUN LIFE
ASSURANCE COMPANY
OF CANADA

HEAD OFFICE: MONTREAL



JOSÉ VEGA, flamenco dancer, actor, production manager and director, makes his bow with MRT as director for *Kind Sir*. **MARY SAVIDGE**, a British actress, is also new to MRT. She was introduced to Montrealers in the revue, *Salad Days*.

THE LIBRARY

The collapsed shelving in the library stands steadfast now, and the welter of books has been lifted from the floor, sorted and put back in place. New steel shelves have been added, too, in order to accommodate the library's growing col-

lection, most of which has been donated by kind members and friends. Most recent benefactors are Louis Mulligan and Jean-Louis Paris.

Library service is re-established, and library hours are once more 2 to 4.30, Mondays and Wednesdays; 11.30 to 2, Tuesdays. The library is open free of charge within these hours to anyone who wishes to use it. Borrowers who wish to take books or plays out of the library pay only \$2.00 per season. There is also a group membership, at \$5.00 per season, which entitles groups to borrow multiple copies of plays.

SOME NEW LIBRARY ACQUISITIONS

Appel, Don	Batson, George
Lullaby	I found April
Bagnold, Enid	Becket, Samuel
The Chalk Garden	Waiting for Godot
Bredsdorff, Elias (compiler)	
Contemporary Danish plays	



HOLT RENFREW

Always First in Fashion

Imports from all the fashion centers of the world. The latest fashions from London, for instance... dresses, suits and coats.
SHERBROOKE AT MOUNTAIN

You Can Rent
CANADIAN PAINTINGS
8 - 10:30 p.m. Tuesday
Through Friday
2 - 5 p.m. Saturday

ARTLENDERS

4225 Melrose Ave. • DE.4691



ACTIVITIES ----- AND OTHERS

MRT PLAYERS IN NEW YORK

Richard Easton, a Montrealer who has acted a number of times with MRT, and who has been playing for some time in London, recently received good notices in the New York papers for his playing of Claudio in the Stratford (Connecticut) Shakespearean Festival's production of *Measure for Measure* at the Phoenix Theatre. A photograph of him in a rehearsal shot prior to the play's opening appeared on the front page of the theatre section of the New York Sunday Times.

MRT PLAYERS IN NEW MONTREAL

Theatre du Nouveau Monde's production of *The Glass Menagerie*, the Tennessee Williams' play which MRT produced in the old Guy Street Playhouse with Amelia Hall and Betty Taylor, has three out of four members of the cast familiar to MRT audiences: Eileen Clifford (who appeared frequently with MRT in the early days), Ed McGibbon (*Saint Joan* and *The Devil's Disciple*), and Joan Watt (the lady in *The Lady's Not for Burning*).

SHAW AT MCGILL

A Shaw double-bill has been chosen by the McGill University Department of English as its second production of the 1956-57 season. Two of the Irish playwrights one-act plays, *The Dark Lady of the Sonnets* and *The Man of Destiny*, are being prepared for production early in March.

The Dark Lady of the Sonnets is a short play concerning a meeting between

Shakespeare, Queen Elizabeth I, and the mysterious Dark Lady whom the poet describes in his sonnets. The meeting takes place under rather unusual circumstances.

The Man of Destiny is a portrait of the young Napoleon on his first Italian campaign.

The two plays will be directed by Griffith Brewer, well known Montreal actor. Mr. Brewer is teaching drama at McGill this year, and is in charge of dramatic production for the English Department.

Althea Douglas is designing the costumes for the two productions. Mrs. Douglas has been costuming McGill English Department productions for several years, and she has also designed costumes for the Montreal Repertory Theatre and in New York.

The Dark Lady of the Sonnets and *The Man of Destiny* will be presented at the University's Moyses Hall on March 7, 8, and 9. Mail orders for reserved seats will be accepted if addressed to Griffith Brewer, Arts Building, McGill University.

CHINESE STYLE

Cedar Park United Church Drama Society's next production will be *Lady Precious Stream*, by S. I. Hsiung. Staging will be done in the Chinese manner, complete with Property Men and Reader.

It will be presented in the Church Auditorium, 202 Lakeview Avenue, on April 4, 5 and 6, and will be directed by Edith Marchant.



Need a Prompter?

Think of saving every time you see....

"MY BANK"
TO 2 MILLION CANADIANS
B of M

BANK OF MONTREAL
Canada's First Bank

SP105

WORKING WITH CANADIANS IN EVERY WALK OF LIFE SINCE 1817

"THE PUBLIC APPRECIATES QUALITY"



The

Brown Derby Delicatessen



VAN HORNE SHOPPING CENTRE

Opposite the Van Horne School

THE FINEST IN DELICATESSEN

PEOPLE WHO ENJOY GOOD THEATRE SHOULD ENJOY GOOD FOOD

Visit Us after the Play

We Deliver — TEL. REGENT 3-6700 - 3-6733

Your Order-form for THE LOVE OF FOUR COLONELS



For good seats, please send in immediately.

TEAR OFF HERE

**Montreal Repertory Theatre, Inc.,
4023 Tupper Street, Montreal 6.**

Please mail me tickets for THE LOVE OF FOUR COLONELS for performance as checked here:

- | | | |
|------------------------------------|-----------|------------------------------------|
| (Mar. 20) <input type="checkbox"/> | Wednesday | (Mar. 27) <input type="checkbox"/> |
| (Mar. 21) <input type="checkbox"/> | Thursday | (Mar. 28) <input type="checkbox"/> |
| (Mar. 22) <input type="checkbox"/> | Friday | (Mar. 29) <input type="checkbox"/> |
| (Mar. 23) <input type="checkbox"/> | Saturday | (Mar. 30) <input type="checkbox"/> |

I enclosed my membership voucher No. 5, together with stamped, self-addressed envelope.

NAME.....

ADDRESS.....

Phone — By Day..... By Night.....

THE LOVE OF FOUR COLONELS

BOX OFFICE DATES

- | | |
|--------------------------|-----------------|
| Patron Members..... | Monday, Mar. 4 |
| Subscribing Members..... | Tuesday, Mar. 5 |
| The Public | Monday, Mar. 11 |

NOTE TO MEMBERS



Please review MRT Box Office Arrangements in your membership voucher card when ordering your tickets, and, for good seats, mail your order-form now.

● GUEST TICKETS . . .

If Guest Tickets are desired, please enclose cheque in payment at \$2.00 each (tax included).



"EXPORT"
CANADA'S *Finest* CIGARETTE