

C+T - Wed. May 19/43

TONY DRAWS A HORSE

by Lesley Storm

Directed by MILDRED MITCHELL

Cast

MRS. SMITH	- - - - -	Elsie Poole	MRS. PARSONS	- - -	Cicely Hessey-White
TIM SHIELDS	- - - -	Robert Goodier	ALFRED PARSONS	- -	Cyril Hessey-White
CLARE FLEMING	- - - -	Betty Wilson	AGNES	- - - - -	Esther Kantor
DR. HOWARD FLEMING	-	John Ready	PSCHENSCHYNOFF	- - -	John Farias
GRACE	- - - - -	Dorothy Hearn	WAITER	- - - - -	Gaston Marot
GRANDPA	- - - - -	Robert Young	CUSTOMER	- - - - -	Thola Theilhaber
ELISE PARSONS	- - -	Agnes McKillop	MISS BURCHALL	- - -	Eileen Clifford

- ACT I. London. The drawing-room in Dr. Fleming's house.
A Tuesday afternoon in June.
- ACT II. Scene 1 Chislefield. A room in Alfred Parsons' house.
Later the same afternoon.
Scene 2 The same . . . Wednesday morning.
Scene 3 The same . . . Wednesday midnight.
- ACT III. Scene 1 A café in Calais . . . Wednesday midnight.
Scene 2 The same as Act II . . . Thursday morning.

Hats through the courtesy of Fanny Graddon

Pay a Visit to the Library . . .

The horse that Tony drew will not be shown on the stage, but you can see it in the Library on the cover of the printed edition of "Tony Draws a Horse". And if you like this example of Lesley Storm's playwriting and would like to know more of it, there is the very different "Heart of a City", a play of the London theatre during the "Blitz".

The part of Mrs. Parsons in "Tony" was played in London by the well-known comedian, Lilian Braithwaite. You might be interested in reading other comedies in which she has appeared, such as Ivor Novello's "The Truth Game" and "Full House", in the MRT production of which Martha Allan played the Braithwaite part.

The contemporary English theatre is well represented both in the Library's play collection and in its reference books. Playwrights Noel Coward, J. B. Priestley, Emyln Williams, Charles Morgan, Frederick Lonsdale, are all present on the shelves. The work of distinguished stage and costume designers may be seen in the studio books, "Design in the Theatre" and "The Theatre in Action".

Two recent additions to the biography section of the Library, Hector Bolitho's "Marie

Canadian Play Program Postponed

The Canadian plays announced in CUE for presentation on June 2, 3, 4, have had to be postponed. These original plays showed such promise of being a pleasant experience for MRT members that it is with genuine regret that the Studio Committee now must announce this change in plans.

No other course, however, seemed possible if justice was to be done to the authors, players and audience. The number of activities scheduled for the close of the season in the Playhouse made it impossible practically to secure sufficient time and space for adequate rehearsal. Nevertheless, the Studio Committee is recommending that this program receive careful consideration early in the new season, and it is hoped that MRT members will have the opportunity of seeing these plays at that time.

"Tempest" and C. B. Cochran's "Cock-a-doodle-do", give informal glimpses into the fascinating life of the theatre of our time.

The Library will be open each evening before the curtain goes up and during intermissions. A warm welcome awaits anyone who may come in, either to borrow books, or simply to browse.

Who's Who in the Wings . . .

ELSIE POOLE, the garrulous next-door neighbor, Mrs. Powell, of "Nine Pine Street", MRT's December production, plays Mrs. Smith in "Tony Draws a Horse". An experienced and popular character actress, she is familiar to MRT audiences who remember her in previous productions which include "Murray Hill", "Father Malachy's Miracle", and "Pierrot the Prodigal".

ROBERT GOODIER, one of the best entertainers MRT can claim as its own, is probably popular in as many army camps as any amateur trouper in Canada. Recently appointed Material Director for MRT's Tin Hats, he has been also one of their most valuable players since they organized in 1939. Despite the remarkable variety of his work in MRT major and studio productions, which include "The Warrior's Husband", "Nine Pine Street", "Murray Hill", "Family Portrait", "Liliom" and "Wind and the Rain", his roles were all overshadowed by his excellent characterization of Kurt Mueller in this season's "Watch on the Rhine". As the gay and charming Tim Shields in "Tony Draws a Horse", he gives a picture entirely different from others he has painted this season. Entertainer and raconteur par excellence, he has also a considerable amount of radio experience.

BETTY WILSON, particularly after her distinguished and moving portrayal of Sara in "Watch on the Rhine", an outstanding MRT success earlier this season, is a player who has made all too infrequent appearances for the happiness of an enthusiastic MRT audience. Her first part with MRT was in "Hay Fever", after which she went to England and played repertory. Upon her return to Montreal, she came back to MRT to give the never-to-be-forgotten Mary in "Family Portrait". She then left Montreal to study and play in New York, where she acted in "The Man Who Came to Dinner", "The American Way" and, most recently, "Heart of a City", also written by Lesley Storm, author of "Tony Draws a Horse". In New York she was associated with the Neighborhood Playhouse, and, while in the United States, she played both summer and winter stock. As Clare Fleming, Tony's mother, she gives the audience an interesting contrast to other roles which she has played at MRT. This season, in addition to acting on the stage, she has been one of the leading players and organizers of the plays presented in Montreal as part of the Fourth Victory Loan Campaign.

JOHN READY . . . Did you know that John Ready was acting in Little Theatre productions for ten years in England before coming to Canada—to Montreal—to MRT? Did you see him as Tom Kemp in the Dickens Fellowship's recent production of "The Mollusc"? Did you know that he was responsible for producing the scenes which illustrated Dr. Walter's lectures this winter? You remember him in a goodly number of MRT majors: "Father Malachy's Miracle", "Pride and Prejudice", "The Amazing Dr. Clitterhouse", "Someone at the Door" and "The Rivals". In "Tony Draws a Horse" he appears as Dr. Howard Fleming, Tony's father.

DOROTHY HEARN is one of those who combine back-stage work and appearances before the footlights. For a number of years she was in charge of costumes both for MRT and for the Tin Hats. She has also been responsible for make-up, which she studied in connection with her classes in the School of the Theatre, through which she became affiliated with MRT. She has acted in majors, "Rookery Nook", "Pride and Prejudice" and "Family Portrait", in the studio presentation of "Liliom" and in School of



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the Theatre productions. Some years ago she took first prize both for sight reading and for memory in the Musical Festival. In "Tony Draws a Horse" she plays the half-witted maid, Grace.

ROBERT YOUNG played in Little Theatre plays in Scotland before he came to Canada. In Montreal, he has acted with The Trinity Players, as well as with MRT, whose audience remembers him in a long list of plays which includes "Macbeth", "Father Malachy's Miracle", "Mary of Scotland", "Pride and Prejudice", "Someone at the Door" and "The Unguarded Hour". Now he is Tony's great-grandfather.

AGNES McKILLOP, who plays Elisè in "Tony Draws a Horse", has had little time to pause for breath since her vivacious and attractive Zhenia in "Distant Point". This is her third role with MRT this season; she played in "Nine Pine Street" in December. Previously associated with the 16-30 Club and the Everyman Players, she is also heard over the radio.

ESTHER KANTOR joined the School of the Theatre this season and has already appeared as a sentry in "The Warrior's Husband" and as a lady-in-waiting in "Richard II". As Agnes, she has her third role with MRT.

CICELY HESSEY-WHITE contributes her second and contrasting character of this season at MRT as Mrs. Parsons, Tony's delightful if domineering grandmother. Lending charm of a completely different sort to the role, she drew a skilful picture of Fanny in "Watch on the Rhine" earlier this season. Her brilliant portrayal of Mrs. Malaprop in last year's production of "The Rivals" was preceded by a number of outstanding performances. Particularly memorable amongst them were in "The Importance of Being Ernest", "Pride and Prejudice", "The Circle" and "Aren't We All?". She is one of MRT's Associate Producing Directors and Chairman of the Play Choosing Committee. She was one of the founders and organizers of the Lakeshore Summer Theatre, of which she was Vice-President, and directed and played in their productions.

CYRIL HESSEY-WHITE has been a favourite of MRT audiences in so many roles that it would be difficult to select any one as the most popular or outstanding. His first appearance was in "Man in Possession"; his most recent in "Sixteen". The thoroughly entertaining and delightful picture which he left in the minds of the audiences which saw "Aren't We All?" in which he played the lead, may be best remembered. This, however, will be but a bit ahead of "Bird in Hand", "Pride and Prejudice", "Hay Fever", "The Man with a Load of Mischief",



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"Hedda Gabler" and "Libel". In "Tony Draws a Horse" he gives a warm and amusing picture of Alfred Parsons, Tony's grandfather.

JOHN FARIAS, in his early days, played for some time in the films in Hollywood. More recently, he has appeared with MRT in "Judgment Day" and in "The Shoemakers of Syracuse", the original play written and directed by John Hoare some seasons ago. His playing in Montreal has also included work with a French stock company, and a part in "Mr. and Mrs. North" with The Trinity Players. He plays Pschenschynoff.

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GASTON MAROT, as the French waiter makes his first appearance at MRT, although he has for some time been playing in Montreal in French plays and over the French radio stations.

EILEEN CLIFFORD popular lead in the MRT Tin Hat Blackouts, plays Miss Burchall, in sharp contrast to her recent parts in "Nine Pine Street" and "The Warrior's Husband". With a considerable number of roles in past productions which have made her a well-known player to MRT audiences, she is also familiar to radio listeners, not only in the program "Miss Trent's Children", but also in a wide range of parts in plays from Montreal broadcasting studios.

Orchestra Notes . . .

The Montreal Graduate Orchestra is to have its first official summer season this year, and will be under the direction of Frank Coleman, associate-conductor. Work will, therefore, progress during all twelve months of the year, and during the summer it is planned to experiment with smaller and more unusual compositions.

First Call to Composers! Motivated by the same spirit which inspires MRT to produce original plays, the orchestra would like to give performance to new compositions which would lie within the scope of the organization. This would include works for chamber orchestra, or small symphonic orchestra, down to smaller ensembles and strings. We are prepared to begin at any time, and would be interested in hearing from anyone with something to offer.

To make the orchestra complete, a "double-bass" is urgently needed. We are now prepared to purchase such an instrument. In cleaning out attics, etc., for MRT "props" or for any other purpose, perhaps you might have something of use to us. You are reminded that possibly some

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