

# eue

theatre

## *Macbeth*

*by*

*William Shakespeare*

montreal repertory

*in this issue*

CANADIAN DANCERS CAPTURE AUDIENCE

OUR THEATRE'S GREATEST NEED

SYNOPSIS OF SCENES

NOTES ON THE CAST

ENJOY

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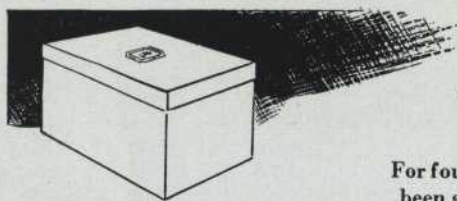
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## OUR THEATRE'S GREATEST NEED

The last name on a theatre programme is very often that of the director. What does it mean to the average theatregoer? Obviously, the individual who directs the performance. But what does the direction of a theatrical performance involve? A great many things to which the spectator more often than not has never given even a casual thought.

Yet the theatre director, apart from the players, is the most important member of a theatre company. Upon him very often depends the success or failure of a play. If he directs the company skilfully, he will get the best out of each player. But one serious error may result in disaster.

The responsibilities of a director vary greatly, according to his interpretation of those responsibilities. In the United States a director has absolute authority over all the players, and that means their interpretation of their respective roles.

New York and London differ widely as to this authority. In the latter nowadays, the director models his work largely upon the actor-manager of the Victorian era. The traditions established by a long line of actor-managers was one of consultation and discussion; the actor-manager was his own director.

In New York the director has assumed more and more authority until many of them are definitely the dictators of the company they direct, in every respect.

In a book recently published, entitled "Shaw on Theatre", much material of a vitally interesting kind from Shaw's amazingly productive and provocative pen is now made public in book form for the first time, and will be read and widely discussed, for among the opinions expressed by Shaw are some that place him on record in unequivocal terms. One of the most emphatic of these has a quality of finality about it many actors will find profoundly convincing. Shaw writes:—

"The perfect director lets his actors act and is their helper and not their director." He adds that his formula for play direction "is making the audience believe that real things are happening to real people" on the stage.

(continued on page 10)



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## Notes on the Cast



**HENRY RAMER** (*Macbeth*) we feel quite safe in saying, is perhaps one of Montreal's most versatile, talented and forceful English actors, and we are more than grateful that he has not succumbed, like many others, to the brighter fields and lucrative offers of other cities, both in Canada and the United States. This does not mean that Mr. Ramer has not appeared as a guest artist in other cities on any number of occasions, for this he has done, but, he does return and he was fortunately available when we asked him to play *Macbeth*. A triple threat man, Mr. Ramer has earned an enviable reputation as a radio announcer, a theatre director and an actor. It is difficult to know in which order to put his achievements, so we list them arbitrarily; not in order of merit, but merely as three separate fields of accomplishment.

As a radio announcer Mr. Ramer has worked with the *Laura Ltd. C.B.C. serial*, the *Milton Berle Show*, the *Metropolitan Opera Broadcasts*, *Voice of the Army* program, *Morgantime*, to name but a few.

As a director he has worked with several groups in Montreal including Grosvenor Productions where he directed *The White Sheep of The Family*; with MRT for whom he directed *The Time Of The Cuckoo* and *The Rainmaker*. And last season for the Studio Theatre he directed Arthur Treacher in *The Reluctant Debutante*. He has also directed productions at North Hatley Playhouse.

As an actor Mr. Ramer's career has been no less impressive. His most recent performances were the Crest Theatre in Toronto in *The Cherry Orchard* and in *Janus*, two roles which couldn't be further apart. For that matter Mr. Ramer's appearances in *Janus* have included the Mountain Playhouse Production a few seasons ago and the North Hatley Playhouse production last year. He has appeared with the Theatre du Nouveau Monde under Rupert Caplan's direction in Kafka's *The Trial* and Hellman's *Montserrat*. He repeated his performance in *Montserrat* on an hour and a half network TV production a short time later.

One could go on indefinitely on the subject of Mr. Ramer. Off stage he is unassuming and genuinely modest of his abilities. He has dry, unexpected wit and a genius for mimicry. He also has a unique record collection containing many records which are practically impossible to obtain.

*Macbeth*, we feel confident, will further enhance an already brilliant career as one of Canada's most outstanding young actors.

(continued on next page)

## NOTES ON THE CAST (continued)

**DIANA FISH** (*Lady Macbeth*) after many years of extensive study in the theatre, has, during the past few years, emerged on the Montreal scene as one of our most interesting new actresses who gains stature in each production in which she appears. Miss Fish has studied with MRT's School of the Theatre and has had voice training for some years with Eleanor Stuart. She has also studied at Stratford in Ontario. She has been seen most recently in *The Lady's Not For Burning*, *The Lass Wi' the Muckle Moo*, *Major Barbara* and *Venus Observed*. Miss Fish is also engaged in Radio work with the C.B.C. and is teaching acting.

**JOHN HEMPSTEAD** (*Macduff*) a young English actor of undeniable talent and versatility makes his second appearance with us this season. Earlier this year he was seen as the Judge in *Inherit The Wind*. Mr. Hempstead, who hails from England originally, stands high on the list of professional actors in Montreal. Several years ago he was a prominent member of the production and administration staff of Grosvenor Productions where he also appeared in many productions as leading man. Most recently he has been seen in the Theatre du Nouveau Monde's production of *The Glass Menagerie*, and MRT productions of *Major Barbara*, *The Lady's Not For Burning*, *Androcles and the Lion*, *The Lass Wi' The Muckle Moo* as well as the already mentioned *Inherit The Wind*. He has also appeared with Trinity Players and with the C.B.C. both on Radio and Television.

**GORDON ATKINSON** (*Seward*) is well known for his radio work, his work as a theatre director and as an actor of more than a little distinction. He has done much work as an actor in films, television and on the stage. Earlier this season his performance as Mathew Harrison Brady made a lasting impression on all who saw him in the MRT production of *Inherit The Wind*. Earlier in the season he appeared in *The Rainmaker* at La Poudriere on St. Helen's Island. Mr. Atkinson directed last season's Red and White Revue at McGill University, *Wry and Ginger*. In this production he will be seen both as Seward and as Banquo and he has directed the sword play.

**DOUGLAS PETERSON** (*Duncan*) having been lured out of a self imposed retirement of several seasons for a role in *Inherit The Wind* is making his second appearance of the season in this production. One of MRT's original members, Mr. Peterson's roles are far too numerous to list here in detail. A few have included those in *Uncle Vanya*, *A Doll's House*, *Tartuffe* and *Anna Christie*. He has also appeared with a number of other groups in Montreal. A few years ago he appeared at Trinity in *Sabrina Fair*.

**ERIC DONKIN** (*Ross*) a very young man who lately has specialized in strong character roles was most recently seen as the Rev. Brown in which he brilliantly portrayed a man old enough to be his own father in real life. Mr. Donkin started his theatrical career in Montreal but for the past few years has appeared mostly in the United States in professional stock. He has also appeared on television in Toronto and Montreal. It is exciting to watch a young actor of Mr. Donkin's calibre develop from the juvenile lead in the title role of MRT's *The Winslow Boy* to such roles as the Rev. Brown and Ross in our current production.

**JOAN WATTS** (*Lady Macduff*) has appeared for three years at Stratford, Ontario and in Montreal has been seen in such productions as *The Lady's Not For Burning*, *The Remarkable Mr. Penny-packer*, *Major Barbara*, *The Glass Menagerie*. She has also been seen in a number of National Film Board documentaries, television programs and has been heard innumerable times on C.B.C. radio.

**RICHARD HOGAN** (*Donalbain* and *Young Seward*) has been seen previously with Trinity Players in *Anastasia* and with the Free Lancers in *Antigone*. He has also worked in several capacities backstage at MRT with every production this season. Mr. Hogan has been studying at MRT's School Of The Theatre for the past two years as well as taking private tuition.

**DONALD MacINTYRE** (*Malcolm*) is an actor who also has appeared on Radio and in Television. Since coming to Montreal a few years ago Mr. MacIntyre has appeared in *Stalag 17*, and *Witness For The Prosecution* for Trinity Players and in

*Inherit The Wind* for MRT. His work in films has included appearances with the J. Arthur Rank organization and with the National Film Board.

**WALTER WAKEFIELD** (*Porter*) shares with Mr. Peterson above, the reputation of being one of the original members of MRT and his list of credits are also too long for complete inclusion here. Mr. Wakefield has been a leading figure in Montreal theatre for many years as actor, director and make up expert. His most recent appearances have been in *The Lady's Not For Burning*, *Androcles And The Lion* and *The Rainmaker*. He was last seen at MRT in *Major Barbara*.

**HENRY HOVENKAMP** (*Sergeant and Messenger*) was last seen in Montreal in *Inherit The Wind*. Before coming to Montreal he did work as an actor in Toronto on stage and in television.

**HUGH TASCHEREAU** (*English Doctor and Old Man*) has appeared with McGill Players, Peterborough Summer Theatre and with MRT. Most recently in *Inherit The Wind*.

**FREDERICK THOMAS** (*Hecate*) has appeared in Toronto under the direction of Dora Mavor Moore with New Play Society, in Summer stock in Orillia and the Red Barn at Jackson's Point and Crest Theatre in Toronto. With the latter group he appeared in *Antigone* and *Come Back Little Sheba*. In Montreal Mr. Thomas has most recently been seen in *Inherit The Wind*.

**IAN deVOY** (*Fleance*) is both stage and radio actor as well as having done some work in films with the National Film Board. A student of MRT's school his most recent appearance in Montreal was in *The Remarkable Mr. Pennypacker*.

**PAULINE RATHBONE** (*Attendant and Third Witch*) has played and toured in England in an Oxford University Company where she appeared in many important roles in Shakespearean productions.

**MARILYN GARDNER** (*First Witch*) will long be remembered for her leading role in *Will Success Spoil Rock Hunter* last season at MRT. Miss Gardner has been an active member of MRT's backstage crew this season to date.

**JOCELYN KINSMAN** (*Second Witch*) who is the daughter of the well known actor Ronald Kinsman is a young woman whose creative ability finds outlet in painting and acting.

**GEOFFERY COSGROVE** (*First Murderer*) made a most auspicious debut earlier this season in Trinity Player's production of *Separate Tables* as the young medical student.

**H. FREDERICK SMITH** (*Menteith*) has appeared in many local stage productions as well as with the National Film Board and Radio and Television. He has twice appeared in separate productions of *The Rainmaker* recently.

**JOHN CODNER** (*Angus*) had his early stage training in English Repertory Theatre. In England Mr. Codner also appeared in London's West End. Most recently he was seen in the Free Lancer's production of *The Chalk Garden* and *Antigone*.

**WILLIAM ROBERT FOURNIER** (*Lennox*) is actively engaged in Montreal as a professional actor on radio Mr. Fournier has made many local stage appearances. A few years ago he played *Hamlet* in the Lachine Civic Theatre production of the play. Most recently he has been seen in *Major Barbara* and *Androcles and The Lion*. His acting has also included film and television work.

**CHARLES de HECHT** (*Seyton and Second Murderer*) started with the University of British Columbia where he appeared with the Player's Club in 56-57. In Montreal Mr. de Hecht has been seen in Trinity Player's production of *Italian Straw Hat* and MRT's production of *Inherit The Wind*.

☆ ☆ ☆



# The Montreal Repertory Theatre

presents

## MACBETH

by WILLIAM SHAKESPEARE

Directed by JULIA MURPHY

Settings and Lighting designed by ARTHUR VORONKA

Costumes designed by LYDIA CRISP

### DRAMATIS PERSONAE

DUNCAN, KING OF SCOTLAND . . . . .	DOUGLAS PETERSON
MALCOLM } HIS SONS . . . . .	DONALD MacINTYRE
DONALBAIN } . . . . .	RICHARD HOGAN
MACBETH } GENERALS OF KING'S ARMY { . . . . .	HENRY RAMER
BANQUO } . . . . .	GORDON ATKINSON
MACDUFF } . . . . .	JOHN HEMPSTEAD
LENNOX } NOBLEMEN OF SCOTLAND . . . . .	WILLIAM ROBERT FOURNIER
ROSS } . . . . .	ERIC DONKIN
MENTEITH } . . . . .	H. FREDERICK SMITH
ANGUS } . . . . .	JOHN CODNER
FLEANCE, SON TO BANQUO . . . . .	IAN deVOY
SEWARD, EARL OF NORTHUMBERLAND . . . . .	GORDON ATKINSON
YOUNG SEWARD, HIS SON . . . . .	RICHARD HOGAN
SEYTON, OFFICER ATTENDING MACBETH . . . . .	CHARLES deHECK
BOY, SON TO MACDUFF . . . . .	CAROL KIRBY
ENGLISH DOCTOR . . . . .	HUGH TASCHEREAU
SCOTTISH DOCTOR . . . . .	DOUGLAS PETERSON
SERGEANT . . . . .	HENRY HOVENKAMP
A PORTER . . . . .	WALTER WAKEFIELD
AN OLD MAN . . . . .	HUGH TASCHEREAU
FIRST MURDERER . . . . .	GEOFFREY COSGROVE
SECOND MURDERER . . . . .	CHARLES deHECK
THIRD MURDERER . . . . .	KEN AYOUB
MESSENGER . . . . .	HENRY HOVENKAMP
HECATE . . . . .	FREDERICK THOMAS
LADY MACBETH . . . . .	DIANA FISH
LADY MACDUFF . . . . .	JOAN WATTS
GENTLEWOMAN, ATTENDANT TO LADY MACBETH . . . . .	PAULINE RATHBONE
FIRST WITCH . . . . .	MARILYN GARDNER
SECOND WITCH . . . . .	JOCELYN KINSMAN
THIRD WITCH . . . . .	PAULINE RATHBONE
GENTLEMEN, SOLDIERS, ATTENDANTS: IAN deVOY, DONALD HATFIELD, KENNETH AYOUB, JOSEPH ENGLERT, WILLIAM WHITE, DARCY GROVE, FRANK SALERNO.	

## SYNOPSIS OF SCENES

### ACT ONE

- Scene One — A Desert Heath.  
Scene Two — A Camp near Forres.  
Scene Three — A Heath.  
Scene Four — Forres. A Room in the Palace.  
Scene Five — Inverness. Macbeth's Castle.  
Scene Six — The Same. Before The Castle.  
Scene Seven — The Same. A Room in the Castle.  
Scene Eight — Inverness. Court within the Castle.  
Scene Nine — The Same.  
Scene Ten — The Same.  
Scene Eleven — The Same. Without the Castle.

### INTERMISSION

### ACT TWO

- Scene One — Forres. A Room in the Palace.  
Scene Two — The Same. Another Room in the Palace.  
Scene Three — The Same. A Park with Road to Palace.  
Scene Four — The Same. A Room of State in Palace.  
Scene Five — A Heath.  
Scene Six — Forres. A Room in the Palace.  
Scene Seven — A Cavern. In the Middle a Cauldron.

### INTERMISSION

### ACT THREE

- Scene One — Fife. Macduff's Castle.  
Scene Two — England. Before the King's Palace.  
Scene Three — Dunsinane. A Room in the Castle.  
Scene Four — The Country near Dunsinane.  
Scene Five — Dunsinane. A Room in the Castle.  
Scene Six — Country near Birnam Wood.  
Scene Seven — Dunsinane. Within the Castle.  
Scene Eight — The Same. A Plain before the Castle.  
Scene Nine — The Same. Another Part of the Plain.

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## PRODUCTION STAFF

Stage Manager: GERTRUDE CRAMER  
Assisted by RICHARD HOGAN, TERRY LABROSSE  
Settings executed by GRIFFITH BREWER  
Assisted by DOROTHY BARRETT  
Lighting executed by NICHOLAS AYRE  
Assisted by FREDERICK THOMAS  
Costumes executed by LYDIA CRISP  
Assisted by LILLIANA VOCISANA  
Sound executed by MARJORIE MATHEWS  
Property Mistress: BERNICE TELIK  
Make up under the supervision of KATHARINE BENSLEY  
Assisted by HELENA FLETCHER (Hair stylist) ELIZABETH SIMON, MARY HANSMANN,  
IRENE BALSER, BETTY WALLER

Sword Play under the direction of GORDON ATKINSON  
Additional lighting equipment: INDEPENDENT PRODUCTIONS

We are indebted to Marshall's Silk House for a donation of material.

We regret the names of the following persons were omitted from the programme of Clerambard:

Costumes designed and executed by LYDIA CRISP

Hair styles by HELENA FLETCHER

Make up assistants: ELIZABETH SIMON, MARY HANSMANN, IRENE BALSER, BETTY WALLER

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## OUR THEATRE'S GREATEST NEED

(continued from page 3)

The reason why I have drawn particular attention to Shaw's definition of a theatre director is that the one outstanding need of the Canadian theatre today is a plentiful supply of trained theatre directors—as anybody who watches plays on the television screen must realise. Dozens and dozens of plays are shown every month on the TV screen, and for every play the services of a theatre director are required. The same applies to many amateur productions.

Yet too many performances of the majority of plays produced by the Canadian TV and on the Canadian stage reveal poor direction — inability of players to walk across the stage; what to do with their hands; how to sit down; how to laugh; how to whisper; all things they ought to know before they even undertake to play a part,—all faults anyone undertaking to direct a theatrical performance would recognise at a glance.

Obviously a number of so-called play directors at present claiming to be qualified to direct are inexperienced. At the present time there is no institution at which serious-minded people can get a thorough training in the direction of theatre companies.

Just imagine an organization like the Canadian TV which spends scores of thousands of dollars a year in the production of plays for the TV screen, yet is totally lacking in any facilities to teach theatre direction.

**The explanation? Ask the Unions.**

The Dominion Drama Festival ought to be equipped with the necessary funds to establish in each of its groups across the Dominion, schools where students can be instructed in play direction. A small grant from one of our Cultural Aid organizations should be appropriated to such a purpose.

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# Visit to a Small Planet

Directed by JACK CRISP

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Savannah Press 2.21.58.

Seven years ago, the National Ballet of Canada was formed to afford opportunities to Canadian choreographers, composers, designers and technicians and to develop the talents of the many Canadian dancers who might otherwise have sought employment abroad. It is a remarkable achievement that during the fourth season, the Company was able to produce "*Swan Lake*" in its entirety. A comprehensive classical repertoire, in addition to providing first rate entertainment, is an excellent foundation upon which to build a permanent company. It not only builds audiences but also prepares the dancers for work with any of the leading contemporary choreographers. Therefore, the accent has been on such old favourites as *Giselle*, *Coppelia*, *Les Sylphides*, *Casse Noisette* and *Lac des Cygnes*, for the base of the repertoire of the National Ballet, with one or two modern or semi-classical works by contemporary choreographers added each season. A well balanced programme is the result. Last season's tour which kept our dancers employed for nearly ten months, covered 23 cities in Canada, 53 cities from the East to the West coast of the United States and a three weeks engagement in Mexico at the invitation of the Mexican Government. This extensive tour was made possible by a grant from the Canada Council and the hard work of a small band of citizens across the country who, by their faith in an ideal, feel that the National Ballet is worth keeping. Recognition is a wonderful tribute to seven years of hard work. However, ballet slippers alone cost \$4000

each year. So it is understandable that, in spite of a government grant, the National Ballet is still dependent on yearly support — not only in the theatre, but in the Guilds across the country, which are the main support of the Company. Indeed, the community as a whole must wake up to the fact that it is impossible for any artist to reach the perfection for which he strives unless he is encouraged by public interest. If that interest is lacking, we are wasting a great deal of artistic resource. The Montreal engagement of the National Ballet is from November 19th through November 29th at Her Majesty's Theatre. There will be two Saturday matinées, one Wednesday matinée and a Special Children's Matinée on Sunday, November 23rd. This year, new to the repertoire is a complete production of "*Coppelia*" in 3 acts and "*Ballad*" by Mr. Grant Strate, a member of the Company. The local committee of the National Ballet Guild has always been eager to make the arts available to University students and school children. By making it possible for these young people to enjoy good theatrical entertainment at a reasonable price, our future audiences are assured. Tickets for \$1 and \$1.50 are available to students for every performance except opening night and Saturday evenings from the office of the National Ballet Guild, Room 8, Windsor Hotel from 10 a.m. to 4 p.m. Seat sale opens November 10th. The tickets for the Special "*Swan Lake*" Sunday matinée for children — and no adult will be admitted without a child — will go on sale at the same office on November 17th. Prices are from 50 cents to \$2. Further information may be obtained by calling the National Ballet Guild, UN. 6-1279. The MRT and the Montreal Branch of the National Ballet Guild have much in common. We both enjoy the advantages offered in this great city with its exciting dual culture, its proud heritage of the past and with its fine appreciation of the arts. The MRT is needed as a permanent English speaking contribution to the community. The members of the National Ballet Guild extend their best wishes to the supporters of the MRT for a most successful season. We also hope that you will enjoy your National Ballet.

☆ ☆ ☆



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## The Quality of Mercy Is Strained

by  
MYRON GALLOWAY

Elsewhere in this issue there appears an article on Canada's lack of directors. Elsewhere in other issues of other publications pertaining to the theatre, articles may be found on acting, lighting, set designing, playwrighting etc. Seldom do we read articles dealing with that professional by-product of the theatre, theatrical criticism. There have been articles on the trials and tribulations of the trade of course, but most of them, I find, have been written by critics, usually in a somewhat humorous vein, either ironically so, or blatantly facetious. And, in all truth, there have been supposed indictments against the profession written by disgruntled actors, directors, producers and playwrights, but seldom have I read anything in which the duties, responsibilities and necessary theatrical knowledge of a critic have been stated in any specific manner. As a disgruntled playwright myself, whose recent treatment at the hands of a local critic still sticks in my craw, I am in no position to be, what you might call, unemotionally objective on the subject. However, as an instinctive evangelist, I would like to raise a few questions for the sake of other local writers whose works will be produced later in the current season, in order to plant some doubt in the minds of those slavish believers in the cult of criticism whose presence or absence in a theatre is governed by what they consider the infallible judgement of the first night critics.

A short while ago Mr. Nathan Cohen, when asked in an interview whom he considered the best dramatic critic in Canada, replied, simply and to the point: "I am."

It takes a brave man to make such a reply. However, anyone who has read Mr. Cohen over an extended period of time will agree that he *is* a brave man, because whether or not one agrees with the standards by which he judges what he sees, Mr. Cohen does *have* a set of standards to which he adheres consistently —

and this requires courageous personal conviction.

Can the same be said of *any other drama critic* in Canada? (with the possible exception of film critic Clyde Gilmour).

One critic recently informed me that the technicalities of direction, acting, costuming and scripting did not concern the laymen for whom he wrote and it was not necessary to go into such fine shades of detail in his criticism. His readers were interested only in his general impression.

Now this may be true, but the only possible way I, personally, can continue to work in the theatre in any capacity whatsoever is to disbelieve this to the roots of my soul.

Who, may I ask, are the "laymen" referred to? The sport enthusiast, the unskilled labourer? I think not. The *only* people who read theatre criticisms are theatre goers, and is it really too much to suppose that theatre goers are every bit as knowledgeable about the theatre as the critic himself, if going to the theatre and getting an "impression" is all that is required?

In my opinion a dram critic has a serious responsibility. This statement is doubly emphasized when applied to a *Canadian* drama critic, because a growing body of Canadian artists are seriously engaged in the task of developing theatre in Canada. In the last issue of *Cue* I stated that it was important that they should be taken seriously by the critics and slated when what they produced did not measure up to a high enough standard. However, this took for granted the fact that the critics *had* a standard.

Why, though, are the highest standards dragged out when an original script is produced, to label the production amateur, when a truly amateur production which commits every cardinal sin, appalling sets, inconsistent, costuming, inaudibility, conflicting acting styles, no pace, no understanding whatsoever of the mood of the piece, is recommended as something which must not be missed?

Of what use is such criticism to the "layman"? Of what use is such criticism to anyone? Can a critic has such

(continued on page 14)

contempt for the intelligence of his readers that he allows himself to be completely at the mercy of his own whimsical fancy, be said to be qualified for his job?

Apparently he is, for this is what the people who *work* in the theatre and the people who *go* to the theatre in Canada, and particularly in Montreal, are expected to accept as *good enough*.

I would hazard a guess that the average sports writer on the average Canadian newspaper has a much greater knowledge of his subject than the average drama critic.

How long would a sports writer continue to write if he described a badly played, undisciplined, sloppy game of hockey as something that shouldn't have been missed? Could he be excused, perhaps on the grounds that, after all, he was entitled to his own opinion wasn't he? Drama critics use this as their favourite dodge all the time and get away with it.

A drama critic should know the fundamental rules of playwrighting, at least enough to write about them with some semblance of knowledge. He should also know something about direction and recognize when the mood of the play and the mood of the performance do not agree and know where the blame lies. He should know something about acting techniques, something about set design, something about lighting, something about costuming. When he attends a play he should judge the success or failure of the production along these lines. A music critic is supposed to know when a singer is off pitch, an instrumentalist is off key and a tempo is too fast or too slow. Why should we expect less of a drama critic?

In New York, the centre of North America's theatre, seven daily newspapers review an opening the morning after and during the next few weeks any number of weekly and monthly publications augment these reviews. Theatre goers are given a choice of opinions. In Montreal we are much less fortunate. The responsibility of the critic here, as a result, is of much greater consequence.

Before I close I would like to report the following comments on a new play which has just opened in New York called *Epitaph For George Dillon* by John Osborn for what they are worth.

On opposite sides of the same page in the same newspaper on November the 6th the following was written by John Chapman and Robert Sylvestre.

Chapman: "Toward the long awaited end of *Epitaph For George Dillon*, George Dillon recites his own epitaph. "He was a bit of a bore." A bit? To my foreign ear this play was dispiriting, disheartening, disenchanting and discombobulated. It is also, as a piece of playmaking, quite lousy."

Sylvestre: "If there is one thing I cannot abide it is the work of England's Angry Young Dullards and a prime example of same was a play by John Osborne called *Look Back In Anger*. Also an atrocity by the same Mr. Osborne called *The Entertainer*. So when I claim something by John Osborne is worth seeing, you may bet the room rent that I must believe what I'm doing. What I'm doing is advising any readers this column has to go and see a new play by Osborne called *Epitaph for George Dillon*."

The case for the drama critic rests with you, the theatre goer.

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