



come back  
little Shreba

by William Inge

théâtre du nouveau monde

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NEW YORK

THÉÂTRE DU NOUVEAU MONDE

THIRD SEASON

1953-1954

*Come Back,*

*Little Sheba*

A Drama in Two Acts

by

WILLIAM INGE

First produced February 15, 1950, at the Booth Theatre, New York.

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JEAN GASCON



PHOTO HENRI PAUL



GABY DE MONTREAL

RUPERT CAPLAN

## BILINGUAL THEATRE

The possibility of establishing truly bilingual theatre in Montreal suggested itself to me when I saw productions of English plays by the Theatre du Nouveau Monde done in French. I refer particularly to the *Gentle People* by Irwin Shaw which the Theatre du Nouveau Monde did under the title of *Philippe & Jonas*. The locale, in its original, was Brooklyn and as performed by the French group, the situations and the dramatic impact were not impaired. I approached Jean Gascon with the idea of producing a play in English with a bilingual cast as a possible fore-runner of doing plays at the Theatre du Nouveau Monde in English and in French on alternate nights, with virtually the same cast or at least a large proportion of the same cast appearing in both versions. Mr. Gascon was at once enthusiastic and gave me authority to select the play and the cast which I proceeded to do. The present cast of *Come Back, Little Sheba* is about equally divided French and English and with a few minor exceptions, this same cast could perform this play in French if necessary. Montreal is possibly the only city on the American continent where bilingual theatre could be supported because of the two races and two cultures. The support which this venture receives will be the barometer to determine plans which the Theatre du Nouveau Monde have for next season when possibly two more plays will be produced with bilingual casts. In its essence, this project truly represents Canadian theatre not limited by imaginary barriers of accent.

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EILEEN CLIFFORD



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LORNE GREENE



## oup d'oeil sur le passé



1727 La première fonderie de fer du Canada, les Forges du St-Maurice, s'établit près des Trois-Rivières.

Une présentation Molson's, dont le but est de rappeler aux Canadiens d'aujourd'hui les événements sérieux ou joyeux qui ont marqué les années écoulées.



1942 Maurice Richard compte son premier but dans la L.N.H. — au Forum, contre les Rangers.



1917 Ouverture du pont de Québec.



1940 Gérard Côté de St-Hyacinthe gagne le marathon de Boston pour la 3ième fois.



1809 Le premier bateau à vapeur au Canada, l'"Accommodation" de John Molson fait son premier voyage de Montréal à Québec.

# Molson's

GEORGE BARNES

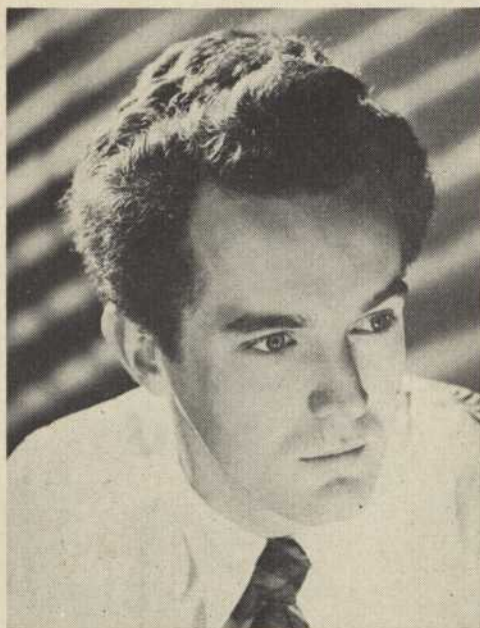


PHOTO RUSSELL SEDOVICK



GINETTE LETONDAL

PHOTO MAX SAUER

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# *Come Back, Little Sheba*

A Drama in Two Acts  
by WILLIAM INGE

Directed by **Rupert CAPLAN**

Setting designed by **Arthur VORONKA**

## C A S T

(In order of appearance)

Doc	.....	Lorne GREENE
Marie	.....	Ginette LETONDAL
Lola	.....	Eileen CLIFFORD
Turk	.....	George BARNES
Postman	.....	Gerald ROWAN
Mrs. Coffman	.....	Marie HOLTZ
Milkman	.....	Gilles PELLETIER
Messenger	.....	Neil MADDEN
Bruce	.....	Paul BLOUIN
Ed Anderson	.....	Edmund BERKLEY
Elmo Huston	.....	J. Léo GAGNON

**Only one intermission of 15 minutes between act 1 and 2**

## THE SCENE

An old house in a run-down neighborhood of a small city.

## ACT ONE

Scene 1: Morning in late spring.

Scene 2: The same evening, after supper.

ACT TWO

Scene 1 : The following morning.

Scene 2 : Later afternoon the same day.


Scene 3 : 5:30 the next morning.

Scene 4 : Morning, a week later.

Produced by special arrangement with Samuel French

The cover design of this programme by Marc Favreau  
Turk's costumes by courtesy of Sporting Goods Lord's  
Furniture by courtesy of Hartney's

Stage manager	.....	Gerald ROWAN
Stage assistants	.....	Neil MADDEN and Guy LEDUC
Chief-electrician	.....	George FANIEL



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**CHRISTIN**

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# RUPERT CAPLAN

Rupert Caplan jouit d'une enviable réputation de metteur en scène au théâtre et à la radio; cette réputation s'étend maintenant jusqu'aux Etats-Unis. Sa carrière de directeur-acteur est impressionnante. Les pièces qu'il a montées se comptent aujourd'hui par centaines, au nombre desquelles on trouve des œuvres de Shaw, d'Ibsen, de Galsworthy, d'Elmer Rice, de Karl Kapek, de Molière; c'est un cycle qui va de la comédie classique au drame moderne.

Rupert Caplan a été directeur des Community players, du Little Theatre d'Ottawa, du Theatre Guild de Montréal et de quelques autres groupements, ce qui lui donne une place à part dans le mouvement théâtral canadien.

Ses débuts professionnels eurent lieu à Provincetown, où il s'est trouvé en contact avec le milieu avant-garde dont faisaient partie Eugene O'Neill, Robert Edmund Jones, Kenneth MacGowan et quelques autres animateurs du nouveau théâtre américain. Son travail à la radio, bien connu ici, n'a pas besoin de longs commentaires. Rupert Caplan a remporté le Ohio State Award neuf fois sur onze.

Brooks Atkinson, critique du *New York Times*, a dit de Rupert Caplan: "C'est un metteur en scène extrêmement méticuleux dont le travail a une signification profonde".

Rupert Caplan is considered the finest director of legitimate theatre and radio in Canada whose reputation extends beyond the borders of the Dominion and into the United States. He has had a long and distinguished career in the theatre as actor-director. The plays he has produced would run into hundreds and have included the works of Shaw, Ibsen, Galsworthy, Elmer Rice, Karl Kapek, Molière, Restoration comedy, modern drama and the works of many other dramatists too numerous to mention.

He was the director of the Community Players, the Ottawa Little Theatre, the Montreal Theatre Guild and other groups which places him in the category of having been largely responsible for the interest and renaissance of theatre in Canada.

His professional experience began at the Provincetown Theatre where he came in contact with the avant-garde group including Eugene O'Neill, Robert Edmund Jones, Kenneth MacGowan and other personalities who were the pioneers of modern American theatre. His work in radio as director is so well known as to require very little comment here. The Ohio State Awards began eleven years ago and during that time Rupert Caplan has brought honor to Canada and the CBC by winning nine out of a possible eleven awards.

Brooks Atkinson, eminent drama critic of the *New York Times*, referred to Rupert Caplan's direction in the following words: "He is an extremely meticulous director whose work has deep significance."

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# LORNE GREENE

C'est dans *Come Back Little Sheba* au théâtre du Nouveau Monde que Lorne Greene fera sa rentrée comme acteur après avoir joué le rôle principal de *The Prescott Proposals*, au côté de Katherine Cornell à Broadway.

Voici le témoignage d'un critique de New-York:

"L'un des principaux personnages est un bel homme doué d'une voix magnifique; il joue avec une maîtrise qu'on ne s'attend de trouver que chez un acteur possédant de longues années d'expérience de la scène". Mlle Cornell savait ce qu'elle disait quand elle a déclaré, après l'audition de Lorne Greene: "Voilà l'homme qu'il nous faut".

Lorne Greene gagna une bourse qui lui permit d'étudier au Neighborhood Playhouse de New-York. A son retour au Canada, il se rendit compte qu'il n'y existait pas de théâtre professionnel organisé; il se lança alors dans la radio. Après un stage à Ottawa pour le compte de la CBC il revint à Toronto où il prit charge des émissions de nouvelles de tout le réseau.

Il joua souvent avec des troupes théâtrales semi-professionnelles, entre autre dans *Joan of Lorraine*, *Heartbreak House*, *The Moneymakers*, *Crime Passionnel*, *la Mégère apprivoisée* et plusieurs autres. On vit aussi Lorne Greene dans des adaptations télévisées de *Othello*, *Ebbtide*, *Guilt* et *The Vigil*.

A New-York, Greene donna la réplique à Jarmilla Novotna dans *Rendez-vous* au programme *Studio One*. La Columbia et les directeurs du Broadway furent immédiatement intéressés, mais Lorne Greene dut refuser certaines offres.

Montreal will be the first Canadian city in which Lorne Greene will pursue his professional career as an actor, since his Broadway debut where he scored so successfully as Katherine Cornell's leading man in the Lindsay-Crouse play *The Prescott Proposals*. On that occasion the New York reviewers praised his performance in glowing terms. "One of the two dominant persons in the cast, a handsome, big man with a wonderful voice, he plays with an authority usually associated with those who have had years of stage experience... Miss Cornell knew what she was talking about when at Greene's audition she said: "This is the man we want".

Acting is actually Greene's first love. Although Canadians know him from coast-to-coast as a news broadcaster and film commentator, it was really as an actor that Green wanted to work professionally. After studying at the Neighborhood Playhouse in New York on a fellowship, he returned to Canada. The only professional stage being radio, he embarked on a radio career. Not as an actor, but as an announcer, drama shows being few and far between at that time. He was farmed out to the CBC Ottawa station and within 3 months was transferred to Toronto where, within a few days, he was assigned to the National News broadcasts coast-to-coast. It wasn't long before his voice and name became as familiar as the maple leaf.

But in 1946 there was awakened in Greene also the desire again to act on stage. Working with semi-professional groups he performed in *Joan of Lorraine*, *Heartbreak House*, *The Moneymakers*, *Crime Passionnel*, *Taming of the Shrew*, as well as other

Deux mois plus tard, il faisait partie de l'émission de *Studio One* au cours de laquelle on présentait *1984*. La critique new-yorkaise n'eut qu'un mot pour son interprétation du rôle: "superbe". Lorne Greene reçut alors beaucoup d'autres offres de la télévision et du cinéma. Puis, un coup de téléphone de Katherine Cornell qui lui proposait le premier rôle masculin de *Prescott Proposals*. Le contrat se signait après 20 minutes d'audition.

Durant son séjour à New York, Lorne Greene joua plusieurs rôles à la télévision avec les grands noms du Broadway: David Wayne, Neva Patterson, Eddie Albert, Frances Starr, Phyllis Kirk, Joan Greenwood, Patricia Neal et Constance Ford.

plays. Came television, and Greene found himself in demand as an actor. *Othello*, *Ebbtide*, *Guilt*, *The Vigil*, were some of the plays in which he was seen locally. At the same time he was doing 12 news-broadcasts a week over a Toronto station, a regular weekly coast-to-coast show, a weekly TV show as newscommentator, and a radio programme as actor.

While in New York, and during the run of *The Prescott Proposals*, he appeared in a number of television shows, playing opposite such Broadway and screen luminaries as David Wayne, Neva Patterson, Eddie Albert, Frances Starr, Phyllis Kirk, Joan Greenwood, Patricia Neal and Constance Ford.



## THÉÂTRE DU NOUVEAU MONDE

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<i>Honorary Auditor</i> .....	Clément PRIMEAU, C.A.

# EILEEN CLIFFORD

Avant d'entrer à la radio, Eileen Clifford avait déjà joué plusieurs rôles de premier plan au théâtre.

Mais, durant les huit dernières années, Eileen Clifford a consacré presque tout son temps à la radio, sous la direction de Rupert Caplan. Cinq pièces dont elle était la vedette ont gagné des *Ohio State Awards*.

Elle a tenu les emplois les plus divers. Elle a été la soeur dans *World's Illusion*, Madame Muskat dans *Liliom*, la Sulamite dans *Songs of Solomon*, Madame Zinida, la dompteuse de lion, dans *Celui qui reçoit les gifles*, Mary Magdelaine dans *The Vigil*, pièce qui fut primée. Récemment elle a interprété le rôle de Abbie dans *Le Désir sous les ormes* au cours de la mémorable émission de deux heures et demie de Rupert Caplan, en hommage à Eugene O'Neill. Brooks Atkinson, éminent critique du *New York Times*, a loué hautement les mérites d'Eileen Clifford, disant qu'il n'avait pas entendu de comédienne aussi émouvante depuis plusieurs années.

En plus de ses rôles à des émissions comme *CBC Wednesday Night*, *The Way of the Spirit*, *Homer's Odyssey*, Eileen Clifford est la principale interprète du roman radiophonique *Laura Limited*, la plus écoutée de toutes les émissions commerciales de langue anglaise au Canada.

Before coming to radio, Eileen Clifford had a fine background in legitimate theatre, having played leads in a number of very important plays. For the past eight years or so she has devoted almost her entire time to radio, under Rupert Caplan's direction. Five of the plays, in which she appeared as a lead performer won *Ohio State Awards*.

Amongst the most significant and successful parts which she has played have been such widely diversified characterizations, as the sister in *World's Illusion*, Madame Muskat in *Liliom*, the Shulamite in the *Songs of Solomon*, Madame Zinida, the lion-tamer, in *He who gets Slapped*, Mary Magdelaine in the prize winning play, *The Vigil*, and lately, the part of Abbie in *Desire under the Elms* in Rupert Caplan's memorable production of two and a half hour tribute to Eugene O'Neill. In commenting on her performance in this latter play, Brooks Atkinson, eminent critic of the *New York Times*, praised her work very highly saying that she was one of the finest young emotional actresses he had seen in years.

In addition to appearing in such series as *CBC Wednesday Night*, *The Way of the Spirit*, *Homer's Odyssey* etc. Miss Clifford plays the leading role of Laura, in a daily radio serial, *Laura Limited*, which has the highest daytime rating, of any English commercial program, in Canada.

**MARIE-LUISE HOLTZ** who plays the part of Mrs. Coffman in "Come Back Little Sheba" announces the opening of a Summer Course at her **THEATRICAL SCHOOL**. The supporting course in body movement is conducted by **DUNCAN BRYDAN**, member of the Chiriaeff Ballet Company. Before coming to Canada Mrs. Holtz studied in Berlin, Germany, and was Head teacher and Deputy Principal at the Academy of Music and Theatre, Drama Section in Hanover, Germany, where she helped to set up the system still in use.

During the coming winter season **DOROTHY DENFORD** well-known in Montreal for her work with the M.R.T. will conduct the course in voice and diction.

For information write to Mrs. M. Holtz, 1325 Dorchester St. West, Montreal



BABY OF MONTREAL

PAUL BLOUIN



MARIE HOLTZ



PHOTO JAS-BUY

GILLES PELLETIER



GARCIA STUDIO

EDMUND BERKLEY



GERALD ROWAN



J.-LÉO GAGNON

## LE SECRÉTARIAT DE LA PROVINCE DE QUÉBEC

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De par ses fonctions mêmes, le Secrétariat de la Province de Québec est le protecteur des Beaux-Arts et sa sympathie s'étend, naturellement, à tout ce qui, de près ou de loin, peut concourir à l'éducation populaire.

Aussi le Secrétariat de la Province est-il heureux de féliciter chaleureusement la troupe du Théâtre du Nouveau Monde de l'initiative qu'elle a prise d'offrir au public des représentations de haut goût.

JEAN BRUCHÉSI,  
*Sous-Secrétaire*

OMER CÔTÉ, C.R.,  
*Secrétaire de la Province de Québec*

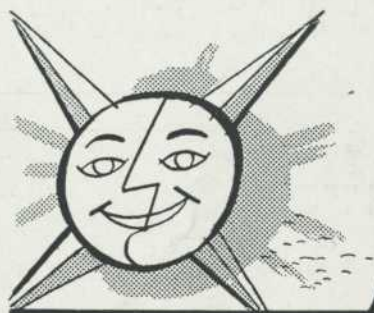


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