

QUINCE PRODUCTIONS

and

THE GRADUATES' SOCIETY
OF MCGILL UNIVERSITY

PRESENT



MY FOUR
LADY



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WHAT'S THE IDEA ANYWAY

It might be said that the 'idea' for the show grew out of the budding Canadian Volkgeist; a product of historical necessity, as Hegel would say. We have been described as living in an Age of Longing, Anxiety, Agony, etc. . . . but here in Canada we are undergoing an Age of Self-Appraisal: the profusion of Reports and Enquiries, as of Massey, Gordon, Fowler, etc. . . . all point to our preoccupation with our own identity. Cultural self-scrutiny has become a national pastime. The writers succumbed to this narcissistic disease and "My Fur Lady" was the result — a song and dance enquiry into Canadian manners and foibles, ranging in scope from national defence to poetry.

"My Fur Lady" first opened on February 7th, as the 1957 edition of the Red and White Revue and was immediately greeted with enthusiastic critical and box-office acclaim. It was soon apparent that the traditional six-day run for a college revue would be inadequate to meet the demand for tickets, and four additional performances were projected. Within three hours of the announcement the remaining seats were sold. It was only the inexorable approach of examinations that made it necessary to put The Lady on the shelf, temporarily at least, until revived by Quince Productions.

The origin and meaning of the name "Quince" is obscure, and likely to remain so. However, informed sources on the Inside hint darkly of "several layers of meaning" hidden in the word. The Oxford English Dictionary throws very little light on the problem, describing 'Quince' as "an acid pear-shaped fruit used in jams, etc."; Dunn and Bradstreet does not even list the name, and most people are quite content to let it go at that. In any case, Quince Productions consists of a group of five McGill Graduates — Messrs. Macdonald, Domville, Porteous, MacSween, and Wang — who undertook to mount the show on a professional basis for its present run, under the sponsorship of the Graduates' Society of McGill University. Encouraged by ten sold-out weeks in Montreal, Quince Productions began to aim for a presentation of The Lady to an even wider Canadian audience, and their hopes were more than realised when plans were finalised for a two week engagement in Stratford, Ont.



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President of the Graduates' Society, McGill University.

THE GRADUATES' SOCIETY OF MCGILL UNIVERSITY

presents

"MY FUR LADY"

an original musical comedy

Produced by

QUINCE PRODUCTIONS

Executive Producer: James Domville

Staged, Directed and Choreographed by

BRIAN and OLIVIA MACDONALD

Book by

DONALD MACSWEEN
TIMOTHY PORTEOUS
ERIK WANG

Lyrics by

TIMOTHY PORTEOUS

Music by

JAMES DOMVILLE
GALT MACDERMOTT
HARRY GARBER

Additional Songs by: ROY WOLVIN

Settings by

PETER SYMCOX

Lighting by

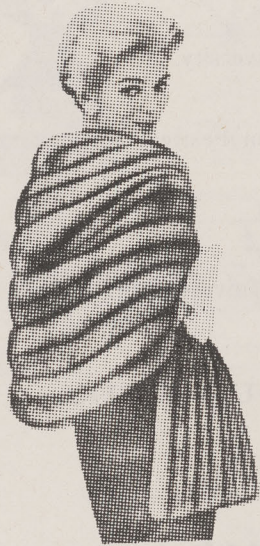
KEN WITHERS

Costumes by

LYDIA RANDOLPH

Musical Direction and Orchestration

ED ASSALY



furs worn in

“MY FUR LADY”

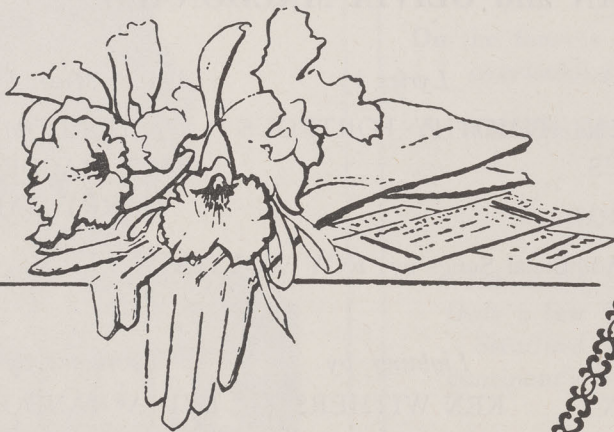
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CAST IN ORDER OF APPEARANCE

ACT I

Rufluk } Hotlik } Uncles of the Princess of Mukluko Tufluk } A Travelling Scholar - - - - - Rex Hammerstein — a reporter for "True Canadian Romances" Princess Aurora of Mukluko - - - Lilli Brogida — secretary to the Governor-General - The Governor-General — known to his intimates as "G.G." - Constable Renfrew, RCMP - - - The Culturality Squad — very Civil Servants - - - - - General - - - - - Madame General - - - - - Admiral - - - - - Air Vice-Marshal - - - - - Faster Spewitt - - - - - Leader of the Liberals - - - - -	{ ROBIN BERLIN { FRANK BLANCH { DONALD MACSWEEN JOHN MACLEOD BRIAN MACDONALD ANN GOLDEN NANCY BACAL WILFRED HASTINGS JUDY TARLO DAVID LANGSTROTH ELISABETH HESELTINE GEORGE CARRON ROBIN BERLIN JOYCE KIRKPATRICK DONALD MACSWEEN JOHN MACLEOD DONALD MACSWEEN JOHN MACLEOD
---	--

ACT II

Scarlet Key - - - - - Professor of English - - - - - Dylan Laydek — a Canadian - - - - - Fraternity President - - - - - Felicity - - - - - Morton — butler to the Governor-General - - Isabelle Dunsmere - - - - - The Censor - - - - -	WALLY MARTIN GEORGE CARRON DONALD MACSWEEN SHEILA McCORMICK OLIVIA WYATT JOHN MACLEOD MARGARET WALTER FRANK BLANCH
--	---

Ballet: *The True Canadian Romance*

Princess Aurora - - - - - Governor-General - - - - - Rex Hammerstein - - - - - Constable Renfrew - - - - - Lilli Brogida - - - - -	OLIVIA WYATT DOUG WEESE FRANK BLANCH JOYCE KIRKPATRICK ELYSE ZORGO
--	--

AND

Liane Marshall, Zena Shane, Jo Stone, Elyse Zorgo, Judy Kirkpatrick,
 Anne Collings.

Tom Allen, Bob Amaron, Dave Calderisi, Pierre Perron, Tommy Scott,
 Mike Ling.



Photo by Max Sauer

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SYNOPSIS OF SCENES

ACT I

- Scene 1: THE ESKIMO PRINCIPALITY OF MUKLUKO
— *somewhere off Baffin Island*
- Scene 2: EN ROUTE TO OTTAWA
— *the following morning*
- Scene 3: A STREET CORNER IN OTTAWA
— *ten days later*
- Scene 4: OFFICE OF THE GOVERNOR-GENERAL
— *same day*
- Scene 5: DEPARTMENT OF DEFENCE, OTTAWA
— *same day*
- Scene 6: CORRIDOR OF THE PARLIAMENT BUILDINGS
— *same day*
- Scene 7: HOUSE OF COMMONS
— *later that day*

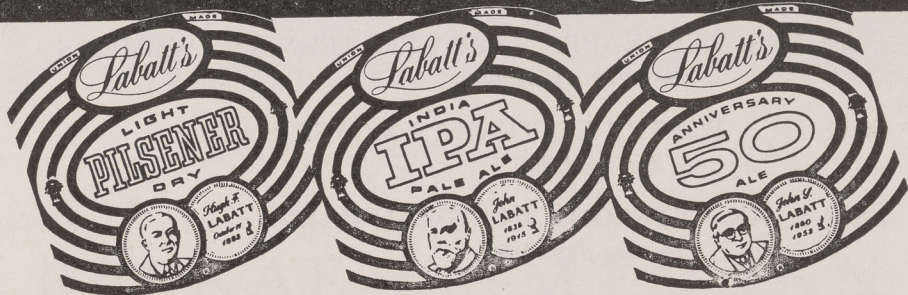
ACT II

- Scene 1: A STUDENT HANGOUT
— *ten days later*
- Scene 2: A STREET CORNER IN MONTREAL
— *same day*
- Scene 3: KAPPA KAPPA KAPPA FRATERNITY (WOMEN'S)
— *that afternoon*
- Scene 4: A POETRY LECTURE IN MOYSE HALL
— *the next day*
- Scene 5: AN ANTEROOM IN RIDEAU HALL
— *ten days later*
- Scene 6: THE BALLROOM OF RIDEAU HALL
— *that night*
- Scene 7: THE BALLROOM OF RIDEAU HALL
— *what really happened*
- Scene 8: AIRPORT IN OTTAWA
— *the next morning*
- Scene 9: BACK IN MUKLUKO
— *that afternoon*



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MUSICAL NUMBERS

ACT I

- Scene 1: "*The D.E.W. Line*" - - - - - The Chorus
(Porteous-Domville)
- Scene 2: "*Into a New World*" - - - - - Princess Aurora
(Wolvin)
- Scene 3: "*Teach Me How to Think Canadian*" - - the Princess and Rex
(Porteous-Domville)
- Scene 4: "*Governor Generalities*" - - - His Excellency and Lilli
(Porteous-Domville)
- "*Canadiana*" - - - - - the Culturality Squad
(Porteous-Domville)
- "*Honey Don't be Highbrow*" - - Lilli and the Male Dancers
(Porteous, Domville-MacDermott)
- Scene 6: "*We Hate Each Other*" - - - - - Renfrew and Rex
(Wolvin)
- Scene 7: "... and Howe !!" - Leader of the Liberals and Male Chorus
(Porteous-Domville)

ACT II

- Scene 1: "*Next Week is Work Week*" - - - Chorus and Dancers
(Porteous-Domville)
- Scene 3: "*Royal Victoria Rag*" - - - - - the Chorus
(Porteous-MacDermott)
- Scene 5: "*Society Gets Higher Every Year*" - - - Morton and Lilli
(Porteous-Garber)
- Scene 6: "*The So-Glad-You-Could-Pay-For-Me-Dad Waltz*" Female Chorus
(Porteous-MacDermott)
- "*I'm for Love*" - - - - - the Princess
(Porteous-MacDermott)
- "*Eulogy to Elvis*" - - - - - the Chorus
(Porteous, Garber-Domville)
- "*Snip*" - - - - - the Censor
(Porteous-MacDermott)
- Scene 7: "*A True Canadian Romance*" - - - - - the Dancers
(Domville)
- Scene 8: "*We're Stuck with Each Other*" (reprise) Lilli, Morton, Rex, Aurora
- Scene 9: "*It's a Great Big Wonderful Country???*" - - - - - Cast
(Wolvin)



Photo by Max Sauer Studio

A new Canadian Flag designed for "My Fur Lady" by Professor Gordon Webber of the School of Architecture, McGill University. Says Professor Webber of his work, "I adore it". The Flag has been executed by Alex Kowaluk and Sheila McCormick.

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WHAT'S GOING ON HERE ANYWAY?

For those of you who missed the first two Acts of "My Fur Lady" or who are sitting behind a lady wearing a large hat, the following is a resume of the story. The title refers to Aurora Borealis, the Princess of Mukluko, a postage stamp, independent principality of Eskimos somewhere off Baffin Island. The citizens of Mukluko have suddenly become very wealthy by over-charging the constructors of the Distant Early Warning Radar Line (the DEW Line). However the principality has a treaty with Canada whereby it loses its independence if there is no male heir to the throne, or if the female occupant reaches the age of twenty-one while unmarried. If this sounds far-fetched at first sight we refer you to recent developments on the Riviera.

The show opens one month before Princess Aurora's coming of age. The Dominion of Canada is already planning to celebrate the union of the two countries on her twenty-first birthday. In a last minute attempt to stave off income taxes, bureaucracy, and the attendant evils of such a union, the Princess is sent south to find a husband.

In Ottawa she meets Rex Hammerstein, a reporter for 'True Canadian Romances' magazine, who is looking for a story. The idea of taking an immigrant Princess on a tour of Canada appeals to him — until his Editor requires a matrimonial angle in the story with Rex himself as the most available candidate. By this time the Princess has agreed to go along on the tour as it will provide her with the best opportunity of finding the necessary husband.

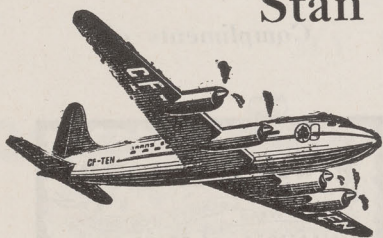
The tour of Canada begins with a visit to His Excellency the Governor General. In the Governor General's office Rex finds his old flame Clarissa Renfrew, now an officer of the Mounted Police. The Governor General interests himself in the tour and despatches the three expert members of his Culturality Squad to act as guides. The Governor General's secretary, Lilli Brogida, is annoyed at him for preferring cultural pursuits to a more informal relationship.

The first part of the Princess' tour is an inspection of Canadian government which takes her to the Defense Department and the opening of Parliament.

In its second phase the tour examines Canadian education. The Princess gets a glimpse of extra-curricular activity, a poetry lecture and a fraternity party at a typical University you may have heard about.

Finally, she is initiated into Canadian social life by an evening at the Governor General's Annual Protocol Ball. The Governor General's butler, Morton and Lilli find they have a common antagonism to their employer's associates.

By this time it is the evening before the Union ceremony between Mukluko and Canada, if you are still with us. On grounds of her duty to Mukluko, Aurora has unwillingly accepted the proposal of Rex who himself offered it on grounds of duty to his magazine. If there lingers any doubt in your mind at this point as to how the story turns out, you should ask that lady to remove her hat.



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Douglas W. Ambridge, president of the Graduates' Society of McGill University, accepts a cheque of \$1000.00 from James Domville, producer of "MY FUR LADY".

Backed by the Graduates' Society for its summer comeback, "MY FUR LADY" turned the tables when ticket sales soared in Montreal and enabled the show's producers to make a generous contribution to the Alma Mater Fund.

Founded in 1857, the Graduates Society has headquarters in Montreal and 53 branches throughout North America and the world. Publishers of the McGill News, the society keeps McGill graduates in touch with each other and with the university.

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THE AUTHORS . . .

The late, much-lamented "Fig Leaf", McGill's Humour Magazine, served as an outlet for a gifted coterie of intellectuals, gag-writers and Outsiders, whose creative talents were surpassed only by their genius for losing money. When the "Fig Leaf" temporarily ceased publication last year, this group turned its attention to the Theatre as a vehicle of artistic expression. Somehow they got sidetracked into the Red and White Revue where they joined forces with the cream of McGill's composers in giving birth to "My Fur Lady".

JAMES DOMVILLE, the producer, composed most of the music for "My Fur Lady". Born in Cannes France, Mr. Domville has been trying to live up to it ever since. After an unsettling upbringing, his activities for the past six winters have revolved around the McGill Union Basement, Ste. Adele-en-haut, and the "B", with an occasional courtesy call on the Faculty of Law. With such a colourful background it is not surprising that when asked as to his future plans, he is likely to mutter something about "foreign affairs".

TIMOTHY PORTEOUS, who writes words but is tone deaf, had just begun a promising career on the classical stage as 'Miranda' in the "Tempest" when his voice unexpectedly broke. At an impressionable age he spent a summer at the women's jail at Rimouski. Associated with speaking and writing at McGill for an unbelievable number of years now, he plans to continue in that branch of show business called the Law.

ERIK WANG is the scion of one of Norway's most venerable families, the Benkestocks, who emerged from the mists of antiquity during the reign of Harold Bluatavn, circa 1050. He comes to the field of Musical Comedy steeped in the tradition of the Viking Saga, Ibsen and Aquavit. His literary overtures to the Atlantic Monthly, MacLean's and the Revue Légal all in vain, he clings to his aquavit, his bashed-up accordion, and his memories.

DONALD MACSWEEN, author, actor and expert on Canadian Poetry, began his life at an early age. Born in Montreal, he soon recovered and went on to a distinguished and already legendary career with the celebrated Moose Patrol of the Willingdon School Scout Troop. A precocious child, he rose to the position of Troop leader before his retirement in 1950. Now living in semi-seclusion, even so he continues to remain alive to the world around him. "My mind today is as active at 22 as it was at 12", he says.

"My Fur Lady" is the product of this combination of varied backgrounds, ably abetted by ROY WOLVIN, GALT MacDERMOTT, HARRY GARBER, and mercifully restrained by BRIAN MACDONALD.



Photo by Winsor

JAMES DOMVILLE

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Photo by Max Sauer

Brian and Olivia Macdonald

THE MACDONALDS are well known in Canadian theatre both as a team and in their own rights. Brian, whose early experience was in radio, is a McGill Graduate, and was also one of the original members of the National Ballet of Canada, where he met Olivia Wyatt. After an arm injury required his retirement from the ranks of the company, he and Olivia were married and settled again in Montreal where they have since been active on stage and television.

Brian has been commissioned for several works by CBFT's Concert Hour, as well as regularly choreographing a number of TV Variety Shows . . . "Tourbillion", "Prends la route", "Music Hall" . . . and last summer made two appearances on CBMT's Guest Stage both as a choreographer and actor.

His stage work has included the choreography and direction of several Red and White Reviews, Verdun Operatic Society productions and "The Wizard of Oz" and "Carousel", as well as shows for the Combined Jewish Appeal for three successive years, the Junior League, and the Ligue de la Jeunesse Féminine.

Brian is one of the founders and the Artistic Director of the Montreal Theatre Ballet. Since its acclaimed premier in 1956, the company has made a number of television appearances, danced in the McGill Conservatory production of "Dido and Aeneas", and just recently completed its second two week season in Moyse Hall. Brian's ballet "Postscript", created for this company, is also in the repertoire of the National Ballet, and has been seen throughout the U.S. and Canada. He is also an executive director of the Centre d'Art de Joliette and of the Quebec Dance Teachers Association.

His wife Olivia, who is a close collaborator in all his work is also a soloist with the Montreal Theatre Ballet, and mother of three year old Brian jr.



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OUR DESIGNERS . . .

The settings for "My Fur Lady" are by **PETER SYMCOX** who originated in East Anglia, England. In his own words he was "not born but carved from resisting granite." While taking a degree in English Literature at Worcester College, Oxford University, he was active in the Dramatic Society and the University Experimental Theatre Club. He acted in the first post-war production of the OUDS and altogether played approximately 25 parts in University theatrical shows. He was offered the part of Henry VI by Robert Atkins for the Regents Park Summer Theatre, but instead he fled to France there to work in theatre and teach English at the University of Poitiers. Returning to England in 1948, he worked on design and production for the Old Vic School. He came to Canada in 1953 and he has been working as a designer for CBC-TV. He is now on loan to Crawley Films, Ottawa. He has directed the Lachine Civic Theatre in "The Constant Wife", and is to direct three plays for the MRT this Fall commencing with "Venus Observed".

The stage lighting for "My Fur Lady" has been designed by **KEN WITHERS**. At a very early age he made his first appearances on the stage under the direction of his father, Mr. Basil Donn, for the Trinity Players. Growing up immersed in theatre he attended college at nights and took a degree in Electrical Engineering. He organised the Gateway Theatre in North Bay, for whom he also wrote and directed two musical revues. He soon joined the CBC in Montreal as a Producer, a position which he still holds. He has been responsible for such series as "Opportunity Knocks" and "Fiddle Joe's Yarns". Other notable Montreal productions include "The Wizard of Oz" and "Carousel", both of which were presented by the Verdun Operatic Society. He is one of the founders and also the Producer of the Montreal Theatre Ballet. With all this however, he still insists that Stage Lighting Design is his first love and he is widely recognized as an expert in this field both in Canada and the U.S.

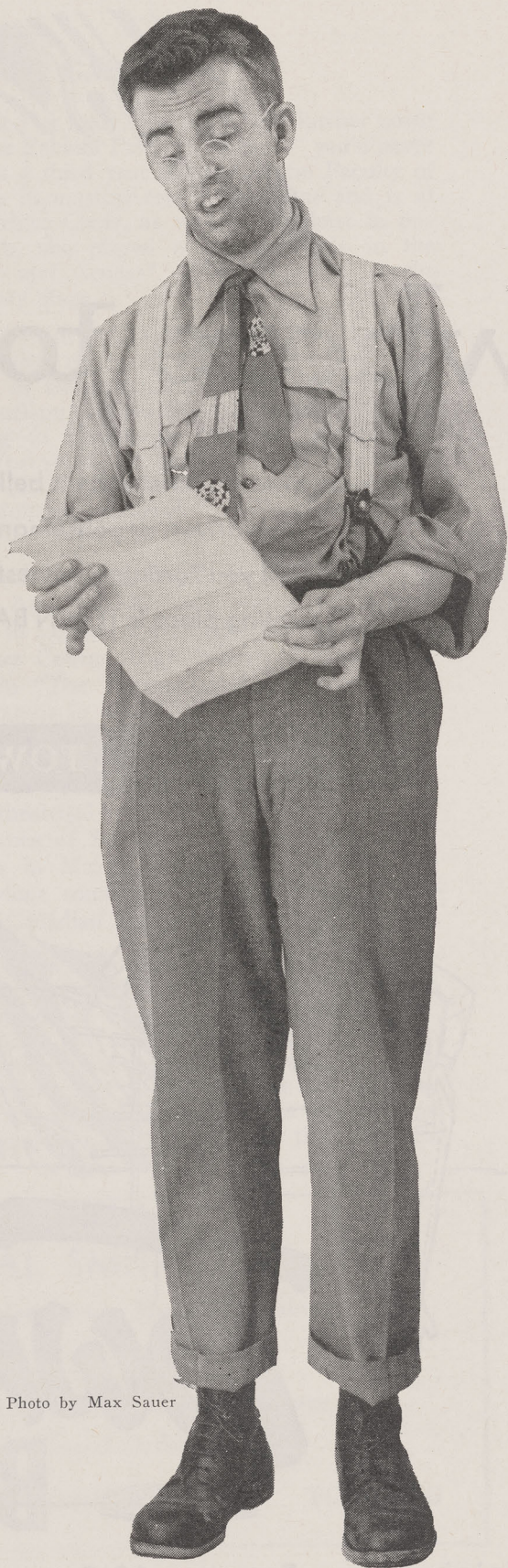


Photo by Max Sauer

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ABOUT THE CAST

ANN FRANCES GOLDEN, Our Fur Lady, has never been further north than Mont Tremblant but in the part of the Eskimo Princess "Aurora" you'd never know it. Ann was born in Ottawa and is a third year student in the Faculty of Music. She has had extensive experience in musical revues, operettas and is at present the President of the Conservatorium Choir, as well as a soloist in one of the downtown churches. Last March, she played a principle role in the Faculty's production of the opera "Dido and Aeneas". "My Fur Lady" marks her first appearance on the musical comedy stage.

WILFRED HASTINGS, was born in Birmingham England, 3 years before the General Strike. One month after his birth, the first Labour Government came to power and his life has been a series of catastrophes ever since. He studied Political Science and Economics at Durham University and since 1950 has been engaged in student work. Coming to Canada in 1954 he has directed several productions for the Drama Workshop. At present he is Secretary-Treasurer of the Students' Society of McGill University. He has done considerable acting in England, Wales and Montreal, although "My Fur Lady" is his first musical comedy.

JUDY TARLO, who plays Clarissa Renfrew, R.C.M.P. (Women's) was born in London, England. A first year Arts student, Judy studied for a term at the Royal Academy of Dramatic Arts in London a year ago and has appeared in many theatrical productions at Hunter College High School in New York. Her role as a pugnacious chorus girl in "The Women" makes her especially suited to the fisticuffs required by a Mountie in search of (what else?) a man.

NANCY BACAL, who plays the role of Lilli Brogida, the Governor-General's Secretary, was born and raised in Montreal. She is a fourth year Arts student who has appeared in such theatrical productions at McGill as "The Respectful Prostitute" and "Two Gentlemen of Soho." Nancy has done summer stock work at the Ogunquit Playhouse in Maine and appeared in the 1954 Hillel Show. Besides this, Nancy has done some work for the Montreal Repertory Theatre and has studied at the Canadian Art Theatre.

JOHN MacLEOD appears as the Air Vice-Marshal and as Morton, butler to the Governor-General. His upbringing amongst sheep and peat-bogs, which succeeded in arousing his social ambition, ended abruptly when he turned five. Various schools attempted to civilize him, but twelve years later during an arduous spell of duty in the army his agrarian training stood him in good stead. Two years passed, and when all the potatoes had been peeled, he spent twelve months "drifting", which brought him to Montreal, where he is happily and eagerly studying Canadian Culture in preparation for his return to the peat-bogs.



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WRITING A CANADIAN REVUE

The following article, by Timothy Porteous, is reprinted from the *Montreal Star* of February 2nd, 1957. It appeared one week before the original run of "My Fur Lady".

No one who has lived in Canada for the past few years can be unaware of our changing attitude towards existence as a distinct national entity. No university student who has been aware of this change, and proud of it can resist the temptation to poke some fun at its more extreme manifestations.

When a group of us gathered last spring to plan this year's production of the Red and White Revue, a college musical comedy seemed to us to be the ideal vehicle for expressing this type of social commentary. As college students we knew we had the opportunity, and perhaps the obligation, to cast a disrespectful eye on the doings of our elders and our contemporaries. We knew that we could count on a perceptive audience which would share our awareness of, and amusement at, our great national experiment. We knew that we could draw on the talents of a wide variety of professional and amateur assistants who would be willing to donate their services or contribute them at a financial sacrifice. We believed that a show of this type, not possible under normal commercial circumstances, was worth the effort involved and in a sense, badly needed doing. The subsequent enthusiasm of the many indispensable people including our Director and Choreographer, Brian Macdonald, whose time and creative energy must be blended to produce a two and one half hour entertainment, have so far confirmed our expectations.

Many of the targets of our satire were obvious and too big to be left out — such as the Liberal party and its pensioners in the Senate, the Censorship Board of the Province, and the attitude of the university student himself. Many of them proved elusive in terms of stage representation. Canada's history is relatively humourless and imperfectly known. General Wolfe's preference of Gray's *Elegy* to Quebec's conquest is probably the only statement which can be classified as "memorable" in the sense used in "1066 and All That". Gratien Gelinas' charade on the story of French Canada in his "Fridolinades '56" was an effective treatment of a similar theme. One of our songs demanded a catalogue of famous living Canadian women. An extensive poll revealed that only four — Kate Aitken, Charlotte Whitton, Marlene Stewart and Marilyn Bell — would be generally recognized. The verse is there but is shorter

than would be its counterpart in a musical dealing with the U.S. or Great Britain.

Even more embarrassing was our struggle for the inevitable song on Canadian Culture. We had already mentioned, in another context, the Stratford Festival, the Dominion Drama Festival and the National Ballet. Crossing these off the list, we were hard put to find a dozen institutions or personalities who would be immediately recognized by the audience.

One of the problems in planning a public 'take-off' is the calculation of how much of the original your public will recognize. We all have specialized tastes and knowledge and it is often difficult to determine how much of a joke is too private to be worth while. Certainly most of the material in our show should have a general appeal — we have included scenes which deal with politics, with education and with our social mores, — but it will be interesting to see the reaction, to less familiar characters such as our representation of a rural Canadian poet.

The commentary in a musical comedy should lie as much in what the spectator sees as in what he hears. In our 'Rock 'n Roll' number for example, we have tried not only to reproduce the musical characteristics of this phenomenon, but also to poke some fun at its motivations and results. In this we have been abetted by our director, Brian Macdonald and by a cast which has quickly responded to his direction. We have also been able to have some visual fun with our current quest for a distinctive national flag.

Even the most experienced Broadway veterans have difficulty in predicting audience reaction to a supposedly entertaining piece of stage business, and this is even more the case when the joke is, in a sense, on all of us. One of our scenes devotes some disrespectful attention to the literary activities of our military experts. There was a moment of crisis when an officer of the Air Force, from which we were borrowing a uniform, asked to see the script. However, as a man who has long associated with undergraduates, he was immediately able to appreciate the joke and even volunteered to lend us his own uniform.

It has been a refreshing and exciting experience for all of us to work on something which stays so close to home. We hope that our audience will share some fraction of our enthusiasm for "My Fur Lady".

PRODUCTION PERSONNEL

Associate to the Producer - - - -	JOSEPHINE STONE
Business Manager - - - -	WILFRED T. HASTINGS
Scenic Artist & Supervisor of Set Construction	ANDRE TRUDEL
Stage Manager - - - -	DAVID FARLEY
Ticket Sales - - - -	DAVID LANGSTROTH
Publicity - - - -	MARGARET NESS
House Manager - - - -	JACK WELLARD
Advance Agent - - - -	ABIGAIL JACCACI
Advertising - - - -	ANNE BROWN
Wardrobe Mistress - - - -	CAMILLA PORTEOUS

WE WISH TO THANK . . .

LORNE GALES & BETTY McNAB of the Graduate's Society for just about everything.
 PROFESSOR GORDON WEBBER of the School of Architecture for designing a new
 Canadian flag . . . INDEPENDENT PRODUCTIONS for production advice . . . ROYLE
 HARRIS for designing the cover of our program . . . BRUCE RAYMOND for his advice
 and assistance . . . ROY WOLVIN for his production advice and additional dialogue . . .
 JIM LOTZ for his contribution to the dialogue . . . NEIL MADDEN for his excellent help as
 Assistant Director . . . MAX SAUER STUDIOS for our publicity photos.

MR. DENIS WHITE

of SWEARS AND WELLS' Toronto Store, for the use of all furs in this production.

and

WILFRED T. HASTINGS,

our production staff of one during the spring crisis — examinations.

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 Frost Co., Toronto, through Independent Productions Reg'd., Montreal — The Montrealer —
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