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“THE SILVER WHISTLE”

By ROBERT E. McENROE

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In 1899, in the province of Granada, Spain, a delicate child, Federico García Lorca, was born to a life of ease, which led to death by assassination. The small boy, unable to join his friends in rough sports, lived happily in a world of lavish imagination. He composed and produced miniature plays for his family, enthusiastically aided by his brother and placidly obeyed by his nurse, Dolores. Little fantasies, strange worlds, this child Federico created, and they pursued him through his thirty-eight years, continually crying to be born.

Lorca attended a university and obliged his affectionate and intelligent parents by taking a degree in law, but always he was obsessed with the arts. He studied painting, and became a friend of Salvador Dalí's. He studied music, and became a disciple of Manuel de Falla's. He read and he wrote and he recited. His fellow-students thought of him as a modern minstrel, a poet who preferred delivering his thoughts by word of mouth rather than by the printed page.

He had many friends and many admirers among the young Spanish intellectuals. But he never became detached from the peasant people who had surrounded him in his youth. The tales and prejudices and strength of his nurse Dolores were an intimate part of his life. With de Falla, he did a great deal of research on Spanish folk music, and he introduces a simple, rhythmic pattern into his poems and his plays.

Lorca started his creative work as a lyric poet, but as he matured and developed he became a dramatic poet, and finally a poetic dramatist.

A BLOOD WEDDING

... AT THE STUDIO

Blood Wedding was written in 1933, four years after Lorca made a trip to New York which greatly influenced his writings. Not speaking or understanding English, he was bitterly lonely in a city which seemed to him crassly material and tragically inhuman. Although a fatalistic acceptance of destiny and death is strong in all his plays, Lorca was appalled by what seemed to him a deliberate self-destruction. New Yorkers appeared to him as pathetic little figures remorselessly driven by man-made machinery towards frustration and extinction. It may have been his sensitive suffering in New York which led him away from poetic fancy to intense drama.

Lorca had had a good deal of experience in writing and producing plays before this time. He was one of the enthusiastic supporters of a travelling theatrical company, La Barraca, whose plays he directed. This strange group had a theory that love of theatre was native to the country people of Spain, and it moved about from one isolated village to the next, playing classical drama (and a few of Lorca's own plays) to all but illiterate audiences. The experiment was immensely and immediately successful. In later years, it was always of these people, simple, elemental, brothers and sisters to Dolores, that Lorca wrote, and towards them that he directed his plays.

Blood Wedding is less poetic than many of Lorca's plays, and infinitely more dramatic. It is a subtle and, it seems, almost instinctive blending of these two characteristics of the minstrel playwright. Much of the dialogue is in prose, but

(Continued on page 5)



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A BLOOD WEDDING . . . AT THE STUDIO

(Continued from page 3)

passages of it pour out in poetry. Occasionally, the prose itself is poetic. There is an insistent rhythmic design to the scenes.

The story of *Blood Wedding* has the feeling of a folk tale, although it is actually based on an incident which Lorca read in a newspaper many years before translating it into dramatic form. The characters are impersonal and symbolic. Only one has a name.

There is the Mother, a woman expressing the passionate Spanish belief in the necessity to reproduce one's race. It is an urge towards survival, but it is survival on this earth and includes no thought of the Christian doctrine of a life after death. This Mother has a Son, a healthy, simple man raised with two dominating creeds: the sanctity of bearing children and of avenging the deaths

of his father and brother. The Son is in love, and there is his Betrothed, a girl strong in body and in passion. The Betrothed has a Father, a shrewd farmer who is happy that his child is marrying into so prosperous a family.

Then there is Leonardo. Leonardo is a strange, bitter creature, driven by his passion for the Betrothed into cruelty to his wife and torture of himself. It is the family of Leonardo with whom the Mother and Son have their blood feud.

* * * * *

The Studio Committee has chosen Lorca's *Blood Wedding*, translated by Richard L. O'Connell and James Graham-Luján, for its second production for several reasons. We thought it would be interesting to present a modern Spanish playwright, especially one as popular as Lorca in his native Spain and in Latin America. We feel, also, the play has a poetic lilt which is seldom found on the stage. With the present awakening interest in poetic drama, it seems to us a timely play, despite its classic ideal. Chiefly, we think it is thundering good theatre.

Blood Wedding will be presented towards the end of January and will be directed by Myron Galloway, who played the Dauphin in *Joan of Lorraine* and who directed the memorable *Winslow Boy* last year.



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STUDIO PRESENTS

Blood Wedding

By FREDERICO GARCIA LORCA

Directed for MRT by.....MYRON GALLOWAY

at the PLAYHOUSE, 1550 Guy Street
February 14th, 15th, 16th, 17th at 8.45 p.m.

Curtain-Time QUIZ

- | | |
|--|---|
| <p>1. If it is proven that there is no other Will, is an undated Will valid?</p> <p>2. Are succession duties, unless specifically directed otherwise, a first charge against the legacies under a Will?</p> <p>3. Must the assets of a deceased person be reported, in all</p> | <p>cases, to the Provincial and Dominion Succession Duty Departments before an estate may be distributed?</p> <p>4. Is a Will executed by a minor valid?</p> <p>5. Would it obligate me in any way to consult Crown Trust about an estate matter?</p> |
|--|---|

Answer to questions 1, 2 and 3—"Yes"; to questions 4 and 5—"No"

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Left:
Thomas McBride

Right:
Ramer Henry



ABOUT THE PLAY

by Myron Galloway

The Silver Whistle
by Robert E. McEnroe,
at the Playhouse
January 25-February 3.

Every year Broadway and Hollywood turns an eye on the younger generation and attempts to reproduce, either light-heartedly or with melodramatic significance, the problems, foibles and fancies of teen-agers. The mature generation views these excursions often with stifled yawns, at best with nostalgic memories of its own recent youth. Seldom, however, do these two purveyors of a Nation's enlightenment-through-entertainment bother with the silver hair age, the age the teen-agers and the mature ones eventually reach.

A couple of years ago Robert E. McEnroe decided that something should be done about this and promptly wrote his play *The Silver Whistle*, a play about the old folks, whimsical, charming and every bit as entertaining in its affectionate ex-

ploration of the older generation as any of the Henry Aldrich or Corliss Archer plays have been, perhaps even a little more entertaining, as this one had its own gentle philosophy to enrich its humour.

MRT has chosen Mr. McEnroe's *The Silver Whistle* as its third major production of the current season, and as its director Miss Mildred Mitchell, who made a welcome return to the local theatre scene earlier this season as the star of *Goodbye My Fancy*.

PRODUCTION

For the second time this season MRT is fortunate in being able to have the services of Mildred Mitchell, this time as a director. Miss Mitchell's career which was briefly traced in an earlier issue of *Cue* this season, is one which has been for many years closely connected with professional as well as amateur theatre, not only in Montreal, but in a number of American cities including New York. For the past several years Miss Mitchell, who is also Mrs. William Wray, has not been nearly as active in

(Continued on page 10)

"THE SILVER WHISTLE"

BY ROBERT E. McENROE

Directed for MRT by Mildred Mitchell and Produced under the Supervision of Doreen Lewis with Setting by Hans Berends

MRT STAFF

PRODUCING DIRECTOR
Doreen Lewis

TECHNICAL DIRECTOR
Hans Berends

STAGE MANAGER
Lee Prime

COSTUME DESIGNER
Virginia Watt

COSTUME MANAGERS
Emma Gallagher
Betty Hofman

PROPERTIES
Germaine Bernier
Mona Crawford

LIGHTING
Roy Eshelby
Norman Holtzman

MAKE-UP
Catharine Bensley

THEATRE CARPENTER
John Fowler

HOUSE MANAGER
Frances Lindsay

HEAD USHER
Viola Esdon

BOX OFFICE
Albert Mann
Marguerite Stevenson

PUBLIC RELATIONS
George Powell

PUBLICITY
Madge Archer

PRODUCTION STAFF

STAGE MANAGEMENT

LEE PRIME,
P. Christensen, E. Dennis, J. Fowler, H. Kingsley,
J. More.

PROPERTIES

MONA CRAWFORD,
G. Bernier, M. Finley, B. Hofman, E. More.

COSTUMES

EMMA GALLAGHER,
C. Gillespie, M. Hamilton, I. Shippe.

LIGHTING

ROY ESHELBY, NORMAN HOLTZMAN,
G. Dickinson, H. Gillespie, F. Labelle.

MAKE-UP

CATHARINE BENSLEY,
O. Radych, E. Wilson.

PROMPTERS

MARION DENNIS, EVELYN GILES.

The Cast

in Order of Appearance

MR. BEEBE	Edward Wilson
MRS. HANMER	Winifred Dennis
MISS HOADLEY	Janet Campbell
MISS TRIPP	Vernis Christie
REVEREND WATSON	Louis Burggraf
MRS. SAMPLER	Beryl Dann
MRS. GROSS	Sally Starke
MR. CHERRY	Alfred Dann
OLIVER ERWENTER	Thomas McBride
EMMETT	Ramer Henry
BISHOP	Charles Miller
FATHER SHAY	Aubrey Boyd
MR. BEACH	Melvin Cochran
MR. REDDY	Lawrence Carlin
POLICEMAN	John Fowler

SCENES

ACT I

Scene 1. Afternoon.
Scene 2. Evening of the same day.

ACT II

Evening of the next day.

ACT III

Morning of the following day.

The entire action of the play takes place in the garden of a church adjoining an old people's home.

Time: It doesn't make much difference. There are always old people in the world.

ABOUT THE PLAY (Continued from page 7)

the theatre as many of her admirers have wished, and she was persuaded back to the footlights only this year. Recalling her exquisite direction of an MRT hit of a number of seasons ago *On Borrowed Time*, MRT were most anxious that she should once more have the opportunity of contributing from her vast knowledge of the theatre and experience in handling people to a play which required that extra something in direction. *The Silver Whistle* and Miss Mitchell were chosen together.

THE CAST

THOMAS MCBRIDE will play the role of *Oliver Erwenter*, the role which Jose Ferrer made such a success of in the original production. Mr. McBride was last seen at MRT as St. Anthony in *This Way To The Tomb* and before that as Uncle Chris in *I Remember Mama*. He has been active at MRT for several years and badly missed from its rostrum of actors during the time he spent in England in 1946-47 where he appeared in professional repertory. He has also appeared at the Lakeshore Summer Theatre and is an active C.B.C. radio actor.

VERNIS CHRISTIE, last seen at MRT in *All My Sons* will play *Miss Tripp*. Miss Christie has also appeared in MRT's studio production of *Right You Are*. Apart from her work at MRT she has had twelve years experience with the Edmonton Little Theatre and has also worked with The Belasco Players as well as the Montreal Drama Guild.

LOUIS BURGGRAF will play the role of the *Rev. Watson*. Mr. Burggraf's work in the past has included appearances in *Goodbye, My Fancy* and *Fortune My Foe* with MRT; in *Romeo and Juliet* and *As You Like It* with the Shakespeare Society, and as an accomplished Gilbert and Sullivanite with the Montreal West Operatic Society and the Lyric Operatic Society.



Vernis Christie

RAMER HENRY will appear as *Emmett*. Mr. Henry has been seen before in *Deep Are The Roots* for the Drama Circle and *The Magic Flute* for the Opera Guild. He was heard doing the narration in the film *Forbidden Journey* and has also done extensive work in National Film Board projects, C.B.C. Dramas as well as commercial radio announcing.

In the demanding character roles which are such an essential part of *The Silver Whistle* a number of well known local players have been chosen.

WINIFRED DENNIS who will appear as *Mrs. Hamner*, has in a few short seasons with MRT become one of its most outstanding character actresses. It will be some time before anyone who saw the MRT production of *The Winslow Boy* will forget her as the cockney maid Violet, to say nothing of her splendid characterizations in *Bus To Nowhere*, *Trelawney Of The Wells* and *Fortune, My Foe*. She has also appeared with Trinity Players in *Mr. Pim Passes By* and in the Canadian film *Forbidden Journey*.

SALLY STARK as *Mrs. Gross* is another well known actress whose activities in the theatre have not only included acting



Louis Burggraf

but the position of President of Trinity Players, with which group she has done a considerable amount of work for a number of years. One of her own favourite roles, and one in which she drew high praise from the critics was that of Aunt Birdie in *The Little Foxes*.

EDWARD WILSON as *Mr. Beebe* has been a valued old trouper for a number of years with almost every prominent group in the city—not to mention a number of the less prominent groups with whom he has worked, giving freely of his time and experience in almost every theatrical capacity.

JANET CAMPBELL will appear as *Miss Hoadley*. This will be Mrs. Campbell's first appearance in an MRT Major production. She has been active in theatre however, not only in Montreal where she has appeared in several plays with the N.D.G. Women's Club but in her native Scotland, where her work included directing as well as acting.

ALFRED DANN as *Cherry* has appeared at MRT for a number of years in such productions as *Perfect Alibi*, *The Constant Wife*, *Man In Possession*, *Judgement Day* and *On Borrowed Time*. Outside MRT Mr. Dann has been active with the Com-

munity Players, St. James Players and with the radio.

BERYL DANN as *Mrs. Sampler* has appeared before in *What Fools We Mortals Be*, *Hedda Gabler*, *The Bishop Misbehaves* and *No. 9 Pine Street* to mention but a few. She has also, with her husband, been an active member of the Community Players, St. James Players and as a radio artist.

CHARLES MILLER (*The Bishop*) has been seen earlier this year at MRT as the college President in *Goodbye, My Fancy*. His activities include a great deal of work on the radio plus as many theatrical productions as his schedule allows. He has appeared previously at MRT in *The Barrets Of Wimpole Street* and *There Shall Be No Night*.

LAWRENCE CARLIN (*Mr. Reddy*) has worked in professional stock companies both in the U.S. and in Canada, with many well known theatrical personalities. He is also an active worker both in films and on the radio.

MELVIN COCHRAN (*Mr. Beach*) hails from the west where he was engaged in a number of productions in Little Theatre in Manitoba. At MRT he has appeared in *Bus To Nowhere*, *The Sabine Women* and *Goodbye, My Fancy*.

AUBREY BOYD (*Father Shay*) has appeared at MRT in *Juno and The Paycock* as well as in *Help Yourself*.

JOHN FOWLER (*Policeman*) has worked for nine years at MRT and has been for as many years an almost indispensable worker backstage. It is Mr. Fowler who makes all the stage sets work, after he has helped construct and paint them. As carpenter, technician and a dozen other equally important men, all rolled into one, he is now adding to his abilities by appearing in front of the footlights.



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SCHOOL STARTS NEW COURSES

Two new courses open for students of MRT School of the Theatre this month, Make-Up and Theatre Costuming. Each course gives 15 weeks' instruction.

Make-Up, starting Jan. 26, will be conducted by Herbert Rose. This demonstration and laboratory course in basic principles and materials will enable students through actual practice to make-up themselves and others for straight roles. The effects of stage lighting upon make-up will be studied as well as the functions and purposes of make-up according to the general type of production.

Theatre Costuming, first class Jan. 17, will be under the instruction of Virginia Watt. Here students will gain an introduction to period costuming and the economic, social and political reasons for changes in fashion. In addition there will be practical work and discussions giving instruction in the theory and methods of stage costuming, the different types of fabrics and their uses, the psychological effect of colour and silhouette and the pre-performance and backstage workings of a costume crew.

ACKNOWLEDGMENTS

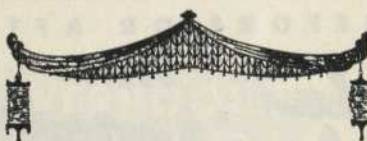
The production of *The Silver Whistle* has been greatly facilitated by the cordial co-operation and active help which has been received from many sources. Grateful acknowledgments, therefore, are made in particular to the following:

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The Ghost Twain . . .

Take, O boatman, thrice thy fee . . .

Spirits twain have crossed with me.

These lines are suggestive of a "Ballad of the Boastful Bootlegger", or something of the sort; but "Cue" readers will recognize them immediately as a quotation from Uhland's "The Passage". What we are thinking, however, is that they might be addressed fittingly to a ROYAL-LIVERPOOL Agent by a discerning client who realizes that with the tangible, corporeal, body of insurance which is Indemnity, or payment of losses, there are intangible "spirits twain"; one being Security, or peace of mind, and the other Service, or loss prevention. All are included in the "fee".



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