



**MONTREAL REPERTORY
THEATRE**

Presents

The Sabine Women

BY LEONID ANDREYEFF

AND

“Ile”

BY EUGENE O'NEILL

FEBRUARY 2 TO FEBRUARY 11, 1950

At the “Playhouse”

120th MAJOR PRODUCTION

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Le Crime et sa Récompense
Fair Annie
Godbov Ghost
Between Two Worlds
Three Characters in Search of a Plot
Critics on the Hearth
Retribution
The Land of Beulah
Shadow of the Nile
Un Cocktail de Trop
Taboo
Lost Symphony
The South Sea Idyll
Le Cheval de Course
All on a Summer's Day
These Mortals
Dividend
Painted Money
Eleventh Hour
The Gallant Bête Noir
Lucky Devil
Bus to Nowhere
Her Affairs in Order
Shoemakers of Syracuse
Overlaid
Eros at Breakfast
Hope Deferred
Legend
Right About Face

Full-Length Plays

Twelfth Night
Periphery
The Hairy Ape
The Good Hope
The Liar
Cradle Song
The Marvellous History of St. Bernard
Distaff Side
Autumn Crocus
Macbeth
Uncle Vanya
The Late Christopher Bean
Dear Octopus
Lilom
Richard II
Church Street
This Way to the Tomb
Coriolanus

One-Act Plays

Le Retour du Marquis
Problems have their People
Une Vilaine Femme Brune
Sham
Black Midnight
Madame Sybille
Farce
Le Coeur a ses Raisons
Dreamy Kid
Suicide
How He Lied to her Husband
Antoinette
La Porte d'en Face
Le Pharmacien
Miracle of Our Lady
Riders to the Sea
Beyond the Horizon
Highest
The Jest of Hahalaba
Mozart and the Gray Steward
Hello Out There
The Lovely Miracle
Aria da Capo
The Valiant
No Exit
Lord Byron's Love Letter
Comedia dell' Arte

Scenes

Oedipus Rex
Doctor Faustus
Way of the World
Mary Stuart
Ghosts
Shakespearean Scenes

MONTREAL REPERTORY THEATRE

Major Productions

1929-30

The Perfect Alibi

1930-31

Candida
*The Constant Wife
R.U.R.
La Souriante Madame Beudet
The Roof

1931-32

The Mask and the Face
The Cat and the Cherub
The Truth about Blayds
The Adding Machine
The Man in Possession

1932-33

Twelve Thousand
Hamlet
Noë
Twelfth Night
Dulcy

1933-34

Hedda Gabler
Dangerous Corner
Romeo and Juliet
(with Ottawa Drama League)
Lilies of the Field
The Inspector General
The Mad Hopes
The Drunkard

1934-35

The Man with the Load of Mischief
Back to Methuselah
When Ladies Meet
Pierrot the Prodigal
Tom Sawyer
The Merry Wives of Windsor
Uncle Tom's Cabin

1935-36

The Wind and the Rain
Lady Precious Stream
Bird in Hand
Post Road
The Bishop Misbehaves
Young England
Waiting for Lefty

1936-37

Blind Alley
Hay Fever
Laburnum Grove
The Chester Mysteries
Libel
Petticoat Fever
All at Sea Revue

1937-38

Fresh Fields
Judgment Day
The Distaff Side
The Amazing Dr. Clitterhouse
On Approval
Pride and Prejudice

1938-39

Storm in a Teacup
Love from a Stranger
The Importance of Being Earnest
Father Malachy's Miracle
Aren't We All
Private Lives

*Constant Wife — 1st play done under new name (MRT) prior to that called Theatre Guild.

1939-40

George and Margaret
Family Portrait
The Circle
The Unguarded Hour
The Gentle People
"Tin Hat" Revue

1940-41

Murray Hill
Mary of Scotland
Gaslight
Rookery Nook
Full House
"Tin Hat" Revue

1941-42

Here Today
My Heart's in the Highlands
Someone at the Door
Sixteen
Jupiter in Retreat
The Rivals

1942-43

The Warrior's Husband
Nine Pine Street
Watch on the Rhine
The Late Christopher Bean
Distant Point
Tony Draws a Horse

1943-44

Men in Shadow
Dark Eyes
Suspect
Out of the Frying Pan
Hotel Universe
The Devil and All

1944-45

And So To Bed
Guest in the House
Junior Miss
On Borrowed Time
There Shall Be No Night
Candle-Light

1945-46

Viceroy Sarah
Snafu
She Stoops to Conquer
The Beautiful People
The Old Ladies
The Corn is Green

1946-47

Uncle Harry
Asmodée
Amphitryon 38
Biography
The Barretts of Wimpole Street
Joan of Lorraine

1947-48

The Two Shepherds
While the Sun Shines
Ah, Wilderness
Juno and the Paycock
All my Sons
I Remember Mama

1948-49

Will Shakespeare
Help Yourself
The Winslow Boy
The Glass Menagerie
What Every Woman Knows

1949-50

Trelawny of the Wells
The Constant Wife

The Sabine Women

WRITTEN BY LEONID ANDREYEFF

Directed for the Montreal Repertory Theatre by Janet McPhee

TO BE PRESENTED FEB. 2nd TO FEB. 11th AT THE PLAYHOUSE

Note from Plutarch: "It continues also a custom at this very day for the bride not of herself to pass her husband's threshold, but to be lifted over, in memory that the Sabine virgins were carried in by violence, and did not go in of their own will."

The Sabine Women, MRT's next major production, will come with a shock of delighted surprise for those who know Andreyeff as the author of works like *The Life of Man*, *The Black Maskers*, *The Seven Who Were Hanged*. It is that comparatively rare thing from the pen of a Russian—a comedy; broad to the point of farce, full of delicious and deliberate anachronisms. We shall never know what caused the ribald, chuckling mood in which Andreyeff sat down to write this satire on the historic Rape, but whatever caused it, we could wish more of the same from contemporary Russians. The effect is like that of the second cocktail; the wit becomes a little boisterous, there is back-slapping and pinching, and the party is well on the road to becoming memorable.

The last Canadian production of *The Sabine Women* was, as far as we know, given by the famed Hart House Theatre in 1926. It has never, to our knowledge, been performed in Montreal, and it is high time for this omission to be corrected.

THE STORY

The crude Romans, "busied with wars and the founding of Rome," discover a serious lack in their lives and plans for the future. They have neglected the domestic side of life, they are lonely, they are eager to perpetuate—to-er—in short, they need wives, and in a hurry.

One summer night they come down upon a sleeping Sabine village, and carry off the women. But the Romans, rough heroes of battle, are no match for the fair Sabines, and, were it not for a certain feminine admiration for masculine strength, there might have been a different ending.

The play tells us of what happened after the infamous Rape, and of the attempt of the Sabine husbands to recover their wives.

According to Andreyeff's biographer, Brusyanin, *The Sabine Women* was a satire on a Russian political party representing both progressive and conservative elements. The crude Romans represent the reactionary Russian administration. The Sabine women are the constitutional "promises" wrung from the government by the 1905 Revolution. The Sabine husbands represent this progressive-conservative party, which strove by strictly legal methods to preserve the promised guarantees. *The March of the Plundered Husbands*—two steps forward, one step backward—"indicates the unquenchable fire of our stormy souls, the firm will, the irresistible advance. The step backward symbolizes the step of reason, the step of experience, the mature mind. In taking it," said the Sabine husbands, "we maintain a close bond with tradition,

with our ancestors, with our great past." This was the progressive-conservative program of the C-D party. They failed to gain a victory over their political opponents, or, if they did win a victory, it was just such a victory as that won by the Sabines over the Romans.

As far as we are concerned, *The Sabine Women* is just a good comedy, without political significance.

THE PRODUCTION

The MRT production is being directed by Janet McPhee, former Studio chairman, who is author of *Bus to Nowhere*, seen last year in the Studio, author of *Divinity in Montreal*, festival winner of the Sir Barry Jackson Trophy, and co-author of *Jupiter in Retreat*, an MRT major production in 1942, and Trinity Players next production scheduled for February.

The costumes and settings, eloquently descriptive of this historical situation, have been designed by Virginia Watt and Hans Berends; and the whole production has been supervised, with relish, by Doreen Lewis.



Douglass
Burns
Clarke

THE CAST

The comedy calls for a big cast, eighteen in all,—six Sabine Women, six Sabine Men and six Roman Soldiers.



Virginia
Watt



Peter
Golick

The *Sabine Women* will be played by VIRGINIA WATT (Cleopatra), MRT's costume designer who has been finding more time to play important roles with the group—Mary Fitton in "Will Shakespeare, Imogen Parrott in "Trelawny of the Wells' for instance;

MARION DENNIS (Proserpina) young English newcomer who has appeared with distinction with Trinity, the Open Air Playhouse and MRT, playing Avonia in "Trelawny" and Dinah Marden in Trinity's recent "Mr. Pim Passes By";

MICHELLE TISSEYRE (Veronica) who came to the local stage after a successful radio career, including heading the feminine programs for the French section of CBC International. She made her local

(Continued on page 12)

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Acknowledgments . . .

The production of "The Sabine Women" and "Ile" has been greatly facilitated by the cordial cooperation and active help which has been received from many sources.

Grateful acknowledgments therefore are made in particular to the following:

Materials: Canadian Converters' Co. Limited.

Execution of Costumes: Supervised by Virginia Watt, F. Alldis, G. Bond, W. Dennis, E. Gallagher, L. Lind, E. Robinson, E. Smith.

Execution of Sandals: Albert Mann.

Waterproof Clothing: Miner Rubber Co.,
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* * *

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MONTREAL

THE SABINE WOMEN

by LEONID ANDREYEFF

Translated by C. L. Meider and Professor Scott

Directed by JANET McPHEE

DIRECTOR OF GROUP MOVEMENTS — JOYCE CLOUTIER

Together with Eugene O'Neill's

“ILE”

as a curtain-raiser

Directed by DOROTHY PFEIFFER

Productions supervised by DOREEN LEWIS

with Costumes by VIRGINIA WATT

and Settings by HANS BERENDS

Cast for “Ile”

BEN, THE CABIN BOY	Carl Notkin
THE STEWARD	Douglas Peterson
CAPTAIN KEENEY	Ronald Kinsman
SLOCUM, THE SECOND MATE	Paul Brennan
MRS. KEENEY	Diana Romney
JOE, A HARPOONER	Gerald Mones

Scene: Captain Keeney's cabin on board a steam whaling ship, 1895.

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Cast for “The Sabine Women”

<i>Sabine Women</i>	
CLEOPATRA	Virginia Watt
VERONICA	Michelle Tisseyre
PROSERPINA	Marion Dennis
OTHER SABINE WOMEN	Catharine Bensley Suzette Amos Denyse Beraha
<i>Roman Soldiers</i>	
SCIPIO	Peter Golick
MARK ANTONY	Henry Gamer
PAULUS	Peter Armstrong
OTHER ROMAN SOLDIERS	Arthur Bird Stephen Roman John Martin
<i>Sabine Men</i>	
ANCUS MARTIUS	Douglass Burns Clarke
1ST. PROFESSOR	Ranulph Hudston
2ND. PROFESSOR	Franz Kraemer
OTHER SABINE MEN	Roy Eshelby Melvin Cochran John More

Scenes

ACT I — A Roman encampment at daybreak

Intermission

ACT II — Scene 1. A Sabine Village
 Scene 2. Same as Act 1

MRT STAFF

PRODUCING DIRECTOR
Doreen Lewis

TECHNICAL DIRECTOR
Hans Berends

STAGE MANAGER
Lee Prime

COSTUME DESIGNER
Virginia Watt

COSTUME MANAGER
Ena Gillespie

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
Richard Gilbert
Marguerite Stevenson

PUBLIC RELATIONS
George Powell
John Stewart

PUBLICITY
Madge Archer

PRODUCTION STAFF

"The Sabine Women" and "Ile"

Stage Management

LEE PRIME, ALBERT MANN,
P. Christensen, E. Dennis, S. Fenwick, J. Fowler.

Costume Management

CHRISTINE GILLESPIE,
G. Bond, W. Dennis, E. Gallagher, L. Lind, E.
Robinson.

Properties

MONA CRAWFORD, GERMAINE BERNIER,
E. Hyman, M. Finley.

Lighting

NORMAN HOLTZMAN, CÉSAR SYLVESTRE,
B. Calleya, G. Dickinson.

Make-Up

CATHARINE BENSLEY,
C. Forster.

Prompters

B. Ferrier, F. Morris.



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THE SABINE WOMEN (Continued from page 5)

debut with Cours François Rozet in "Les Femmes Savantes" and with MRT in "What Every Women Knows"; and

CATHARINE BENSLEY, who combines heading MRT's make-up department with welcome stage appearances; Spanish DENYSE BERAHA, who has worked on radio not only in Montreal but in Shanghai, and SUZETTE AMOS from Vancouver who made a good impression here as the Prioress in the School's "Cradle Song".

The Sabine Men will be played by

DOUGLASS BURNS CLARKE (Martius) who has a long and active record as actor, director and organizer of local theatre, and founded the Department of Drama at Sir George Williams College;

RANULPH HUDSTON (Professor) who will be remembered, among other roles for his witty Aristophontes in "Eros at Breakfast" with MRT and for his part in "Linden Tree" which won him the best supporting role in the 1949 Drama Festival;

ROY ESHELBY, who spent the war years producing shows at RAF stations and POW camps, where they made the scenery and props from Red Cross packing materials, sacking and tin cans, and 250 seats from plywood boxes; FRANZ KRAEMER, who directed and acted in amateur shows in Austria before the war, and has since been producing music and drama for the CBC International; MELVIN COCHRAN, Westerner who played his first role with MRT as Eddie in "Bus to Nowhere", and previously had done dramatic and radio work in Winnipeg and JOHN MORE, who has worked with Toronto groups and the Quebec Art Theatre.

The Roman Soldiers will be played by

PETER GOLICK (Scipio), who was awarded the McCullough Scholarship and Plymouth Festivals Fellowship while at Queen's, and has played with the Shakespeare Society here, and as John Shand in MRT's "What Every Woman Knows";

HENRY GAMER (Mark Antony), who has done a good deal of previous work with MRT ("Two Shepherds", "Joan of

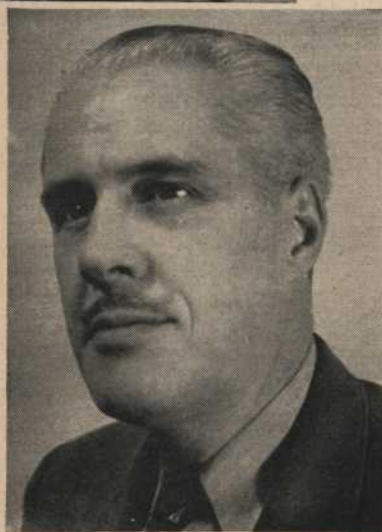
Lorraine") and with YMHA ("The Dybbuk", "Having Wonderful Time");

PETER ARMSTRONG (Paulus), who has been directing St. Willibrord's recently as well as being responsible for many fine performances with Trinity (Prof. Linden in "The Linden Tree" was just one of a long record,) and has worked on radio;

JOHN MARTIN, a Londoner (England) who has played in RAF shows in the UK, India and the Far East; ARTHUR BIRD, who has appeared with the McGill Players Club, CAT, Negro Theatre Guild and recently with MRT in "What Every Woman Knows" and STEPHEN ROMAN, who is making his MRT debut after playing lead in high school plays.



Diana
Romney



Ronald
Kinsman

"ILE" TO BE PRESENTED AS A CURTAIN RAISER

by Eugene O'Neill • Directed by Dorothy Pfeiffer

This tragedy of ice-bound seas with its stark and bitter realism is a complete contrast to the hearty, impish humour of "The Sabine Women". "Ile" is the story of a man's man doing a man's work in a world of hard, tough men. However, he himself has a harsher master but also the possibility of a rich reward; the frozen Northern sea is his master, the recompense—"ile".

The play is also the story of a woman, gentle and romantic. She, warned and unwanted, has projected herself into a brutal world where, in the words of Captain Keeney "Whalin' ain't no ladies' tea-party," and where the ice and loneliness and silence . . . but to tell more would be to rob the audience of the horror of the play's climax.

O'Neill was one of that group of playwrights who, after World War One, revolted against the timid artificialities of the stage, and composed works for the theatre that were written with sincerity and passion. Many of his plays about the sea were the direct result of his own experiences when he shipped aboard tramp steamers as a young man.

"Ile" was first produced by the Provincetown Players in New York in 1917. MRT's production is directed by Dorothy Pfeiffer, who directed Trinity Players recent successful presentation of "Mr. Pim Passes By". Responsible for many one-acters at MRT her "Hope Deferred" was photographed at the request of playwright Robertson Davies and included in his book, "Eros at Breakfast".

The Cast

DIANA ROMNEY (Mrs. Keeney) is a professional actress recently arrived from England. A Gold Medal winner at the RADA, she played with the Hull and Liverpool reps, acted with such actors as Malcolm Keen and Anthony Holles in *Libel* at the London Playhouse, and ap-

peared as Eliza in "Pygmalion" with G.B.S.'s Madonna Players, and has recently co-produced television with Michael Barry (nephew of Sir Barry Jackson). During the war she toured with her own company, attached to the American Red Cross, in a repertory of thirteen plays, and her experience on this side of the Atlantic includes performances in shows produced by Auriol Lee, in one of which "Grief Goes Over" she played opposite Sybil Thorndike.

RONALD KINSMAN (Capt. Keeney) made his last appearance at MRT as a fine Sir William in "Trelawny of the Wells." Was recently seen at Trinity in Mr. Pim, and has a long record of successful Gilbert and Sullivan roles behind him.

PAUL BRENNAN (Slocum) is a director as well as actor, and put on three plays for the St. Gabriel's Guild Players. He was last seen at MRT in "Junior Miss" and "Snafu".

DOUGLAS PETERSON (Stewart) made a happy return to MRT last fall in "The Constant Wife." He has been active here for many years, and has also been associated with the Lakeshore Summer Theatre, Shakespeare Society, Brae Manor and the Drama Guild.

GERALD MONES (Joe) and CARL NOTKIN (Ben) both took an active interest in dramatics at high school, and the latter has also made several radio broadcasts.

MAYBE

Now that G. B. Shaw's "Buoyant Billions" is about to come off, they're telling the story that Shaw invited Winston Churchill to the first night, enclosing two seats, "one for yourself and one for your friend—if you have one."

Churchill replied thanking Mr. Shaw and saying that he could not attend the first night but would be delighted to come on the second—"if you have one."

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Studio Members are requested to co-operate with MRT's office by not telephoning or coming in for tickets until 9.30 a.m., of the day of the Box Office opening.

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