

# eve

mrt

magazine and programme

montreal repertory theatre



JOAN (*Denise Pelletier*): "I believe that God is wiser than I; and it is His commands that I will do." (*Saint Joan*, Act III Scene 1)

## in this issue

MRT's 25th SEASON BECKONS EACH OF US

THEATRE CLUB... SEASON 1953-54

PROGRAMME for SAINT JOAN

LIFE WITH MOTHER AND FATHER

NOTES ON THE CAST

SEE THE LIBRARY

# MOLSON'S REMEMBERS...



## FIRST TRIP THROUGH THE CANADIAN ROCKIES . . . 1793

*Molson's had already been established seven years when Alexander Mackenzie, with a party of nine men, completed the first known crossing of the continent north of Mexico.*



## FIRST CROSSING BY AIR . . . 1919

With only 150 feet to spare at times, Captain Ernest Hoy, D.F.C., flew the route Vancouver-Vernon-Grand Forks-Cranbrook-Lethbridge-Calgary in a Curtiss J.N. 4.

**Molson's**  
ESTABLISHED 1786

# CUE

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

## EDITORIAL COMMITTEE

Chairman: MUNRO BROWN  
Publisher: JOHN GIBBON  
Editor: STEPHEN MAY  
Assistant Editor: JOHN BARTREM

Advertising Representative: MRS. M. K. BAYLIS



## MONTREAL REPERTORY THEATRE

Incorporated 1930

### SEASON 1953-54

#### Honorary President

Hon. Justice E. Fabre Surveyer

#### BOARD OF GOVERNORS

Lady Allan	Mrs. R. E. MacDougall
W. D. Benson	Dr. C. F. Martin
James H. Brace	John G. McConnell
J. M. Breen	S. Boyd Millen
B. W. Coghlin	Colin W. Webster
Edgar Davidson	Mrs. Morris W. Wilson
Miss Olive Hosmer	J. B. Woodyatt
	Walter P. Zeller

#### BOARD OF DIRECTORS

Charles Rittenhouse, <i>Acting President</i>	
Jean de Savoye, <i>General Manager</i>	
Ranulph Hudston, <i>Acting Secretary</i>	
Paul Morton, <i>Acting Treasurer</i>	
Jack Baylis	George Fensom
Munro Brown	Dr. Victor Goldbloom
Christie L. Douglas	John Oxley Pitt
	Maude Whitmore

#### MANAGEMENT COMMITTEE

Chairman: Jean de Savoye  
Assistant: Margaret McKean  
Costumes: Emma Gallagher and Maude Whitmore  
Cue Magazine and Programme:  
John Gibbon and Stephen May  
House: Ranulph Hudston  
Ladies Auxiliary: Carmen Pitt  
Membership: Munro Brown and John Pitt  
Play Reading: David Hutchison  
Production: Charles Rittenhouse  
Public Relations: Beatrice Munro Brown  
Theatre Club: Bernard Benoit

These lists are compiled as of October 1st, 1953.

## MRT's 25th Season Beckons Each of Us...

The plans we talked of last spring for a re-born MRT are coming to fruition. For many, the first outward evidence of this fruition will be the presentation of *Saint Joan* which you see tonight. This great Shaw masterpiece is, we think, a fitting start as we go into our 25th season, and we hope you will feel rewarded by a stimulating evening of fine entertainment.

More evidence of equal calibre is now in the making, and the next offering — *Life with Mother*, Clarence Day's hilarious comedy — is discussed on a later page of CUE, in anticipation of your early booking of tickets for MRT's second production of the season next month.

Our Play Reading Committee has been endeavoring during the past summer to obtain the production rights for a current English mystery drama now enjoying exceptional success on Broadway. Anxious to secure a play of such popularity on both sides of the Atlantic, the Committee is withholding its final decision on the January selection until the last possible moment in case the rights should be released.

The fourth and fifth plays have not yet been decided upon, largely for the same reasons. The Play Reading Committee is striving to select plays of the highest calibre within their particular spheres, and at the same time to produce a balanced programme of popular appeal. In order to do this satisfactorily — after the opening production of one accepted classic drama and a near-classic comedy — it is essential for the Committee to keep watching and asking for recent releases.

MRT's five productions for the 1953-54 season will be the outward evidence of a new organization. On that evidence, as it is revealed, will depend the artistic success of MRT as a theatrical organization.

But there is other evidence not so apparent: the hard practicalities of internal organization on a sound, economical footing. We believe MRT is running in just such a way under our new General Manager, who is giving so freely of her time and energy on a voluntary basis.

With her, we are trying to do our part in setting our sights reasonably high while keeping our feet solidly on the ground. It is our aim, while striving to give you good theatre and making what we hope will be a worthwhile contribution to Montreal's cultural life, to come out of this season with a decent surplus in our bank account . . . as a refreshing change, for one thing, and, for another, as a sound foundation on which to open the first year of our second quarter-century.

To do this kind of job for your theatre, we need your support in our every undertaking. Mainly, you can help us in two ways: first, support in a constructive manner the shows we put on by attending yourself and by interesting your friends to attend, or better still by encouraging them to join MRT; second, cooperate in our endeavors to operate economically and efficiently, especially in the matter of ordering your tickets promptly and according to the "requests" set forth under Box-office Arrangements in your membership voucher card.

In the main, MRT is run by a group of people who are giving it, voluntarily, time and energy from their own busy lives. They need — and we think deserve — your support, and we confidently hope you will give it as unstintingly as MRT workers are pitching in.

— *Munro Brown*

## *Theatre Club... Season 1953-54*

The MRT Theatre Club is an idea. Its purpose is to provide evenings of theatre where members may listen to theatre talk, and take part in the discussion.

Bernard Benoit, Chairman of the Theatre Club Committee, of which Mrs. J. H. Smith and Miss Dorothy Danford are the other members, offers a programme of study, discussion and active participation to its members this season.

Four evenings of "Live Theatrical History" will be given. Each evening will treat a different period, and will consist of an illustrated introduction and a directed play reading in which Theatre Club members will take part. Stephen Porter has agreed to direct the Roman theatre evening, to which Roeberta Beatty will give the introduction. Mrs. J. H. Smith will direct the evening of Elizabethan theatre other than Shakespeare.



# HOLT RENFREW

*announce*

## New Lowered Prices

on famous

# Christian Dior

## HOSIERY

### 1.75 and 2.25

this exquisite NYLON hosiery  
in Canada only at H.R.'s

**WILLIS - MONTREAL**



**The WILLIS Piano**

*You will be proud of your  
WILLIS Piano . . .*

- For its beauty
- Tone
- Touch
- And its lasting value

**WILLIS & CO. LIMITED**

1220 St. Catherine St. W. - Montreal

## Why. CUE...?

You will remember we told you, in the report to the membership last May, that CUE might have to disappear as a measure of economy in the reorganization of MRT. At the same time, the new Board of Directors, while agreeing on the need for strict economy, were loath to see this happen.

Well, as you see, it hasn't. And a good thing too, we believe, for enquiry has shown that a good many of our members would miss this little publication very much. Further, if we are to run a good organization, we *must* have some suitable means of regular communication with our members.

But, in line with our new budget policy, we agreed that CUE could not continue to be a drain on MRT's finances; it would have to pay its way.

We believe this is really going to happen this season. Already, the first issue of CUE is making a small profit for MRT, and we are hopeful that the other four issues to follow will do the same.

As you will see, the new CUE is a modest combination of magazine and programme

produced by a little group of volunteer publishers and editors . . . and one artist whose name does not appear on the masthead. He is Evan Jones, and we are much in his debt for CUE's new cover design and for assisting us in the layout of the interior.

The new CUE is a modest affair, but we hope it will serve a useful purpose in keeping members informed and in building a theatre organization in which all members feel they have a real share.

— M.B.

## Say When . . .

The university's English exam carried a question on *Saint Joan*. "Defend or oppose the inclusion of the Epilogue," it said, and the most earnest essayist of the class rose to its defence. His main reason for wishing to retain the Epilogue was, he said, prompted by emotion. "I shall always remember," he concluded, "the thrill of seeing Sybil Thorndike standing in the spotlight as the curtain descended behind her and hearing her declaim those immortal last lines: 'Say when, O Lord, say when!'"



Sailings every Friday from Montreal  
and Quebec —

**FIRST CLASS \$220 up**  
according to ship and season

**TOURIST \$152 up**  
according to ship and season

Assistance with passports and full  
information from any Canadian Pacific office  
or your own travel agent.

## THE "SEE" WAY TO EUROPE via the scenic St. Lawrence

Enjoy the scenic splendour of 1000 miles of the picturesque St. Lawrence route when you sail to Europe. White Empress autumn sailings mean more fun, less open ocean. Aboard the Empress of Scotland, Empress of France and Empress of Australia your comfort is the primary concern of a skilled Canadian Pacific staff. Deck sports, movies and dancing, spacious accommodations and wonderful meals combine to make your White Empress voyage a trip to remember.

# Canadian Pacific

TRAVEL BY SHIP  
SEE MORE • RELAX MORE



JOAN, bound by ankle chains, arrives at the Trial. She is escorted by a guard of English soldiers, the Executioner and his assistants. INGRID BERGMAN plays Joan in the RKO film JOAN OF ARC.

## *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**

# The Montreal Repertory Theatre

presents

## SAINT JOAN

by

GEORGE BERNARD SHAW

Directed by CHARLES RITTENHOUSE

Settings by ARTHUR VORONKA

Costumes by TOM OWEN

### THE CAST

(in order of their appearance)

ROBERT de BEAUDRICOURT	Kenneth Davey	DUNOIS, BASTARD OF ORLEANS	Edward McGibbon
STEWARD	Neil Madden	DUNOIS' PAGE	David Rittenhouse
JOAN	Denise Pelletier	CHAPLAIN de STOGUMBER	William Robert Fournier
BERTRAND de POULENGY	Gordon Diver	RICHARD de BEAUCHAMP (WARWICK)	David Hutchison
ARCHBISHOP OF RHEIMS	Ivor Barry	PETER CAUCHON	Jean-Louis Paris
MONSIGNOR de la TREMOUILLE	Alfred Dann	THE INQUISITOR	Basil Schapiro
GILLES DE RAIS	Ranulph Hudston	d'ESTIVET	Gordon Epstein
CAPTAIN LA HIRE	Leslie Roscoe	de COURCELLES	Gordon Diver
THE DAUPHIN (later CHARLES VII)	Tom Owen	BROTHER MARTIN LADVENU	Gregory Friend
DUCHESS de la TREMOUILLE	Beryl Dann	EXECUTIONER	Kenneth Davey
PAGES, ATTENDANTS, MONKS, COURTIERS and MUSICIANS		ENGLISH SOLDIER	Walter Wakefield
		GENTLEMAN	Stephen May

Please turn to page 10 for notes on the Cast

This play is presented by special arrangement with The Theatre Guild and Samuel French (Canada) Limited.



## Ring up the Curtain!

Open a new season in your life by "MY BANK"  
opening a savings account at . . . . .



### BANK OF MONTREAL

Canada's First Bank

WORKING WITH CANADIANS IN EVERY WALK OF LIFE SINCE 1817

# SAINT JOAN

## SCENES AND SETTINGS

### ACT I

SCENE I—The Castle of Vaucouleurs, in the year 1429 A.D.

SCENE II—The Court — March 8th, 1429.

INTERMISSION—*ten minutes*

### ACT II

SCENE I—On the bank of the River Loire, near Orleans—April 29th, 1429.

SCENE II—The English Camp.

SCENE III—The Cathedral of Rheims.

INTERMISSION—*ten minutes*

### ACT III

SCENE I—The Trial-at-Law. Rouen—May 30th, 1431.

### EPILOGUE

Bedroom of a Royal Chateau — June, 1456.

## Acknowledgements

Wesley Mason Mills, Ltd—*Costume Materials*  
Halifax Corduroy, Limited — *Materials*

## PRODUCTION STAFF

STAGE: Ronald Naylor, *Stage Manager*  
Leslie Blake - Donald Davidson - Scott Fenwick - George Fuller - Dan Hadekel - Richard Hopkinson

COSTUMES: Emma Gallagher - Maude Whitmore.

PROPERTIES: Germaine Bernier, *Manager*  
Pauline Hughes - Pamela Hutton - Ailsa Purdie - Rita Roy - Louisa Woodford

LIGHTING: Duncan Shaddick

MAKE-UP: Catharine Bensley - Walter Wakefield - Edward Wilson

TECHNICAL EFFECTS: Arthur Voronka - Neil Madden

MUSIC: Robert Christie

PROMPTING: Edna Palmer

BOX OFFICE: Marguerite Stephenson

## House Staff

CHIEF HOSTESS: Dorothy Pfeiffer

HEAD USHER: Viola Esdon

The worst place to live  
is just beyond your income

## THE ROYAL BANK OF CANADA

° Today is a good time to start your savings account

The pause that refreshes



## *Life with Mother and Father...*

The happy collaboration of Clarence Day's family sketches and Lindsay-and-Crouse's dramatic craftsmanship produced for the American theatre what Brooks Atkinson once termed "a comic inspiration". The charm of the book, *Life with Father*, remarkably lost nothing in play form. To Mr. Atkinson, indeed, the Day family achieved a more lasting reality on the stage, with Father emerging "as an American parent with universal qualities of vexation".

The popularity of the Lindsay-Crouse comedy was a phenomenon. From its opening night, audience and critics alike delighted in it. It ran and it ran and it ran. The Day boys grew out of their parts, and had to be replaced. The Day family wore out its made-to-order 1880 boots. The cost of each replacement would have caused Father, never a mean man, a violent outburst of rage and indignation. On June 14th, 1947, *Life with Father* nosed out of position the long-run Broadway record of *Tobacco Road* with its 3183rd performance. Upon closing,

the play had given 3216 performances.

When it became known that the Lindsay-Crouse team proposed to present a sequel, based on Clarence Day's *Life with Mother*, the logical assumption was that this was a grave error in judgment on their part. To



... presents

Clarence Day's

### **LIFE WITH MOTHER**

by Howard Lindsay

and Russel Crouse

- WESTHILL AUDITORIUM
- Wednesday to Saturday  
November 25-28 - 8.45 p.m.

attempt to ride on the golden tide of popularity of *Life with Father* seemed a flouting of fate. Nothing could be expected but a depressing anti-climax. The Theatre being perverse and unpredictable, *Life with Mother*

FATHER: "We're finally engaged . . . after being married for twenty-two years." (Act III Sc. 2)  
WILLIAM POWELL & IRENE DUNNE, as Clare and Vinnie, brought the Day family to the screen in Warner Brothers' LIFE WITH FATHER.





Ena Gillespie and Ronald Kinsman who play *Mother* and *Father* in MRT's forthcoming production.

unexpectedly laughed in the faces of the critics, who could but laugh with it and at their own predictions.

George Jean Nathan has tried to analyze the peculiarly wholesome fascination of the two plays about the Day family. His opinion is: "The pleasures of *Life with Father* resulted directly from a recollection of similar happenings in one's own family. Those of this sequel, *Life with Mother*, result indirectly from a recollection of happenings in the Day family in the previous play." He acknowledges that this may not be the final answer, but he claims to have scratched his head for a full half-minute and come up with no better solution.

To MRT's Play Reading Committee, *Life with Mother* is a play of charm and warmth in its own right. The comedy in it has universal appeal and excellent dramatic form. The sentiment is so skillfully masked by humour and humanity as to appear not to be sentimental at all.

No sketch of the plot can give an adequate idea of a play which is essentially a series of intimate portraits of people — the people of the Day household, its friends and relatives. Mr. and Mrs. Day have been happily married for twenty-two years when Mrs. Day discovers that Mr. Day once gave an engagement ring to the first girl he loved. The girl, now grown into a stout and somewhat tiresome widow, is visiting a neighbour of the Days, and is actually flaunting the ring when she comes to call. Mrs. Day, the delightful, feather-brained Vinnie, has never had an engagement ring, and, despite the gift of other and more valuable pieces of jewellery from her husband, this lack has rankled, off and on, throughout her married life. It seems perfectly reasonable to her that Mr. Day should immediately demand from his ex-

fiancée the return of the ring which she has now convinced herself is rightfully hers.

The explosive temperament of Father Day, the adolescent pains of young love in Clarence junior, the infuriating omniscience of Cousin Cora's new husband, even the falling of the stock market, all fail to deflect the persistent Vinnie from her purpose. Throughout this enchanting and ingratiating study of the Day household, surviving each domestic crisis, Vinnie's determination to be officially engaged to her husband remains undimmed and is finally triumphant.

*Life with Mother* opened in New York at the Empire Theatre on October 20, 1948, with Howard Lindsay continuing to roar successfully as Father, and his wife, Dorothy Stickney, continuing to beguile critics and play-goers as Mother.

In MRT's production, Father is Ronald Kinsman, who won the Regional Drama Festival acting award as Tartuffe last season. Mother is Ena Gillespie, who played the minister's wife in *Mr. Bolfray*, and received outstanding press notices for her role in *Ring Round the Moon*. There are four Day sons, all nice, normal boys with charming manners. There is a cook of character, a coachman with a tendency to lapse from sobriety, a maid who is changed for another maid. This is the Day household. There are neighbours, a cousin and her husband, and a doctor at odds with Father on the subject of these new-fangled specialists. Each part is a delight, and each has been cast by director Lee Prime with loving care. MRT audiences will remember Lee Prime as the director of *The Mad Woman of Chaillot* and *You Never Can Tell*.

— Beatrice Munro Brown

## RUBY FOODS

Canada's Largest Restaurant

### ENTERTAINMENT NIGHTLY

3 DINING ROOMS  
3 COCKTAIL LOUNGES  
Accommodation 700  
Completely Air Conditioned

7815 Decarie Blvd.

Never a Parking Problem



Underwriters and Distributors  
of Canadian securities

**Greenshields & Co Inc**



**FAIRBANKS  
MORSE  
OIL BURNERS**

980 ST. ANTOINE ST., MONTREAL

**Your Order-form for LIFE WITH MOTHER**



*Please check your box-office dates and order promptly.*

TEAR OFF HERE

Have you a name or two to insert on the other side of this order-form?

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

Please mail me.....tickets for LIFE WITH MOTHER for performance as checked here:

- Wednesday (November 25)
- Thursday (November 26)
- Friday (November 27)
- Saturday (November 28)

I enclose my membership voucher No. 2, together with stamped, self-addressed envelope.

NAME.....

ADDRESS.....

PHONE — By Day.....By Night.....

**TAX NOTE** — This season, you do **not** include amusement tax with your voucher; your tax is already paid as part of your annual subscription.

**LIFE WITH MOTHER  
BOX-OFFICE DATES**

- Patron Members .....Monday, November 9
- Subscribing Members ..... Tuesday, November 10
- Theatre Club Members .... Thursday, November 12
- The Public ..... Monday, November 16

**NOTE TO MEMBERS**



Please review MRT Box Office Arrangements in your membership voucher card when ordering your tickets — by mail or phone.

**IMPORTANT**—The Box Office will not be open on November 11th, Remembrance Day.

● **GUEST TICKETS** . . .

If Guest Tickets are desired, please enclose cheque in payment for them at \$1.98 each, (tax included).

## Notes on the Cast

**S**AIN'T JOAN brings to our stage nine old members of MRT and an equal number of new actors, in the principal parts. All, however, are actors and actresses of substantial experience, having worked here and with other companies, both in the city and further afield.

**DENISE PELLETIER**, as Joan, is a young woman of great talent. Appearing here for the first time, she portrays the ability gained with *Les Compagnons*, *Le Théâtre du Nouveau Monde*, the famous "Ti-Coq", and CBC radio and television productions. In the TV field, Miss Pelletier's work was recognized last year when she was awarded the prize for the best actress in Montreal television productions. As Saint Joan, she gives an excellent interpretation of the woman Shaw visualized—the girl, the tomboy, and the saint.

**KENNETH DAVEY** (Robert de Beaudricourt) is no newcomer to MRT audiences. Proficient as a singer, Mr. Davey is also versatile in dialect roles. Audiences will remember his performances as Mr. Bohun, Q.C., in *You Never Can Tell*, and as Mr. Black in *Edwina Black*.

**NEIL MADDEN**, as the Steward, makes his first on-stage appearance with this group. Rarely seen, heretofore, he has, nevertheless, been very much a part of our productions. Laboring in that maze of pulleys, clamps, wires and lights, known as backstage, Neil has been a hard-working and valued electrician.

**GORDON DIVER** (Bertrand de Poulengy) is another old hand with MRT. In the play

*Right You Are*, he was seen as the Prefect, and last appeared as Napoleon in *The Man of Destiny*.

**IVOR BARRY**, here portraying the Archbishop of Rheims, comes to us for the first time. In his native England, Mr. Barry spent six months with the Charter Players, a professional repertory company. He has played a number of small parts in British films, too, the last of these being in Sir Laurence Olivier's *Hamlet*. Since arriving here last January, Mr. Barry has done regular work with the Canadian Broadcasting Corporation and has been heard in many parts.

**ALFRED** and **BERYL DANN** (Monsignor and Duchess de la Tremouille), both old MRT players, were last seen together as Mr. Cherry and Mrs. Sampler in *The Silver Whistle*. Mr. Dann will also be remembered for his parts in *Twelfth Night*, *Judgement Day*, and *On Borrowed Time*.

**RANULPH HUDSTON**, here cast as Gilles de Rais, is a man of many parts and facets. In addition to acting in *The Sabine Women*, *Home At Seven*, *The Infernal Machine*, and *A Doll's House*, Mr. Hudston has been an untiring worker for the Theatre Club Committee and the School of the Theatre. A member of MRT's Board of Directors, he is now serving as Acting Secretary.

Please tear off here

---

## Do You Want Us to Send Information on MRT to a Friend . . . ?

We shall be glad to provide full details on MRT if you will indicate below the names and addresses of those with whom you would like us to communicate. Our approach will be made *without* reference to you personally, unless you wish it otherwise.

NAME .....

ADDRESS .....

NAME .....

ADDRESS .....

NAME .....

ADDRESS .....

NAME .....

ADDRESS .....



## GIFTS OF DISTINCTION

•  
WE SOLVE  
YOUR MOST  
DIFFICULT  
GIFT PROBLEMS

## PARK LANE

1450 Peel  
LA. 7777

Opposite  
Mt. Royal Hotel

None just quite  
so good!

# Laurentian

TONIC WATER  
DRY GINGER ALE  
SODA WATER  
MINERAL WATER

## THE MONTREAL

# City & District Savings Bank

Established 1846

*The Only Savings Bank in Montreal*

T. TAGGART SMYTH  
*General Manager*

**LESLIE ROSCOE** (Captain La Hire), winner of two top awards in 1949 and 1950 with the Thespian Guild and Western Quebec Regional Drama Festivals, will be remembered by MRT play-goers. He was seen here as the Ghost of Laius in *The Infernal Machine*, and as the Bride's Father in *Blood Wedding*.

**TOM OWEN**, seen in Saint Joan as the Dauphin, later Charles VII, is also a newcomer to our stage. Besides taking on the difficult role of Charles, Mr. Owen designed the costumes for this production. An accomplished actor of many parts, Mr. Owen was a member of numerous professional companies in England before coming to this country in May, 1952.

**EDWARD MCGIBBON** (Dunois, Bastard of Orleans) comes to MRT for the first time, after an acting career which covers almost 25 years. Heard often over Radio Station CJAD, Mr. McGibbon has had wide acting experience, including work with the Winnipeg Little Theatre, the Canadian Road Company and the Calgary Little Theatre and Stock Company. He has also been active in CBC dramatic productions.

**DAVID RITTENHOUSE**, 10-year old son of actor-director Charles Rittenhouse, plays the difficult part of Jack Dunois' Page. This is David's first appearance on any stage, and we wish him every success as he makes this start in the theatre.

**WILLIAM ROBERT FOURNIER** (Chaplain de Stogumber), appearing with MRT for the first time, also, has been a member of numerous companies in Eastern Canada. These include the Civic Theatre, the Atelier Players, and CBC radio and television productions.

**DAVID HUTCHISON**, as Richard de Beauchamp (Warwick), is one of MRT's most outstanding players. In addition to his acting, he was Chairman of the Theatre Club Committee for the 1952-1953 season. This season, he heads the Play Reading Committee. In MRT plays, he will be remem-

# NOW! LIFE INSURANCE AND YOUR MONEY BACK

A BRAND NEW SUN LIFE PLAN WHICH:

- 1 | Provides life insurance protection to age 65.
- 2 | Returns all basic annual premiums paid if you live to 65.
- 3 | Is available for male and female lives ages 15 to 50.

Inquire now about this remarkable new Sun Life plan which also provides valuable options at age 65.

For further particulars see your local agent or write: 218 Sun Life Building, Montreal.

## SUN LIFE OF CANADA

bered for his roles as Peter Stockman in *An Enemy of the People*, and Pickering in Shaw's *Pygmalion*.

**JEAN-LOUIS PARIS** (Peter Cauchon, Bishop of Beauvais) is also a newcomer of great experience and ability. Acting now for more than eight years, he has been a member of Les Jeunes Comédiens, Les Compagnons and Le Théâtre du Nouveau Monde. *Saint Joan* is only his third English-language play.

**BASIL SCHAPIRO**, playing the part of the Inquisitor, belies his true profession — a violinist. Acting in university drama in England, he gained further experience with R.A.F. productions in India from 1943 to 1945. This is his first part in an MRT play.

**GORDON EPSTEIN** (d'Estivet) makes his debut with MRT in *Saint Joan*. Connected with the YMHA and YWHA Little Theatre, the Mountain Playhouse and the Gate Players, Mr. Epstein favours roles in dialect. Among the numerous dialect roles he portrays are Yiddish, French, German, Russian, Italian, Swedish and American.

**GREGORY FRIEND**, playing Brother Martin Ladvenu, is another new arrival in our midst. He was last seen in the McGill production of *Hippolytus*.

**WALTER WAKEFIELD**, here seen as the rough-hewn English soldier, will best be remembered by MRT audiences as the uproarious Mr. Doolittle in *Pygmalion*. He was seen, too, as Inspector Hemingway in *Home At Seven*, and as Arthur Birling in *An Inspector Calls*. Mr. Wakefield likes to spend time backstage in the fascinating occupation of make-up, whenever the occasion demands.

**STEPHEN MAY** (The Gentleman) comes to this group from several other stages in Eastern Canada. He was last seen as Rupert Cherry in the Trinity Players production of *Ring Around Elizabeth*. Besides acting, he performs the duties of Editor for Cue.

— S.M.

## See The Library...

A library, like the theatre, has a tenacious determination to survive at all costs. In March of 1952, MRT's affiliated Community Players Theatre Library was a thing of spirit and mind. All its precious volumes, clippings, programmes and pictures were swept away in the fire. During the year and a half which followed, over two thousand books—three-act and one-act plays, reference books on the theatre, books on ballet, volumes of monologues, radio plays and odds and ends

of curious information — poured into the cramped quarters which MRT had set aside out of its own small office for the library.

Last spring, the Library lost Marie Stehle, who has been its spirit and core for so long. It seemed, for a time, as though this was the one blow which the Library would be unable to meet and survive. But the tradition of selfless devotion which Marie Stehle has left behind her is so strong that the Library has continued. It has once again struggled to its feet and prepared itself to march along beside MRT as its companion and friend.

The Library is now ready and anxious to give service. To borrow books or request information costs nothing for those who have paid the three-dollar Theatre Club membership. Membership in the Library alone costs only two dollars a year for individuals, five dollars a year for groups. All theatre-lovers, members or not, are welcome to scan its shelves and examine its treasures. Come and see the library. Hours: Mondays and Wednesdays, 2 to 4.30; Tuesdays, 11.30 to 2.

— Beatrice Munro Brown

The logo for Simpson's, featuring the word "Simpson's" in a stylized, cursive font with a horizontal line underneath.

### appointment with beauty

An Elizabeth Arden Face Treatment is a beautiful experience ... coaxing away signs of strain and fatigue, giving your whole face a new and radiant loveliness!

Call today for an appointment.  
PL. 3241

- Face Treatments • Hair Salon
- Body Treatments Exercise
- Massage • Manicure • Pedicure

**Elizabeth Arden Salon**

Simpson's — Fifth Floor

## Mustard and Relish...

Shaw's bon mots were always served with liberal dashes of hot mustard. His doting friends quickly recounted these tales with relish.

The following items may have come to us from Alexander Woollcott, Shaw's devotee. In all probability, however, they are the work of that prolific writer, Anon. But what really matters is, of course, that they are pure Shaw — with condiments to taste.

\* \* \*

A small church dramatic group aspired to produce *Saint Joan*. Accordingly, they

wrote the master playwright, asking if they might present the play.

"You may," Shaw wrote in reply, "but you can't."

Then there was the small amateur group that didn't want to include the Epilogue. However, since the author had been so emphatic about retaining it at all costs, they thought it best to have his written permission to exclude it.

"You have my permission to omit the Epilogue," Shaw retorted, "if your production doesn't break down before you reach it."

This space is donated with the  
Compliments of a Friend.

## EATON'S ENSEMBLE SHOP

invites you to come and see their Fall, 1953  
collection of Imports from



- London
- New York
- Paris
- Dublin
- Vienna
- Switzerland

EATON'S THIRD FLOOR

THE T. EATON CO. LIMITED  
OF MONTREAL

The **Birch-Hinds**  
**Printing Company**  
*Limited*

1030 St. Alexander St.

Montreal



Tel: **UNiversity 6-2016**

CUE is printed by The Birch-Hinds Printing Company Limited



**"EXPORT"**

CANADA'S FINEST  
CIGARETTE