

A black and white photograph of a stone building with a large banner reading "La Poudrière". The banner is dark with white text and has a jagged, thorny edge. The building is made of rough-hewn stone and has a gabled roof. A large tree is visible behind the building. In the foreground, there is a metal fence and a stone path leading to the building's entrance.

La Poudrière

MONTREAL INTERNATIONAL THEATRE
THEATRE INTERNATIONAL DE MONTREAL

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LA REMISE

decorated with authentic French-Canadian furniture is opened during intermission time and after each performance.

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pour y déguster la champagnette et admirer les tableaux.

Lo but du Théâtre International de Montréal est de promouvoir les échanges dans la connaissance et la pratique de l'art du théâtre, entre les divers groupes ethniques de la métropole, en offrant un lieu permanent de rencontre.

Das Internationale Theater in Montreal hat die Aufgabe uebernommen, die Schauspielkunst zu pflegen und den Austausch an Erfahrungen auf dem Gebiet des Theaters unter den vielfaeltigen ethnischen Gruppen in Kanada zu foerdern.

Lo scopo del Teatro Internazionale di Montreal è di promuovere gli scambi per la conoscenza e la pratica dell'arte del teatro tra i diversi gruppi etnici della metropoli offrendo un luogo permanente d'incontro.

El objeto del teatro Internacional de Montreal es de proporcionar un terreno comun para promover el intercambio, la practica y el conocimiento del arte del teatro entre los varios grupos étnicos de la ciudad de Montréal, ofreciendoles un lugar permanente para reunirse.

The aim of the Montreal International Theatre is to provide a common meeting-ground for exchanges in the field of knowledge and practice of the theatrical art; a meeting-ground to promote culture and theatrical education for all ethnical groups of Montreal.



JEANINE C. BEAUBIEN, F.R.S.A.
Fondatrice et Directrice du
Théâtre International de Montréal
(La Poudrière) en 1958

MESSAGE OF WELCOME TO THE MONTREAL INTERNATIONAL THEATRE

when it opened its doors in 1958,

written by Dr. Frederic J. Kaestli,

then Consul-General of Switzerland, and Dean of the Consular Corps.

To write about THE MONTREAL INTERNATIONAL THEATRE means to begin with Montreal as a City.

Everybody knows that it is the metropolis of Canada and the open door for all the newcomers from the old countries. And nobody needs to be enlightened on Montreal's bristling trades and industries. We know all about that.

Better let me speak of the friendly people of this great city. Let me say right away that I am impressed by the large number of artistic talents the old and new citizens can count among them. Many of them, though, must be dormant, like the Sleeping Beauty. Yet it is most gratifying to see Montreal burning with the desire to dig out, gather and further all these talents, to exploit their vast cultural resources to the benefit of its ever growing community of friends of art.

Many of its existing art centres have a local or provincial background. However, it cannot escape a keen observer that art in Montreal is outgrowing itself on the regional level. The large and enthusiastic audiences drawn by good concerts, good theatres and good ballets, by the Museum of Fine Arts, look forward to something beyond. They reach for new horizons, for peoples and things far away.

That is exactly where the Montreal International Theatre comes in, comes in in beauty and in strength.

It is its aim to produce dramatic works of different national origin in their respective languages and with a cast of selected artists belonging to a great variety of ethnical groups including actors of European and Asiatic schools. That is what makes it international, and brings it near to the Consular Corps. It is essentially on this international platform that the theatre will strive to give the cosmopolitan community of Montreal that multi-cultural food it is waiting for in the realm of dramatic art.

It is an ambitious undertaking, full of dynamite – as a real poudrière should be.

The powder is all dry and ready, Mrs. President.

All you will have to do is to shoot.

Good luck to you, and to all the artists and other helpers who so enthusiastically have thrown in their lot with yours.

Good luck, and plenty of success !

Dr Frederic J. Kaestli.

Amis,

Permettez-moi de vous faire un bref historique de notre Théâtre International de Montréal, de notre but et de ce que nous avons accompli depuis sa fondation.

Comme vous le savez sans doute déjà, notre but est de promouvoir les échanges culturels entre les divers groupes ethniques de la Métropole et voire même du Canada en présentant des spectacles de théâtre dans leurs langues respectives sur la scène de la Poudrière aménagée dans ce but.

La Poudrière choisie pour cet échange culturel fut construite en 1822 pour garder, comme son nom l'indique, la poudre à canon. Elle servit aussi de magasin à approvisionner les soldats qui campaient sur l'île.

Telle que nous l'avons trouvée, la Poudrière avait ses deux magnifiques voûtes, ses murs de 10 pieds d'épaisseur et la terre pour plancher — toute cette beauté et ce magnifique silence pour repeindre les bancs de l'île et pour y remiser les jeeps, sans oublier les rats de ville et les rats des champs!

La cour extérieure entourée d'une muraille de pierre était encombrée de débris de toutes sortes et les deux petites maisons de style normand qui montent la garde à l'entrée étaient complètement désertes. Les bases y étaient, quoi!... ainsi que les projets!

Il fallut deux ans pour découvrir la Poudrière, il fallut deux années de plus pour trouver architectes, ingénieurs, contracteurs voulant entreprendre une aventure pareille, car le théâtre est toujours une aventure. Mais nous avons réalisé le plus beau petit théâtre d'Amérique ("*unquestionably one of the most delightful small theatre of the continent*". *Montreal Star*). Ceci est à la gloire des Administrateurs du Théâtre. Ils sont tous chefs de leur entreprise, par conséquent débordés de travail, mais ils n'ont pas hésité à faire de ce projet une réalité.

Nous entreprenons maintenant notre 9^{ième} année et nous avons à notre crédit 78 productions données en cinq langues différentes et avons eu environ 146,523 spectateurs en 8 années.

Si le tout forme une couronne de succès, il n'en est pas de même pour les succès financiers. Nous avons eu à date des supports du Conseil des Arts du Canada, du Conseil des Arts de la Région Métropolitaine, du ministère des affaires culturelles et de bien des particuliers.

A cause des dépenses initiales pour la transformation de la Poudrière, à cause des dépenses évidentes de droits d'auteur, de traductions de pièces, de construction de décors, un capital d'opération est nécessaire pour continuer notre travail.

Si vous êtes de ceux qui aimeraient partager les difficultés et les lauriers du Théâtre, la porte vous est ouverte!

LA DIRECTION DU
Théâtre International de Montréal

P.S. — Tout don fait au Théâtre est déductible pour fin d'impôt.

Friends,

May I take the liberty of giving you a brief outline of what is the Montreal International Theatre, its brief history, its aims and its achievements since its foundation.

As you know, the purpose of the Montreal International Theatre is to promote cultural exchanges between the various ethnic groups of the City, by giving theatre performances in their languages on the stage of La Poudrière, especially set up for this purpose. La Poudrière (French word for powder magazine) was built in 1822 to store gun powder; it also served as a supply store for the soldiers camping on the island.

As we discovered it in 1957, La Poudrière had of course its majestic arch like vaults, its ten foot thick walls and the earth for floor, all this beauty and stillness wasted on city benches waiting for a new coat of paint and jeeps dripping with oil, to say nothing of the Happy Island rats and same. The yard within the stone wall was piled high with debris of all sorts and the lovely little house guarding the entrance of the gate stood empty and lonely. We had discovered an enchanting place, we had worthwhile... projects!

After two years of search for our "home" it took two more years finding architects, engineers, contractors willing to undertake such a daring venture but we achieved "*unquestionably one of the most delightful small theatre on the continent*" (*Montreal Star*)... and that was not begged for!

All this is to the credit of the Directors of the Theatre, all leaders in their own field, therefore left with little free moments, but they have spared no efforts to make the project a fine reality.

We have now started our ninth year of operation and we have to our credit 78 productions in five different languages and have had an attendance of about 146,523 people.

Thanks to the Canada Council, to the Arts Council of Greater Montreal and to the Provincial Government, we have acquired this crown of successful artistic accomplishments.

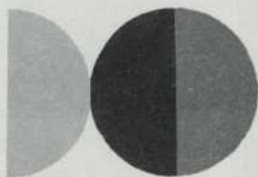
We are grateful to many private donators who have paid for a large part of the renovating of the building, but we would like to be grateful to more.

If you happen to be one of those who would like to share "difficulties" and "laurels", of La Poudrière, the door is open to you.

P.S. — All donations are deductible for income tax purpose.

THE DIRECTION OF
The Montreal International Theatre

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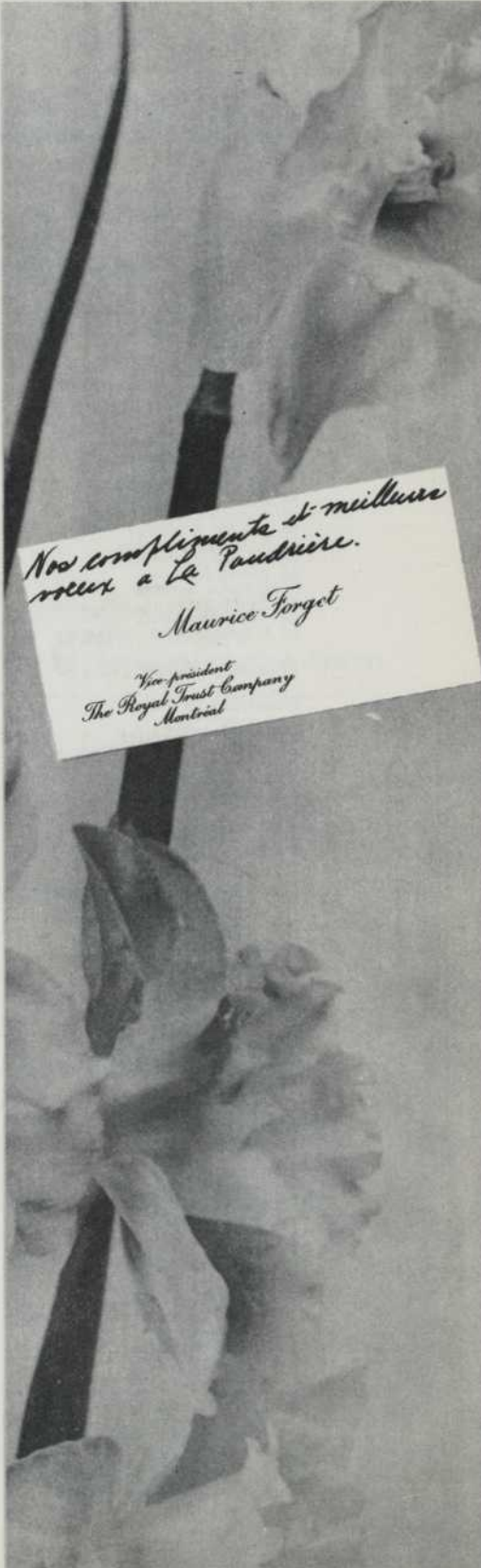
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*Vice-président
The Royal Trust Company
Montreal*

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La Poudrière Apprentices*

Director : ANN WICKHAM

844-0092

9th Season
9^{ième} Saison

PROJET DES PRODUCTIONS POUR L'ANNEE '66

- SECTION FRANÇAISE :** "QUI A PEUR DE VIRGINIA WOOLF ?"
d'Edward Albee
19 JANVIER AU 19 MARS Adaptation française de Jean Cau
Mise en scène : Jeanine Beaubien
- SECTION ALLEMANDE :** "DIE FEE" by Franz Molnar
(The Good Fairy)
25-26-30-31 MARS Mise en scène : Fred Doederlein
1-2-3-5-6-7 AVRIL Décors : Guy Beauregard
- SECTION FRANÇAISE :** "VU DU PONT" d'Arthur Miller
Adaptation française de Jean Cau
DU 3 MAI AU 18 JUIN Mise en scène : Florent Forget
Décors : Jean-Claude Rinfret
- SECTION ANGLAISE :** "VIEW FROM THE BRIDGE" by Arthur Miller
Mise en scène : Brian O'Leary
28 JUIN AU 23 JUILLET Décors : Jean-Claude Rinfret
- 28 JUILLET** "NEVER TOO LATE" by Arthur Lony
Mise en scène : Jack Crisp
Décors : Pierre Delanoë
- SECTION FRANÇAISE :** "CET ANIMAL ETRANGE" de Gabriel Arout
SEPTEMBRE - OCTOBRE d'après les nouvelles de Tchecov
- NOVEMBRE - REPRISE** "QUI A PEUR DE VIRGINIA WOOLF ?"

HOMMAGES DE



La Brasserie **MOLSON** *Du Québec Ltée*

QUI A PEUR DE VIRGINIA WOOLF?



PAUL HÉBERT

Il est sans conteste extraordinaire dans ce personnage de George Manuel Maitre (*La Patrie*)

A la demande populaire cette pièce sera présentée en tournée en octobre à Trois-Rivières, Québec, Sherbrooke, Ste-Thérèse, Drummondville, Victoriaville et Ottawa et sera remise à l'affiche de la Poudrière dès la fin d'octobre.



**SUZANNE LEVESQUE et
RÉJEAN LEFRANÇOIS**

Quelques extraits des critiques de presse parues lors de la création de cette pièce le 21 janvier 1966.

"Il s'agit là d'un très grand spectacle que tout le monde devrait voir . . . tout le monde qui va au théâtre du moins".

RUDEL TESSIER
(*Photo-Journal*)

"La Poudrière a réussi là son meilleur spectacle à ce jour. Jeanine Beaubien a mis la pièce en scène avec beaucoup de sensibilité et d'intelligence.

"Devant Paul Hébert nous assistons au don de soi d'un comédien au profit de son rôle".

JEAN BASILE
(*Le Devoir*)

"Jeanine Beaubien a réglé très minutieusement ce ballet infernal et monstrueux. Ce premier spectacle (66) du théâtre de l'Île Ste-Hélène se classe d'emblée parmi les meilleurs de la saison."

MARTIAL DASSYLVA
(*La Presse*)



MONIQUE LEPAGE

"Dans "QUI A PEUR DE VIRGINIA WOOLF?" Monique Lepage fait une création étonnante. Seule une comédienne supérieure peut réussir un tour de force pareil. Paul Hébert dans l'interprétation du rôle de George, le mari de Martha, est un miracle d'adresse et de subtilité. Monique et Paul Hébert forment le tandem le plus surprenant et le plus sensationnel qu'on puisse imaginer.

MARTIAL DASSYLVA
(*La Presse*)

ABOUT THE ACTORS

ABOUT THE DIRECTOR — Since Mr. Crisp's parents were in the theatrical profession, he was practically brought up in theatres. Throughout his schooling years he worked on stage and back stage — with various theatrical companies in Britain. During the war, between operational tours, he directed many plays for service personnel. Since his emigration to Canada in 1949 Mr. Crisp has devoted his full time energies to advertising and today owns and operates his own company. He has, however, also found time to direct many plays, most recent of which were "A Thurber Carnival", "The Voice of the Turtle", "Write me a Murder", "The Maids", "The Dock Brief", "Marriage Go-Round", "Sunday in New York" and "Mary-Mary" all at LA POUDDRIERE.

JOAN BLACKMAN — Miss Joan Blackman has been performing professionally since her early teens. Theatre goers have seen Miss Blackman in a variety of roles at The Mountain Playhouse, The Montreal Repertory Theatre, Crest Theatre (Toronto), Peterborough, Vineland and Niagara Summer Theatres. During the past few summer seasons, La Poudrière audiences have seen Miss Blackman in "Prudence Spurns A Wager", "A Thurber Carnival" "The Voice of the Turtle" "Sunday in New York" and last year in "Mary. Mary".

LEN WATT — was born in Dunfermlins, Scotland. He has been a member of the Hertel Mountain Theatre, appearing in leading roles in their Dominion Drama Festival entry three years for which he has won the Best Actor award for the Western Quebec region each year. Mr. Watt has been seen in a number of "Shoestring Theatre" productions, and more recently in CBC-TV series. At La Poudrière Mr. Watt has appeared in "Romanoff and Juliette", "Money for Jam", "Mary-Mary" and last fall in "Who's Afraid of Virginia Woolf?"

BERT ADKINS — Began his acting career with the Ottawa Drama League, where his father has been stage manager for 44 years. In 1948 he won an honourable mention in The Dominion Drama Festival, and in 1950 he moved to Montreal, where he continued acting both at The Mountain Playhouse and at La Poudrière. He was seen in our productions of "Write me a Murder", "Sunday in New York" and "Mary-Mary".

MICHELE CHICOINE — Was trained at the National Theatre School of Canada. She appeared in La Poudrière's 1963 production of "Romanoff and Juliet" as Juliet in both the English and French versions. She played the title role in this year's Dominion Drama Festival's prize-winning play "Marise" and won the "Most promising young actress" award. She has appeared in C.B.C.'s Shoestring and "French for Love". Michele plays the role of Donna in the soon-to-be released "Notes on a Film for Donna and Gail" directed by Don Owen of the National Film Board.

EILEEN CLIFFORD — Is perhaps best known for her role as Laura in the Radio series "Laura Limited" which she played five days a week for over eleven years. Radio listeners have also heard her in over two thousand different roles on the C.B.C. Stage series, Midweek Theatre, Drama in Sound, C.B.C. Wednesday Night, Bible Series, etc., Theatre audiences have seen Miss Clifford in many productions since she first appeared in "Lillies of the Field" with Martha Allan. The most notable of which were the Nouveau Monde productions of "Come Back Little Sheba", "The Glass Menagerie", "Long Day's Journey into Night" and "The Trial", all under the Direction of Rupert Caplan.

GEORGE ALEXANDER — During the past 35 years has appeared in plays for the Montreal Repertory Theatre, Théâtre du Nouveau Monde, Montreal Shakespeare Society, Montreal International Theatre, member of the Stratford Festival Company in 1953 — Played the "Colonel" and was Stage Manager of Gratien Gélinas "Ti-Coq" during its run of over 400 performances. Seventeen years as "Bill Wabo" and "Joe Greenwood" in Henri Grignon's "Un Homme et Son Péché" over CBF Radio. Hundreds of parts in Radio CBF, CBM, CKVL, CKAC, in English and French Motion pictures for National Film Board, 20th Century Fox, Mayfair Films, London, Crawley Films, Ottawa. Various TV shows for CBF and CBM.

GRIFFITH BREWER — Truly a 'Montreal' actor, he played with the M.R.T. since its earliest days as well as many other local groups. He has been active in C.B.C. radio and television and in N.F.B. productions. Most recent notable parts have been: Joseph K. in Kafka's "The Trial", Krapp in "Krapp's Last Tape", and Henry in "The Fantasticks". At La Poudrière he has appeared in "Sunday in New York" and "Money for Jam".



LEN WATT, JOAN BLACKMAN, BERT ADKINS
Standing in the same order
GEORGE ALEXANDER, EILEEN CLIFFORD, GRIFFITH BREWER

ABOUT THE PLAY

The French playwright, Robert Thomas, must take full credit for conceiving and working out the original plot. His play was so successful that it was quickly translated into many languages, including the German version which was presented at La Poudriere in 1961.

The original French language play was presented as a melodrama and while the basic plot remains unchanged, the various versions in different languages have each had their own special character.

The english version "Catch Me If You Can" was written by Jack Weinstock and Willie Gilbert, the team that collaborated to write "How To Succeed in Business Without Really Trying". Their production which was written with the emphasis on comedy, opened in New York with Dan Dailey, Bethel Leslie and Tom Bosley in the lead roles. It was an immediate success and is now proving to be an audience pleaser on the 'Straw Hat Circuit', and at countless summer theatres in the United States.



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Canada's First Bank

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THE MONTREAL INTERNATIONAL THEATRE

presents

CATCH ME IF YOU CAN

by J. Weinstock and W. Gilbert

DANIEL CORBAN.....	Bert Adkins
INSPECTOR LEVINE.....	Len Watt
FATHER KELLEHER.....	George Alexander
ELIZABETH CORBAN.....	Joan Blackman
SHIRLEY.....	Eileen Clifford
EVERETT PARKER.....	Griffith Brewer

Please don't tell your friends the conclusion of the play !

Directed by Jack Crisp

Sets by — Pierre Delanoe

Painted by — Guy Beauregard

Stage Manager — Gilles Provost

Assisted by Roch Achard

Lighting — Marcel Du Plessis

Controller André de Repentigny

Secretary — Georgette Du Plessis

Production : Jeanine Beaubien

Catch me if you can will alternate with Never Too Late Mid-September.

“Le rendez-vous de l'élite”



L'HOTEL RITZ CARLTON

Quelques Productions de 1965
Few Productions of 1965



Un couple parfait' de Eugène Cloutier, Nathalie Naubert et François Cartier.



Len Watt, Carroll Patricia Brown and Sylvia Shore in *Who's afraid of Virginia Woolf?* by Edward Albee



Jussy Braiin, Fred Doederlein and Erwin Potitt in a scene from "*Die Physiker*", a tragic-comedy by the Swiss playwright Friedrich Duerrenmatt, presented in the original German version by the German Section of the International Theatre "*La Poudriere*".



Hommage à nos Artisans du Théâtre



Mark Lister, Ursula von Arnim and Walter Funccius in a scene from *DIE FEE*, by Franz Molnar.

"DIE FEE" . . . lively comedy . . . Once again thanks to the German Section of La Poudrière for one of the funniest evenings available in Montreal this season. Anyone possessing a rudimentary knowledge of German or more will not fail to be entertained."

MARTIN MALINA (*The Montreal Star*)

"Patricia Nolin dans le rôle de Mary est tout simplement exquise et nous la voyons évoluer avec beaucoup d'aisance. A noter ses toilettes merveilleuses signées par la grande couturière Marie-Paule, laquelle si notre mémoire est fidèle est justement sa mère.

Tous les personnages sont d'ailleurs magnifiquement rendus. Georges Carrère a particulièrement retenu notre attention; bel homme, sa personification du séducteur peut-être pris pour la première fois à son jeu, s'est avérée un véritable bijou".

SYLVIE CLAUDE

(*Le Messager de Verdun*)



GEORGES CARRÈRE et
PATRICIA NOLIN



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Dual



PREMIÈRE
DE
VU DU PONT

Jean Pierre Masson
Henri Norbert

"Le spectacle s'impose par l'homogénéité et l'excellence de son interprétation . . . une véritable tragédie moderne".

MARTIAL DASSYLVA (*La Presse*)

"Pièce inconstablement forte, une mise en scène excellente, excellence de la distribution"

JEAN BASILE (*Le Devoir*)

"Jeu dynamique très extériorisé . . . un très bon spectacle qui nous fait passer une excellente soirée".

MANUEL MAITRE (*La Patrie*)

"La Poudrière can be thanked for having given Montrealers an exciting presentation of a great modern work".

ZELDA HELLER (*The Gazette*)

LE CLUB DES PREMIÈRES



De gauche à droite : Monsieur Louis Fortin de Québec, Madame Fernand Picard, Madame Louis Fortin et l'Honorable Juge Edouard Rinfret.



De gauche à droite : M. Fernand Picard, Mme Jeanine Beaubien, M. Florent Forget.

LIST OF PLAYS PRODUCED AT THE THEATRE SINCE ITS OPENING IN 1958
 LISTE DES PIÈCES PRÉSENTÉES AU THÉÂTRE, DEPUIS SA FONDATION EN 1958

SAISON - 1958 - SEASON

THE RAINMAKER	Nash	English
GIGI	Colette	French
MONTREAL STRING QUARTET		
PIANO RECITAL		
DER BIBERPELTZ	Hauptmann	German
CELLO RECITAL		
GIGI	Colette	English
GIGI (tour)	Colette	French

Représentations - 79 - Performances
 Assistance - 11,031 - Attendance

SAISON - 1959 - SEASON

THE BEAVER COAT	Hauptmann	English
TRENTA SECONDI D'AMORE	Benedetti	Italian
TRENTE SECONDES D'AMOUR	Benedetti	French
RECITAL DE CHANTS ET POESIE		
GIGI	Colette	English
UNE MESURE DE SILENCE	Blackburn	French
LES BOZOS EN VACANCES		French
THE LITTLE HUT	Roussin	English
SPECTACLE 1900		French
DIE HOHNSTEINER PUPPEN TEATER		German
BRITANNICUS	Racine	French
CRIME ET CHATIMENT	Dostoiewski	French
HANZEL UND GRETEL		German
HANSEL AND GRETEL		English

Représentations - 121 - Performances
 Assistance - 12,572 - Attendance

SAISON - 1960 - SEASON

CRIME ET CHATIMENT	Dostoiewski	French
DAS KONZERT	Bahr	German
CHAMPAGNE COMPLEX	Stevens	English
CHAMPAGNE COMPLEX (tour)	Stevens	English
MALBOROUGH S'EN VA-T-EN GUERRE	Achard	French
LA REINE ET LES INSURGES	Betti	French
L'HOMME, LA BÊTE, ET LA VERTU	Pirandello	French
MAN, BEAST AND VIRTUE	Pirandello	English
EIN KLARER FALL	Magnier	German
DIE NYMPHE VOM CENTRAL PARK	Godal	German
LA REINE ET LES INSURGES (tour)	Betti	French

Représentation - 145 - Performances
 Assistance - 16,261 - Attendance

SAISON - 1961 - SEASON

PAQUES	Strindberg	French
EASTER	Strindberg	English
OSTERN	Strindberg	German
LA BARCA SIN PESCADOR	Casona	Spanish
CHAMBER MUSIC CONCERTS		
LA FOLLE NUIT	Gandera/Eon	French
*IL NE FAUT JURER DE RIEN	de Musset	French
*PRUDENCE SPURNS A WAGER	de Musset	English
KORCZAK UND DIE KINDER		German
MARIONNETTES		
DIE FALLE	Thomas	German
LA FOLLE NUIT (tour)	Gandera/Eon	French
IL NE FAUT JURER DE RIEN (tout)	de Musset	French

* Presented as part of the Montreal Festivals.
 Représentations - 170 - Performances
 Assistance - 21,740 - Attendance

SAISON - 1962 - SEASON

SLIGHTLY TOUCHED	Carole/André	English
MUSICAL WEEKS		
A THURBER CARNIVAL	Thurber	English
THE VOICE OF THE TURTLE	Van Druten	English
BIEDERMANN UND DIE BRANDSTIFTER	Frisch	German
ADIEU PRUDENCE	Stevens	French
ADIEU PRUDENCE (tour)	Stevens	French
48 HORAS DE FELICIDAD	Paso	Spanish

Représentations - 182 - Performances
 Assistance - 21,554 - Attendance

SAISON - 1963 - SEASON

MARRIAGE-GO-ROUND	Stevens	English
FESTIVAL ESPAGNOL	Casona/Neville	Spanish
BUMERANG	Potitt	German
OCCUPE-TOI D'AMELIE	Feydeau	French
SEMAINES MUSICALES		
WRITE ME A MURDER	Knott	English
*ROMANOFF AND JULIET	Ustinov	English
ROMANOFF ET JULIETTE	Ustinov	French

* Presented as part of the Montreal Festivals.
 Représentations - 150 - Performances
 Assistance - 19,447 - Attendance

SAISON 1964 SEASON :

THE DOCK BRIEF	John Mortimer	English
THE MAIDS	Jean Genet	English
FESTIVAL ALLEMAND	Curt Goetz	Allemand
FESTIVAL COCTEAU	Jean Cocteau	Français
MARRIAGE GOROUND	Leslie Stevens	English
SEMAINES MUSICALES		
SUNDAY IN NEW YORK	Norman Krasna	English
LA MAIN PASSE	Gorges Feydeau	Français

Représentations — 161 — Performances — Assistance — 19,000 — Attendance

SAISON 1965 SEASON :

DIE PHYSIKER	F. Durrenmatt	Allemand
THE RATTLE OF A SIMPLE MAN	Charles Dyer	English
LA CRECELLE	d'Albert Husson	Français
UN COUPLE PARFAIT	Eugène Cloutier	Français
MONEY FOR JAM	Jim Harris	English
SEMAINE MUSICALE		
MARY-MARY	Jean Kerr	English
MARY-MARY	M. G. Sauvajon	Français
WHO'S AFRAID OF VIRGINIA WOOLF?	Edward Albee	English
A PHOENIX TOO FREQUENT	Christopher Fry	English
L'ECOLE DES VEUVES		
LA VOIX HUMAINE	Jean Cocteau	Française
LA POWDRIERE DRAMA QUARTET		

Représentations — 191 — Performances — Assistance — 25,768 — Attendance

TOURNEES.

MARY, MARY, Française
a été jouée à Sorel, St-Hyacinthe, Shawinigan, Ste-Thérèse et à Québec.

TOTAL de 1958 à 1965 : 1199 représentations : assistance : 146,523

TOTAL from 1958 to 1965 : 1199 performances : attendances : 146,523

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Miss E. J. Gordon and
Mrs. Murray Chipman

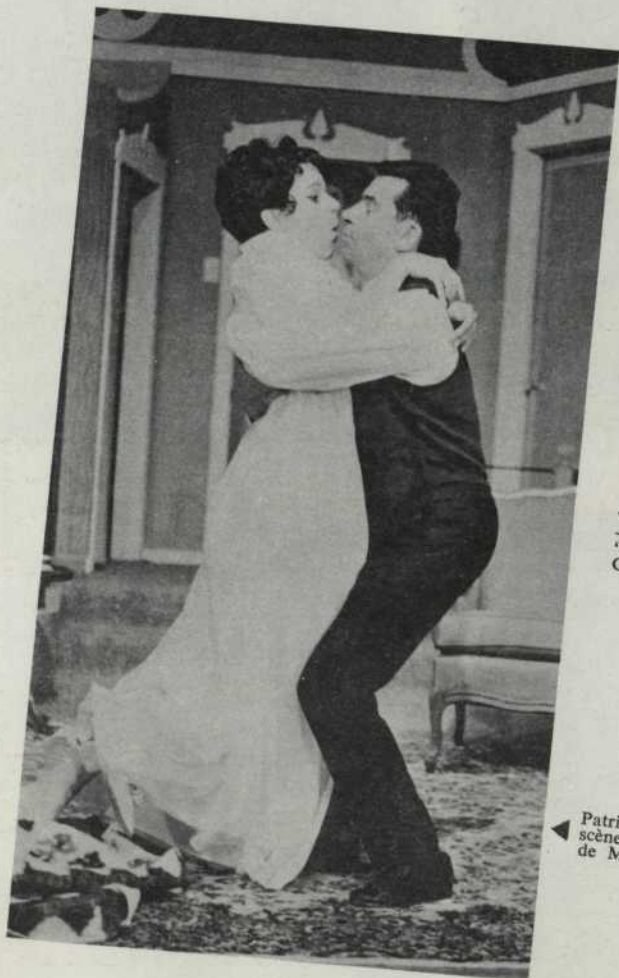
M. Roger Champoux,
Mme Pierre Salbaing et
Dr Joachim Brabander



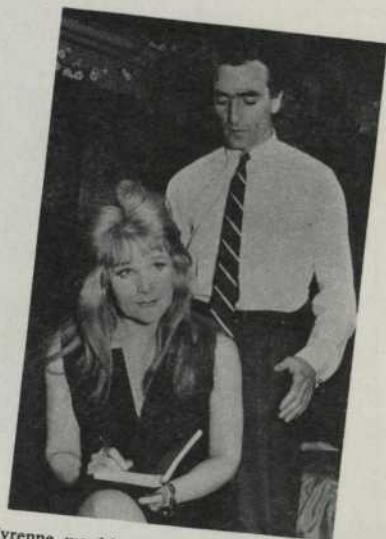
MM. Pierre Delanoe,
Jack Crisp,
Mrs. Ursula Van Arnim,
M. Fred Doederlein,
Guy Beauregard



Catherine Bégin et François Cartier dans une scène de "La Crécelle" adaptation française d'Albert Husson.



"Cyrenne would you mind if I kiss you?"
— Vanya Franck and Howard Ryshpan.
"The Rattle of a Simple Man" — by
Charles Dyer.



◀ Patricia Nolin et François Cartier dans une
scène de Mary-Mary adaptation française
de Marc Gilbert Sauvajon.

*Quelques-uns des administrateurs du
Théâtre International de Montréal*
A few of our Directors...



Mme P. SALBAING



M. BERNARD LECLERC



M. Paul BIENVENU



Dr. Joachim O. W. BRABANDER



Mr. Allan BRONFMAN



Mr. Frank COMMON Jr. Q.C.



Me Raymond CREPAULT, C.R.



Me Antoine GEOFFRION, C.R.



M. Gérard LAPOINTE



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Bon voyage!

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a un
goût
fin



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le whisky canadien qui se vend le plus
dans le monde*