

**Jane Mallett Collection**  
**[1926 – 1973]**  
**Inventory**

1 box; 33 envelopes; 308 items; .4 linear metres

Material relating to the career of Canadian actress Jane Keenleyside Mallett (1899-1984), known as Jane Aldworth during her early career at the Empire Theatre in the 1920s. Primarily consists of copies of selected material in the private collection of Jane Mallett, originals to be deposited with the National Archives of Canada. (Note that the National Archives collection also contains material received earlier from Jane Mallett, not duplicated here).

Env. 1: Clippings – 31 items

Biographical information, including resumes and notes on her career.

Env. 2: Clippings – 35 items

Radio and television performances (1936-1971).

Env. 3: Personal Correspondence and Miscellaneous – 11 items (photocopies)

Includes:

- June 1, 1927    Hector Charlesworth, critic for *Saturday Night*, letter of recommendation.
- Feb. 1941     Rough notes for introduction of cast of *Night Must Fall* at the Royal Alexandra, perhaps at a War Bond Rally or benefit performance (2 pp.)
- Jan. 6, 1952    Andrew Allan re: returning from London to Canada.
- Jan. 24, 1958   Grant Macdonald re: her performance in CBC-TV Folio's *Diary of a Scoundrel*.
- c. 1969        Introduction of Don Harron at the Heliconian Club; incomplete rough text of speech (2 pp.)

Env. 4: Correspondence, Notes, Accounts, Reviews, *Town Tonics* (1931-1942) – 22 items (photocopies)

3 reviews, 12 statements or expense lists, 2 pp. notes re: costumes, 5 letters, schedules, etc.

Env. 5: Correspondence and Contracts (Theatres) – 18 items (photocopies)

1. Centre Stage Productions (Dec. 3, 1936), letter re: appearance in *The Stronger*.
2. Arts and Letters Club (Feb. 22, 1945), letter from Earle Grey re: appearance in *Laura*.
3. Arts and Letters Club (Apr. 8, 1945), letter from Earle Grey re: reading of *Deirdre of the Sorrows*.

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4. New Play Society (Nov. 27, 1946), letter from Dora Mavor Moore re: appearance as Lady Kitty in *The Circle*.
5. New Play Society (1948?), rough program for *Spring Thaw*.
6. Scarboro Summer Theatre (June 15, 1952), contract for *The Show-Off* and *Light Up the Sky*.
7. New Play Society (May 5, 1950), letter from Dora Mavor Moore re: *Spring Thaw* '50.
8. New Play Society (April 25, 1952), contract for *Spring Thaw* '52.
9. Jupiter Theatre (Oct. 26, 1953), letter from Leonard Crainford re: appearance in *Ring Round the Moon*.
10. New Play Society (Feb. 26, 1954), contract for *Spring Thaw* '54.
11. New Play Society (1954), rough program for *Spring Thaw*.
12. New Play Society (Mar. 7, 1955), letter re: *Spring Thaw* '55.
13. Crest Theatre (Mar. 17, 1955), contract for *When We Are Married*.
14. New Play Society (Apr. 7, 1955), letter re: *Spring Thaw* '55, with holograph note from Mavor Moore.
15. New Play Society (June 20, 1955), re: *Spring Thaw* '55.
16. Crest Theatre (May 30, 1958), letter and contracts for *Crest Revue*.

Env. 6: Correspondence and Contracts (Radio, Television, Film, Commercials) – 16 items (photocopies)

1. CBC-Radio *Brave Voyage* (June 15, 1949), letter to “Mrs. Harris” (her character) from Don Agger and Elinor Abbey, the writers, re: her vacation.
2. National Film Board (1951-1953), correspondence between JM and various NFB officials including Sydney Newman re: filming her comic monologues for *Talent Showcase*, including extensive discussion of her retention of television rights.
3. Graphic Associates (Nov. 13, 1952), letter re: Salada Hat Shop commercial.
4. United Church of Canada (Jan. 25, 1955), letter re: narration to accompany a film.
5. CBC-TV (Jan. 18, 1961), letter re: appearance on *Time Out*.
6. CBC-TV (Jan. 20, 1961), letter re: television part.
7. CBC-Radio (Feb. 22, 1972), memo re: *Inside from the Outside* summer show.

Env. 7: Correspondence and Contracts (Personal Appearances) – 19 items (photocopies)

Items relating to personal engagements (1930-1955) for various clubs, small theatre groups, professional associations and charity organizations. Includes JM's notes on performances, expenses and accounts.

Env. 8: Photographs (Portraits and miscellaneous) – 34 items

Env. 9: Photographs (*The Gorilla*, 1927) – 2 items

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Env. 10: Programs and Clippings (*The Gorilla*, 1927) – 11 items  
4 pp. clippings, 6 programs, 1 flyer.

Env. 11: Photographs (*Town Tonics*, 1930s) – 8 items

Env. 12: Programs and Flyers (*Town Tonics*, 1934-1944) – 35 items

Env. 13: Photographs (*Fine Frenzy*, 1955) – 16 items

Env. 14: Programs, Clippings, Notes and Correspondence (*Fine Frenzy*, 1955) – 7 items  
(photocopies)

2 programs; 1 clipping; 3 pp. dialogue; copy of notebook (19 sheets); 2 letters: Araby  
Lockhart (Aug. 24, 1955) and Don Harron (Sept., 1956).

Env. 15: Photographs (Film Stills) – 2 items

*Sweet Movie* (1973) and *The Sweet and the Bitter* (1962).

Env. 16: Programs – 19 items

*Town Tonics*, 1934-1940s, 2 brochures (see also Env. 12)  
Actor's Colony Theatre, *Dangerous Corner*, July 30 – Aug. 3, 1936  
*Heliconian Night*, Mar. 31, 1939  
*Horse Opera*, Spet. 20, 1940  
*Merry-Go-Round Revue*, Feb. 25, 1943  
New Play Society, *The Circle*, Nov. 22-23, 1946  
New Play Society, *Spring Thaw '51*, Apr. 23, 1951  
International Players, *Importance of Being Earnest*, Feb. 18, 1952  
New Play Society, *Spring Thaw '52*, May 9, 1952  
Scarboro Summer Theatre, *The Show-off*, Apr. 17 – May 2, 1953  
Crest Theatre, *When We Are Married* (flyer), Apr. 12, 1955  
Avenue Theatre, *Fine Frenzy*, Oct. 18, 1955  
Crest Theatre, *The Women*, May 23, 1956  
Crest Theatre, *This is Our 1<sup>st</sup> Affair – The Crest Revue*, 1959  
Montreal Repertory Theatre, *Roar Like a Dove*, Jan. 17-28, 1961  
Hart House Theatre, *Tango*, Nov. 3-20, 1969  
Belmont Theatre at Central Library Theatre, *Filumeno Maturano*, Feb. 6, 1969

Env. 17: Script (photocopy)

Players Club Cuckoo Clock Revue, June 2-8, 1926  
“A Place in the Sun” by Bertram Forsyth. 9 pp. + cover sheet

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Env. 18: Script (photocopy)

Arts and Letters Club entry in the Dominion Drama Festival (Central Ontario Division), 1938

“Birds of a Feather” by John Oswald Francis. 18 pp.

Env. 19: Script (photocopy)

Spring Thaw, 1950

“The Great Canadian Play” by Margaret Ness. 8 pp.

Env. 20: Script (photocopy)

Spring Thaw, 1950

“Hollywood and Fine!” by Don Harron. Performed as “The Hollywood Version”. 10 pp.

Env. 21: Script (photocopy)

Spring Thaw, 1950 (?)

“Meet Marg Margetson” by Ted Reive. 5 pp.

Env. 22: Script (photocopy)

Spring Thaw, 1951

“Babes in the Subway” by Mavor Moore. 11 pp.

Env. 23: Script (photocopy)

Spring Thaw, 1951

“The Facts About Television” adapted from Gene Lockhart. 5 pp.

Env. 24: Script (photocopy)

Spring Thaw, 1951

“L’il Roosters Tail” by Sammy Sales and Ted Reive. 9 pp.

Env. 25: Script (photocopy)

Spring Thaw, 1951

“The Longest Day of the Year” by Ted Reive. 4 pp.

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Env. 26: Script (photocopy)

Spring Thaw, 1952

“Boggolo” by Norman Jewison. 5 pp.

Env. 27: Script (photocopy)

Spring Thaw, 1952

“G & S on the G-G” by Mavor Moore. 2 pp.

Env. 28: Script (photocopy)

Spring Thaw, 1952

“ Spring Flaw” by Don Harron. 9 pp.

Env. 29: Script (photocopy)

Spring Thaw, 1954

“The Lady’s Not for Frying” by Mavor Moore. 4 pp.

Env. 30: Script (photocopy)

Spring Thaw, 1954

“Those Marble Halls” by Cliff Braggins. 2 pp.

Env. 31: Script (photocopy)

Heliconian Club

Christmas skit by Babs Hitchman. 10 pp.

Env. 32: Miscellaneous Scripts (photocopies) – 5 items

“Brave Voyage” (radio script) (fragment)

Spring Thaw (2 songs, 1 fragment of script)

Jane Mallett monologue

Env. 33: Miscellaneous (photocopies) – 2 items

Signatures and list of guests at presentation to Andrew Allan, honouring his years with the CBC Radio *Stage* series.

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Included in box is a set of slips listing roles acted by Miss Mallett, stating title of production, role played, producing theatre (or broadcast company) etc. and date. These slips each include a stamp indicating whether clippings, photographs, programs etc. exist documenting the production. These slips are provided as a help to researchers in locating relevant material stored elsewhere in the Performing Arts Centre's collections. **NOTE** that the list of productions is **NOT** a complete record of Miss Mallett's career, nor are the items indicated the only material necessarily available in our files. Unless otherwise indicated, material is filed under the producing theatre company. Reviews of productions, though not always ticked as available, may appear on microfiche. Please ask at the Performing Arts desk for further information.

Anne Goluska  
23-8-82