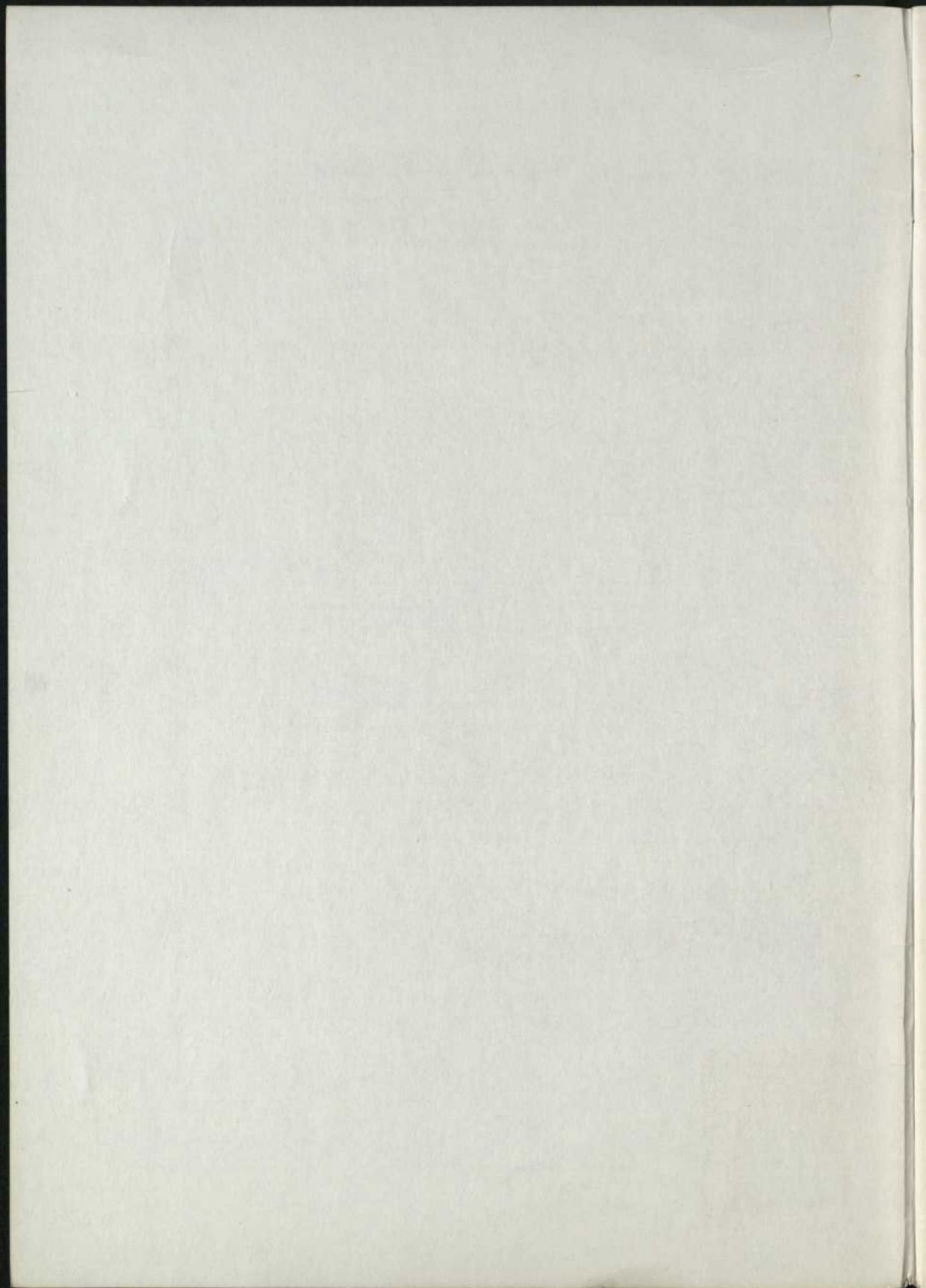




# La Poudrière

MONTREAL INTERNATIONAL THEATRE  
THEATRE INTERNATIONAL DE MONTREAL



**L**e 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.

**D**as 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.

**L**o 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.

**E**l 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.

**T**he 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.

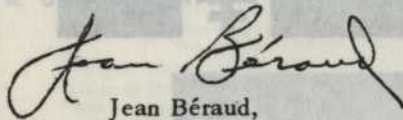
Madame Jeanine Beaubien,  
Directrice du théâtre de la Poudrière,  
Montréal.

Chère Madame,

Votre theatre International de Montréal est une réussite. Ses cinq ans d'existence en témoignent. Car cinq ans d'existence pour une troupe du Canada français, c'est un bilan très honorable. Je vous félicite d'avoir mené à bien une telle entreprise que, je vous l'avoue maintenant, j'ai cru au départ très risquée.

En jouant, en plusieurs langues, vous avez prouvé, chère Madame, qu'il est des domaines où le Néo-Canadien trouve bon accueil dans cette province de Québec. On se plaint d'y perdre d'excellents sujets qui passent en d'autres régions du pays. Le théâtre, comme d'habitude, hors des soucis et des petites choses de la politique et du chauvinisme, a su se montrer accueillant. Il semble bien que tous nos problèmes d'entente cordiale seraient réglés, d'ailleurs, si on les confiait à nos artistes. Vous êtes, Madame, de ceux-ci et entre eux vous donnez la preuve que deux cultures au Canada restent viables et valables.

Je vous prie, Madame, de croire à mes sentiments les plus distingués,



Jean Béraud,  
Critique dramatique de  
"La Presse"

Dear Jeanine:

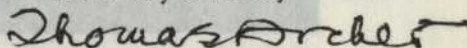
Please let me pay my little tribute to the Montreal International Theatre, La Poudrière and you on the occasion of your completion of five years as one of the most valued institutions of the theatre in Canada. As a Gazette reporter and critic in this field for more than thirty years, I feel it is a very considerable achievement and unique in its field in this country, if not on this continent.

To give plays in one language and give them consistently over so long a period would be difficult enough in these days when there are so many counter-attractions. But to give them in French, English, German, Spanish and Italian and do so consistently and successfully is surely like a near-miracle.

I think we all feel, too, that this is a genuine contribution to the future of the culture of a country which, while it is still basically French and English, has drawn so much and been so enriched by citizens from other countries in the world who have found a good home here. As an immigrant of 44 years standing to whom Canada has been very good, you will understand that I personally feel this very strongly.

Please be assured of my personal admiration and continued and enthusiastic support.

Yours very sincerely



Thomas Archer  
(Music and Drama Critic,  
"The Gazette," Montreal).



Le premier théâtre permanent de Montréal, appelé le Théâtre Royal, fut établi en 1825 par John Molson qui, quarante ans auparavant, avait fondé la Brasserie Molson.

Depuis ce temps, ses descendants ont toujours été à l'avant des mouvements culturels, sportifs et civiques, et par le fait même étroitement liés au progrès de Montréal.

La Brasserie qu'il a fondée, maintenant opérée par la cinquième génération de la famille Molson, s'est développée par la tradition, l'expérience et l'appréciation du goût du public pour devenir la plus grande au Canada.

HOMMAGES DE LA BRASSERIE  
**MOLSON**  
DU QUEBEC LIMITEE

## LES ATELIERS CLAUDE THEBERGE

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



M. Romain BEDARD



M. Paul BIENVENU



Dr. Joachim O.W. BRABANDER



M. Raymond CREPAULT



M. André FORGET



Mr. Donald E. KERLIN



M. Gérard LAPOINTE



M. Jean LEMAN, B.S., Ing.P.



Mr. Salvatore RANDACCIO



M. Lucien G. ROLLAND



Dr. Gerhardt STAHLBERG

## 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 remettre 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, quoil... 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 on the continent"*, *Montreal Star*). Ceci est à la gloire des Administrateurs du Théâtre (ils sont quinze). 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 sixième année et nous avons à notre crédit 46 productions données en cinq langues différentes et avons eu environ 85,000 spectateurs en 5 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 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 houses 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 (15 in all), 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 sixth year of operation and we have to our credit 46 productions in five different languages and have had an attendance of about 85,000 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 "lauriels", of La Poudrière, the door is open to you.

THE DIRECTION OF  
The Montreal International Theatre

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

*La Poudrière*

presents

## "ROMANOFF AND JULIET"

by Peter Ustinov

Cast:

(In order of appearance)

First Soldier .....	HENRY HOVENKAMP
Second Soldier .....	GEORGE CARRON
The General .....	FRED DOEDERLEIN
Hooper Moulsworth .....	LENN WATT
Vadim Romanoff .....	BOUDHA BRADON
Igor Romanoff .....	CLAUDE PREFONTAINE
Juliet .....	MICHELE CHICOINE
The Spy .....	JOHN CODNER
Beulah Moulsworth .....	ANN WICKHAM
Evdokia Romanoff .....	LUCE TRIGANNE
Junior Captain Marfa Zlotochienko .....	MADELINE KRONBY
Freddie Vanderstuyt .....	JEAN-ROGER PERIARD
The Archbishop .....	JOHN EDGAR

### Synopsis of scenes:

The Main Square in the Capital City of the Smallest Country in Europe.

Act 1: Dawn to Morning

Act 11: Noon to Afternoon

Act 111: Evening to Night



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TO 3 MILLION CANADIANS  
**B of M**

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WORKING WITH CANADIANS IN EVERY WALK OF LIFE SINCE 1817



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Continuous dancing With entertainment twice nightly

## THE RITZ CAFE AT NIGHT

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*Dori*

LE BOTTIER DES VEGETTES

*J. Roger Dumesnil,*

466 OUEST, STE-CATHERINE  
Tél.: UN. 1-2141

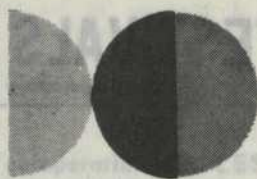
MONTREAL

PROP.  
1592 est, Mt-Royal  
Tél. LA. 5-3190

**B**

LA MAISON BIENVENU LIMITÉE

THE MONTREAL FESTIVAL SOCIETY  
CONCERTS



THE MONTREAL FESTIVAL SOCIETY

GALA CONCERT

Jacques S. Guillon  
and Associates Ltd

industrial design  
graphic design  
space planning/interior design

Director ..... FERNAND QUIRION  
Assistant ..... JOHN EDGAR  
Sets ..... PIERRE DELANOE  
Painted by ..... GUY BEAUREGARD  
Constructed by ..... GEORGES SAVARD  
Lighting ..... GUY GEOFFRION  
Costumes Co-ordinated by ..... JEANINE BEAUBIEN  
Assistant ..... FELICIA PIATTI  
Stage Manager ..... HOWARD RYSPAN  
Assistant ..... PETER JOBIN  
Secretary ..... IAN K. EASTERBROOK

Producer: JEANINE BEAUBIEN

CREDITS:

Ladies' wardrobes by HOLD RENFREW  
Archbishop's robes by DESMARAIS & ROBITAILLE  
Shoes by DORI - "Le Bottier des Vedettes"  
THE BELL TELEPHONE COMPANY OF CANADA  
Gentlemen's Formal Wear by M.A. BRODEUR  
"The Hat" by YVETTE BRILLON  
Miss Chicoine's hair is styled by LOUIS of the RITZ



SOUND SYSTEM WITH COMPLIMENTS OF  
DUAL of CANADA, 3400 Metropolitan East

Dual

THE MONTREAL FESTIVAL SOCIETY, 1700 Bavi Street, room 215  
AT THE COV'S THEATRE

# THE MONTREAL FESTIVALS SOCIETY

## OPERA

**"WERTHER"**, opera by Jules Massenet  
under the direction of **JACQUES BEAUDRY**

Directed by **IRVING GUTTMAN**—Sets: **JEAN-CLAUDE RINFRET**—Costumes: **SUZANNE MESS**  
with **RICHARD VERREAU, FERNANDE CHIOCCHIO, Napoléon Bisson, Claire Gagnier,**  
**Yoland Guérard, André Lortie and Claude Corbeil**

AT LA COMEDIE CANADIENNE, August 8,10,12,15 and 17 at 8:30 P.M.

## THEATRE

LE THEATRE-CLUB in

**"TURCARET"**, comedy by Alain-René Lesage  
(In French)

Directed by **FLORENT FORGET**—Sets: **ARAS**

with **Jean Dalmain, Monique Lepage, Jean Besré, Georges Carrère, Lise Lasalle,**  
**Jacques Létourneau, Elizabeth Chouvalidze, Etienne Aubray,**  
**Germaine Giroux, Jean-Louis Paris**  
**Jean Perraud, Pierre Giboyau and Lucie de Vienne**

AT LA COMEDIE CANADIENNE,  
August 21,22,23,24,25,27,28,29,30 and 31 at 8:30 P.M.

## JAZZ

**JAZZ FESTIVAL** in co-operation with the Montreal International Film Festival

- Monday, August 12, at 9:15 P.M.: **Art Blakey and the Jazz Messengers**  
Tuesday, August 13, at 6:15 P.M.: **René Thomas Trio and Art Blakey and the  
Jazz Messengers**  
Tuesday, August 13, at 9:15 P.M.: **Lee Gagnon and his orchestra and Carmen McRae,  
Singer**  
Wednesday, August 14, at 6:15 P.M.: **Nick Ayoub and his orchestra; Duke Ellington  
and his orchestra**  
Wednesday, August 14, at 9:15 P.M.: **Duke Ellington and his orchestra**  
Thursday, August 15, at 6:15 P.M.: **René Thomas Trio and the J.J. Johnson Quartet**  
Thursday, August 15, at 9:15 P.M.: **Coleman Hawkins, Pierre Leduc and Martial  
Solal Trio**

AT THE LOEW'S THEATRE

## CONCERTS

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### GALA-CONCERT in co-operation with LES JEUNESSES MUSICALES DU CANADA

*1st part: Three finalists of the JEUNESSES MUSICALES  
NATIONAL SINGING COMPETITION*

*with an orchestra under the direction of WILFRID PELLETIER  
The proclamation of the Winner on the same night*

*2nd part: "L'AMANT CUBISTE"*

*One-act Comic Opera by Roberto HAZON,  
contemporary composer of Milan*

*with ROBERT SAVOIE (the husband) and CECILE VALLEE (the wife)*

AT LA COMEDIE CANADIENNE, August 7 at 8:30 P.M.

---

### BACH CONCERT by the MCGILL CHAMBER ORCHESTRA

*under the direction of ALEXANDER BROTT*

*with Melvin Berman, Pietro Masella, Pierre Roland, oboe  
Jacques Lecompte, James Ranti, Jean-Louis Chatel, trumpets  
Rodolfo Masella, bassoon, Louis Charbonneau, tympani  
Wolfgang Kander, flute and Kelsey Jones, harpsichord*

PROGRAMME: FOUR ORCHESTRA SUITES by Jean-Sebastian BACH

Suite no. 1 in C Major — Suite no. 2 in B Minor  
Intermission

Suite no. 3 in D Major — Suite no. 4 in D Major

AT LA COMEDIE CANADIENNE, August 26 at 9:00 P.M.

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### "SERENADE by CANDLELIGHTS"

#### CONCERTS by the MASELLA WOODWIND GROUP,

in co-operation with the Junior Associates of the Montreal Museum of Fine Arts

*Rafael Masella, clarinet Pietro Masella, oboe  
Rodolfo Masella, bassoon Joseph Masella, horn  
with JOHN NEWMARK, pianist  
and CARMEN MEHTA, Soprano*

PROGRAMME: Works by Danzi, Nin, Stamitz, Brahms and Mozart

in the Gardens of the Montreal Museum of Fine Arts, August 22 and 27 at 9:00 P.M.

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**THE MONTREAL FESTIVALS SOCIETY, 1700 Berri Street, room 215  
(mezzanine) telephone: 849-3205**



### FERNAND QUIRION

A graduate of the University of Ottawa, Fernand Quirion received his diploma from the Radio Institute at Queen's University in Kingston, and quickly moved through the ranks of CBC to his present position. He has been responsible for a large number of "Télé-théâtres", and has created for television the series "Les Belles Histoires des Pays d'en Haut" and "Joie de Vivre". From its foundation in 1958, until 1961 he was president of the Association of Producers at CBC, and was president of the Congrès du Spectacle in 1962, and is currently responsible for the series "Soirée du Théâtre Alcan". In 1958, Mr. Quirion directed "Gigi", the second production at La Poudrière.

### BOUDHA BRADON

Born in Yugoslavia, and a man of many languages, Boudha Bradon has appeared on the stages of Belgrade, Prague, Rome, Paris and New York. He has been heard on radio from most of the capitals of Europe, has been seen on both the main television networks in the United States, and in Montreal has appeared with the CBC radio and television networks in both English and French, as well as with the National Film Board. At La Poudrière Mr. Bradon has played in "Crime et Châtiment", "Pâques" and Easter".

### GEORGE CARRON

In 1958 George Carron toured coast to coast with the now-legendary "My Fur Lady", and has appeared since with the Mountain Playhouse, the Dominion Drama Festival, the Protestant School Board production of "Antigone", and at the House of Hamburg in Toronto. Mr. Carron has been seen on all of the major CBC television productions from Toronto, including "GM Presents", "Folio", "The Unforseen", "Q For Quest", and Festival", not to mention BBC television in England and Montreal's "Shoestring Theatre". Mr. Carron is heard frequently on "CBC Wednesday Night" and has been seen in the National Film Board's "History Series" as well as in the Canadian Feature Films "The Ivy League Killers" and "A Cool Sound From Hell".

### MICHELE CHICOINE

Now making her professional stage début, Michele Chicoine has studied on Scholarship with the MRT School of the Theatre, Le Conservatoire de la Province de Québec, and on a Canada Council grant with the National Theatre School. She has been seen previously with The Paupers in "The Tempest" and "Summer and Smoke", as well as on "Shoestring Theatre".

### JOHN CODNER

After fifteen years experience in England with repertory, numerous tours, and West End productions, John Codner came to Canada. He has since been heard on "Drama In Sound" and "CBC Wednesday Night", and has been seen in the National Film Board "History Series", and on CBC television's "Shoestring Theatre". Mr. Codner has appeared in productions at North Hatley, The Theatre Club, The Playhouse on the Mountain and Toronto's Crest Theatre, and also with the Montreal Repertory Theatre in plays ranging from Ionesco's "Rhinoceros" to Shakespeare's "Hamlet". Last season he appeared with Le Théâtre du Nouveau Monde in their production of "Richard II", and has been seen earlier this year in La Poudrière's production of "Write Me A Murder".

### FRED DOEDERLEIN

Beginning as a movie actor in Berlin, Fred Doederlein moved successfully to Vienna, Paris and Italy, returning later to the states of Berlin and Vienna where he worked with Max Reinhardt and Otto Preminger. With the expulsion of Reinhardt by the Nazi regime, Mr. Doederlein moved to Hamburg and in 1952 came to Canada where he soon joined the German Section of La Poudrière, appearing in "Der Biberpeltz", "The Beavercoat", "Das Konzert", "Die Nympe vom Centralpark", "Ostern", and "Die Falle", at the same time assuming the direction for most of these productions, along with "Ein Klarer Fall", "Biedermann und Die Brandstifter" and this season's "Bumerang".

### JOHN EDGAR

John Edgar has directed "The Man Who Came To Dinner" and "The Picture of Dorian Gray" for the E-Z Players, and has appeared in productions of "Six Characters in Search of an Author", "him" by e.e. cummings, and "The Infernal Machine" all at Sir George Williams University. With The Paupers he has been seen in productions of "School For Scandal", "The Tempest" and "The Bard". Since the beginning of this season, Mr. Edgar has been with La Poudrière, stage-managing "Marriage-Go-Round", the "Spanish Festival", "Bumerang", "Occupe-Toi d'Amélie" and "Write Me A Murder".

### JEAN-ROGER PERIARD

Another veteran of "My Fur Lady", Jean-Roger Periard has also appeared in local productions of "I Love Electra", "Plain and Fancy", "Brigadoon", and more recently "Bells Are Ringing". On television, Mr. Periard has been seen on the "Héritage", "Explorations" and "L'Heure du Concert" series, as well as "Shoestring Theatre". Particularly busy with films and commercials, Mr. Periard was last seen at La Poudrière in "Slightly Touched".

### CLAIRE PREFONTAINE

After four years of medicine, Claude Préfontaine decided against this career and entered the theatre in 1956 when he began his studies with Le Théâtre du Nouveau Monde. He has now played on most of the CBC series in French and English, notably "La Boîte à Surprises", "Au Pied de la Pente Douce", "Sous le Signe du Lion", numerous "Téléthéâtres" and several programs on "Explorations" and "Shoestring Theatre". On stage, Mr. Prefontaine has been seen with Le Théâtre du Nouveau Monde, L'Atelier de Georges Groulx, Le Théâtre Club, Le Théâtre de Quat'sous and L'Egrégore. At La Poudrière he was last seen in "Crime et Châtiment":

### LUCE TRIGANNE

Luce Triganne's first ambition was to be an opera singer and after studying piano, languages and singing at the Julliard School of Music in New York, she made her début at the Cherry Lane Theatre. In 1957 she took part in the Dominion Drama Festival and won the Best Actress trophy of that year. Miss Triganne has been seen since on the French and English television networks, and on stage at North Hatley. At La Poudrière she has appeared in "Gigi", "Trente Secondes d'Amour", "Crime et Châtiment", "Easter", and "Il Ne Faut Jurer de Rien".

FERNAND QUIRON

A graduate of the University of Ottawa, Fernand Quiron received his diploma from the Radio Institute at Queen's University.

**HENRY HOVENKAMP**

Henry Hovenkamp came to Canada from Holland six years ago, and has since appeared on the stages of North Hatley, The Theatre Club, La Comédie Canadienne, The Montreal Repertory Theatre, and The Playhouse on the Mountain. He has toured with the Canadian Players, and in Toronto has been seen with the Crest Theatre, The Earle Grey Players, and The Red Barn. On television and radio he has appeared on "CBC Wednesday Night", "Drama In Sound", "L'Heure du Concert", "Summer Stage", "House of Horton", "Les Filles d'Eve", "Shoestring Theatre", "Playdate", and "Festival". At La Poudrière Mr. Hovenkamp has played in English, French and German productions, notably "The Beavercoat", "Hansel und Gretel", "Champagne Complex", "Man, Beast and Virtue" (both French and English), "Ein Klarer Fall", "Easter", and in last season's "Slightly Touched".

**MADELINE KRONBY**

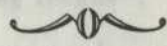
Madeline Kronby has studied with the Royal Conservatory of Music in Toronto, and with the National Theatre School. Early in her career she has a featured part in the Canadian film "A Cool Sound From Hell", was seen on the "Hudson's Bay" series, "The Unforseen" and on "First Person". She has appeared at Toronto's Crest Theatre and during the past season Miss Kronby has been seen regularly as the twelve year old student on "Chez Hélène".

**LEN WATT**

Len Watt was born in Dunfermline, Scotland. For the past eight years he has been a member of the Hertel Mountain Theatre, appearing in leading roles in their Dominion Drama Festival entry for the last three years; each year he has won the Best Actor award for the Western Quebec region. Mr. Watt has been seen in a number of "Shoestring Theatre" productions, and more recently in the CBC-TV "La Pension" series.

**ANNE WICKHAM**

With training at the Brae Manor School of the Theatre, the MRT School of the Theatre, as well as private coaching in New York, Ann Wickham has been seen on numerous stages in Canada and the United States, including those at Brae Manor, Jackson's Point, and Joy Thomson's Tent Theatre at Mont Gabriel. On radio and television, Miss Wickham has appeared on CBC's "University of The Air", "Tempo", "International Service", "Filles d'Eve", "Assignment" and "Shoestring Theatre". Now an instructor with the Mountain Playhouse School of the Theatre, Miss Wickham was last seen at La Poudrière in "Prudence Spurns A Wager".



LUCE TRIGANNE

Luce Trigranne's first ambition was to be an opera singer and actress. She studied languages and singing at the Juillard School in New York. She was seen in the Dominion Drama Festival entry for the last three years; each year she has won the Best Actress award for the Western Quebec region. Miss Trigranne has been seen in a number of "Shoestring Theatre" productions, and more recently in the CBC-TV "La Pension" series.

## PETER USTINOV

Peter Ustinov is a one man communications cartel of the arts. He is playwright, actor, director, novelist, essayist, short story writer, raconteur, film director, producer and actor, TV star, cartoonist and opera director. Most men would have found it difficult to demonstrate half these talents by the time they were 41 - Mr. Ustinov has solved the problem neatly by exercising several simultaneously. For example, while he was starring in London in *Photo Finish*, which he also wrote and co-directed, he was working on a novel, directing three short operas at Covent Garden and making plans to bring *Photo Finish*, the 15th play he has written, to these shores. He's received an Oscar for his performance in the film *Spartacus*, an Emmy for his TV portrayal of Samuel Johnson, a Grammy for his recording of *Peter and the Wolf*, a Gold Globe Award for *Quo Vadis*, and a New York Drama Critic's Best Play award for *The Love of Four Colonels*, which starred Rex Harrison and Lili Palmer and was the first sample U.S. audiences had of Mr. Ustinov's playwrighting. His most recent film is *Billy Budd*, which he also directed and adapted, and when he transferred his *Romanoff and Juliet* to the screen he wrote, produced, directed and starred in the frothy comedy hit in which he made his American stage debut. His London debut was at 18, in a Players' Theatre Club presentation of a sketch, *The Bishop of Limopolant*, which, predictably, he also wrote. His performance and his own material made him the hit of two revues, *Diversion*, and *Diversion 2*, and he directed *Squaring the Circle*. He played Petrovich in *Crime and Punishment*, Caligula in *Frenzy*, directed and played in *Love in Albania*, and appeared in his own *The Love of Four Colonels* in London. In addition to plays previously mentioned, he wrote *House of Regrets*, *Beyond*, *Blow Your Own Trumpet*, *The Tragedy of Good Intentions*, *The Indifferent Shepherd*, *The Man in the Raincoat* (which was done at the Edinburgh Festival), *The Moment of Truth*, *High Balcony* and directed *A Fiddle at the Wedding* and his own *No Sign of the Dove*. His books include *The Loser*, *We were Only Human*, *Add a Dash of Pity*, and a new, untitled novel, soon to be published by Little Brown.



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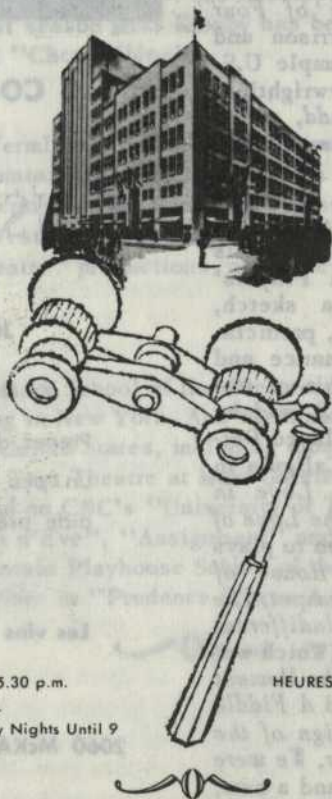
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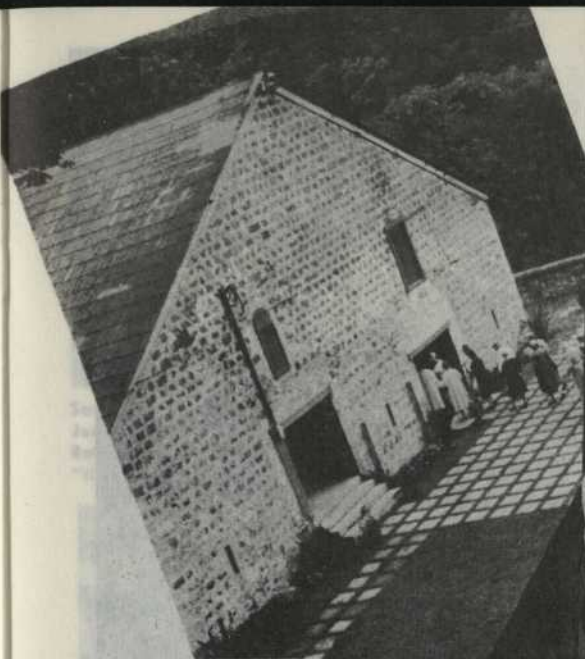
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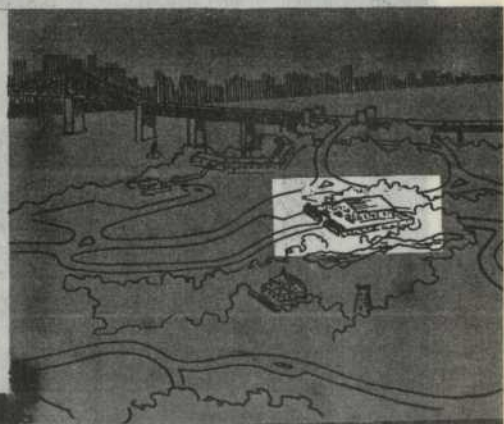
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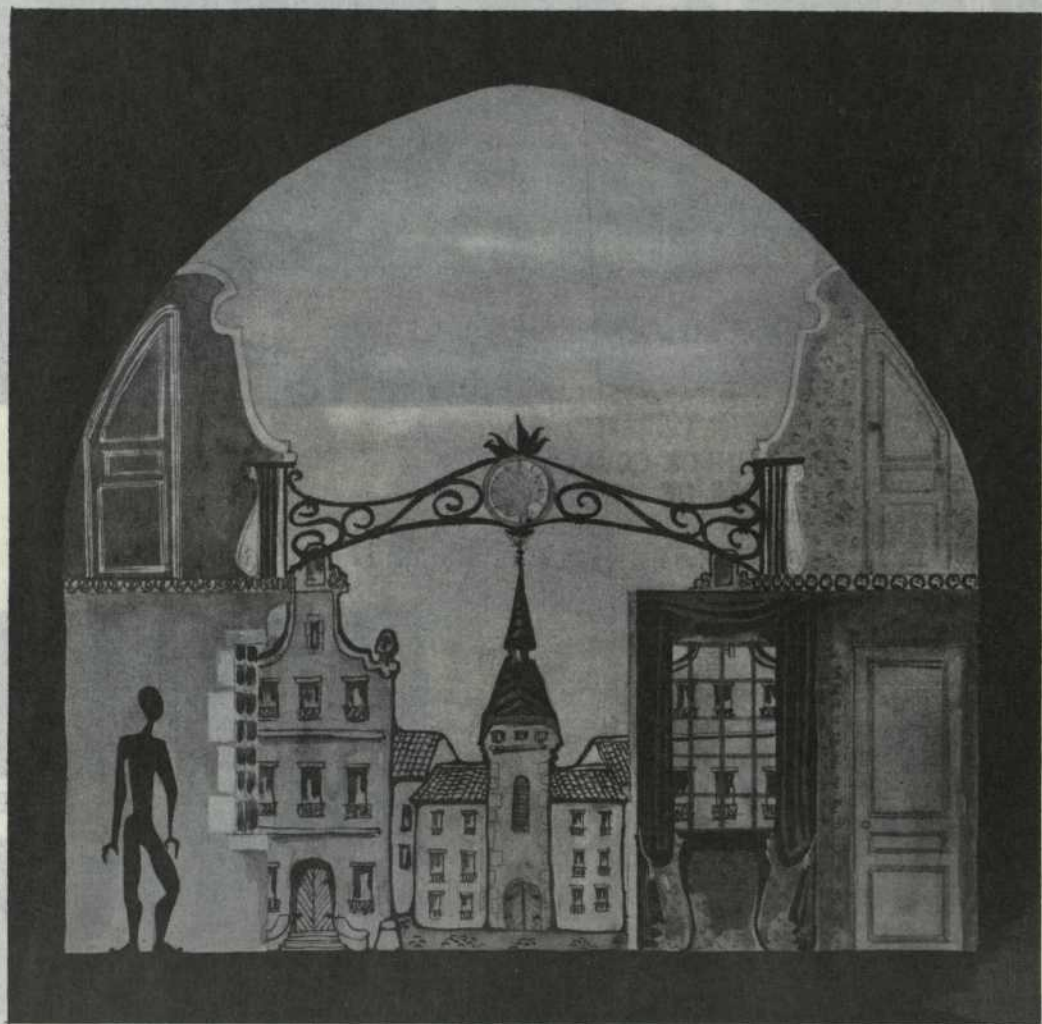
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Le théâtre est situé au cœur de l'île Ste-Hélène à 10 minutes du centre de Montréal.

The theatre is in the centre of St. Helen's Island 10 minutes from downtown Montreal.





SET DESIGNER PIERRE DELANOE'S  
SKETCH FOR ROMANOFF AND JULIET



Son Honneur le Maire de Montréal et Madame Jean Drapeau félicitent M. Henri Norbert et M. Robert Gadouas après une représentation de "Il ne Faut Jurer de Rien" de Alfred de Musset.



Members of the Ladies' Committee photographed at a recent meeting held in La Remise.  
Membres du Comité Féminin dans une assemblée tenue dans La Remise.

First row from left to right: Mme Juan DeOrantes Luna, Mlle Louise Label, Mme Eduardo DeDiego,  
Première rangée de g. à dr.: Madame Jeanine Beaubien, Mlle Lisette Leroyer, Mrs. Bram Appel.  
Second row from left to right: Mrs. Irving Gubitiz, Mme Daniel Johnson (President), Mrs. Anne Wickham/O'Byrne,  
Deuxième rangée de g. à dr.: Mme Marthe Denis, Mme Hugette Gaudette, Mme Ana Sinai, Mrs. Joachim Brabander.  
Absent: Mrs. Thomas Monti, Mme Pierre Salbaing.



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y a rien qui la batte!



**"Prudence Spurns a Wager"** – deMusset  
 "Prudence Spurns a Wager" might have been written especially for its production at the Poudrière Théâtre—THE MONTREAL STAR



**"La Folle Nuit"** – Gandra/Eon  
 Un spectacle à ne pas manquer en raison de sa tenue professionnelle et de son allure de fantaisie élégante et enjouée – LE DEVOIR



**"Crime et Châtiment"**  
 – Dostoiévski  
 Catherine Begin  
 Claude Préfontaine



**"La Reine et les Insurgés"**  
 – Ugo Betti  
 Gilles Pelletier  
 François Cartier



**"Der Biberpeltz"**  
 – Gerhart Hauptmann  
 Fred Doederlein  
 Jo Kronemann  
 Dieter Curliss



**"Une Mesure de Silence"**— Maurice Blackburn  
 Jean-Paul Jeanotte  
 Eve Gagnier  
 Yoland Guérard



**"Gigi"** – Colette  
 Kay Tremblay  
 Raymond Royer  
 Lise LaSalle

# Montreal International Theatre

## La Poudrière, Ste. Helen's Island

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	"	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 THEATER		German
BRITANNICUS	Racine	French
CRIME ET CHATIMENT	Dostoïewski	French
HANZEL UND GRETEL		German
HANSEL AND GRETEL		English

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

### SAISON - 1960 - SEASON

CRIME ET CHATIMENT	Dostoïewski	French
DAS KONZERT	Bahr	German
CHAMPAGNE COMPLEX	Stevens	English
CHAMPAGNE COMPLEX (tour)	"	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

Représentations - 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		
*IL NE FAUT JURER DE RIEN	Gandera/Eon	French
*PRUDENCE SPURNS A WAGER	de Musset	French
KORCZAK UND DIE KINDER	de Musset	English
MARIONNETTES		German
DIE FALLE	Thomas	German
LA FOLLE NUIT (tour)	Gandera/Eon	French
IL NE FAUT JURER DE RIEN (tour)	de Musset	French

\*Presented as part of the Montreal Festivals.

Représentations - 170 - Performances  
 Assistance - 21,740 - Attendance

SAISON - 1962 - SEASON

SLIGHTLY TOUCHED  
 MUSICAL WEEKS  
 A THURBER CARNIVAL  
 THE VOICE OF THE TURTLE  
 BIEDERMANN UND DIE BRANDSTIFTER  
 ADIEU PRUDENCE  
 ADIEU PRUDENCE (tour)  
 48 HORAS DE FELICIDAD

Carole/André	English
Thurber	English
Van Druten	English
Frisch	German
Stevens	French
Stevens	French
Paso	Spanish

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



"The Voice of the Turtle" - Van Druten  
 Walter Massey  
 Joan Blackman



"A Thurber Carnival" - James Thurber  
 Gordon Atkinson, Kay Tremblay, Scott Savage,  
 Anne Butler, Walter Massey, Joan Blackman



"Slightly Touched"  
 - Carole/André  
 Jeanine Beaubien  
 Scott Savage



"Biedermann Und Die Brandstifter" - Max Frisch  
 Erwin Pottit, Walter Roome, Jo Kronemann

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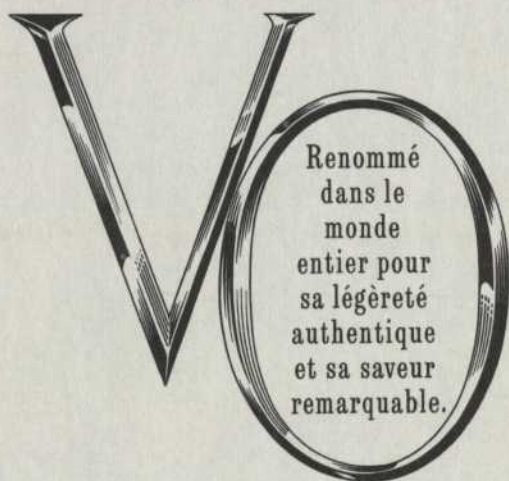
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