

Epimetheus



TO  
MY

Students

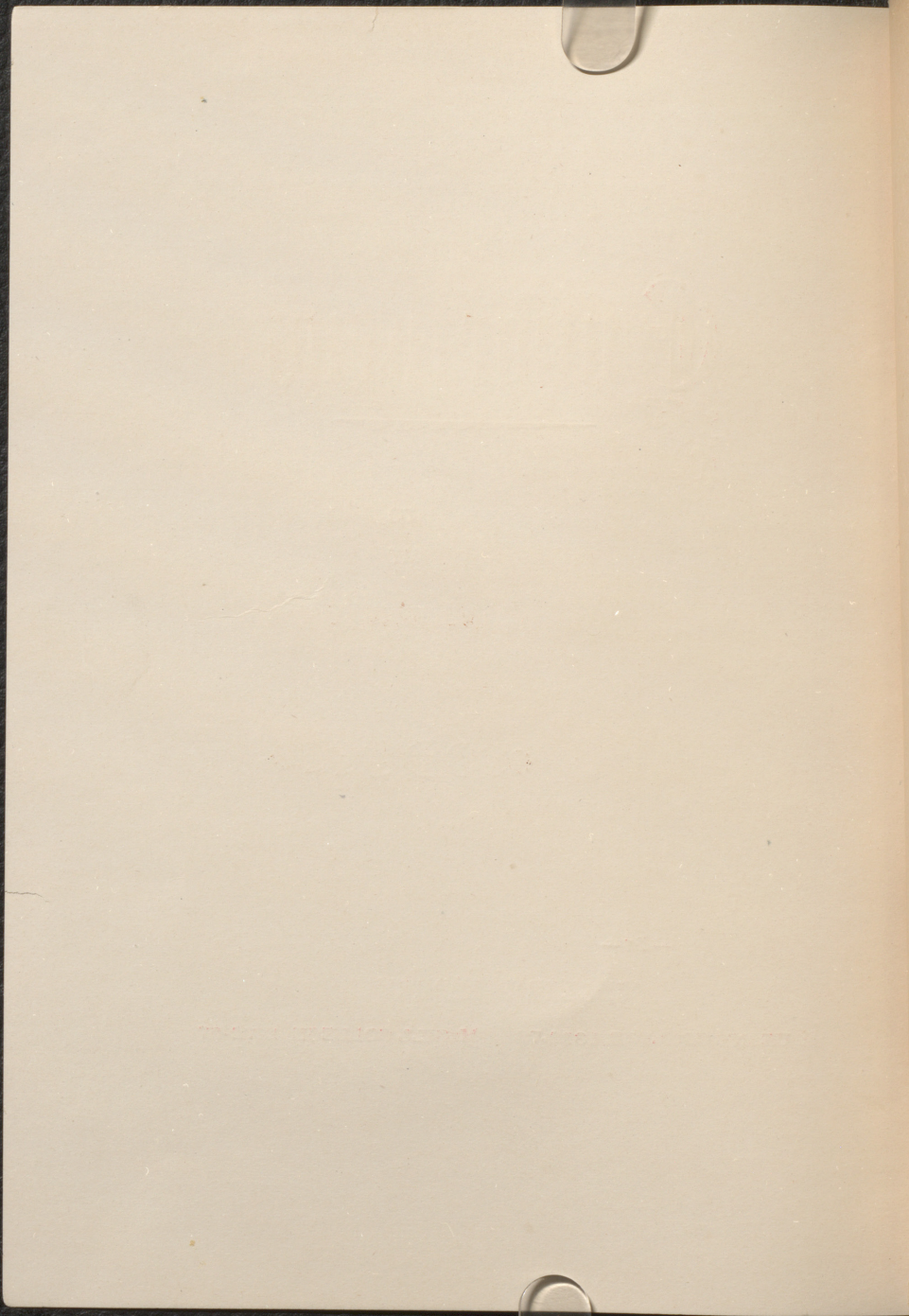


— By —

J. CLARK MURRAY

QUEEN'S COLLEGE. 1862-72      MCGILL COLLEGE. 1872-97



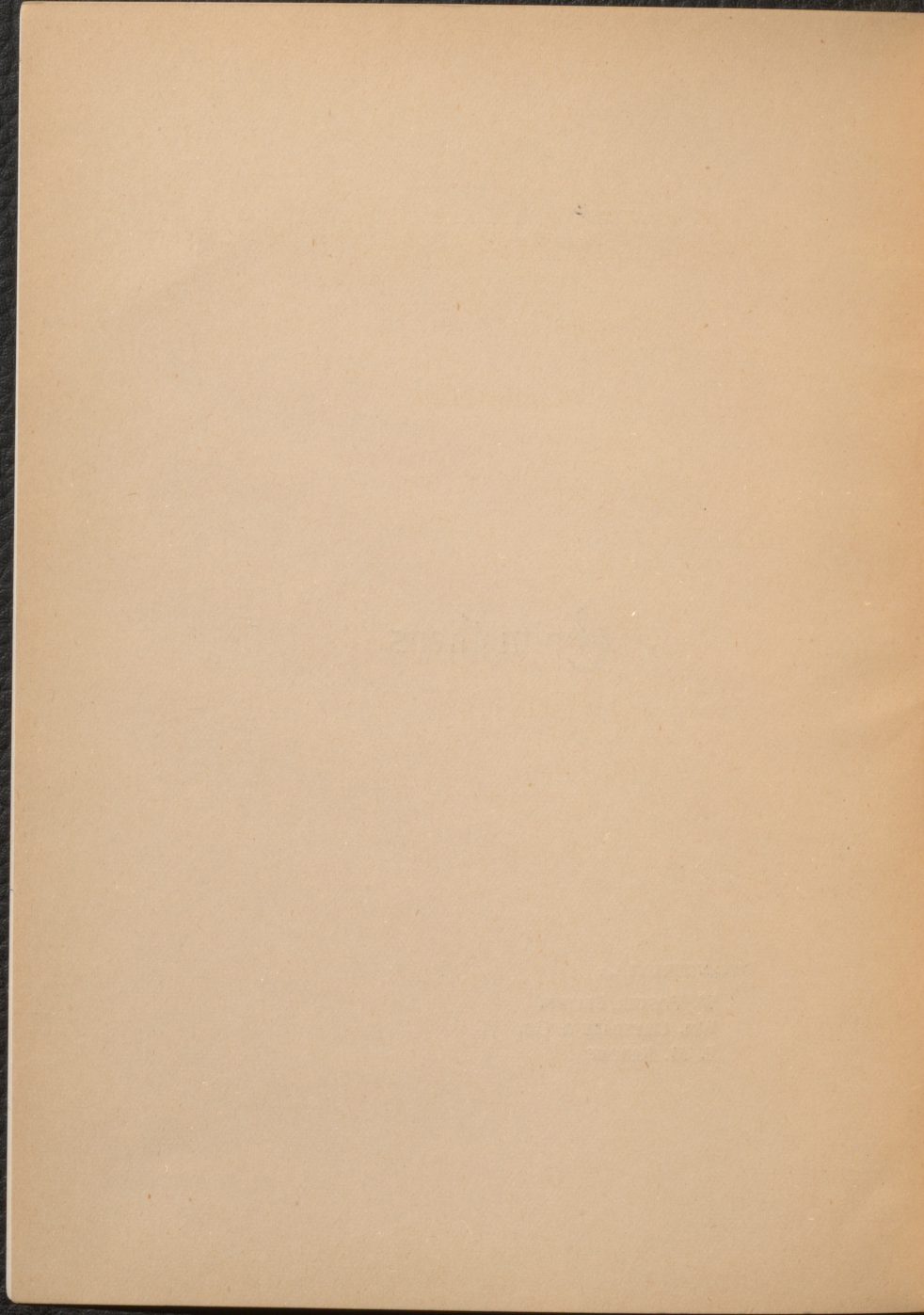


Epimetheus

**MONTREAL :**

W. FOSTER BROWN.  
WM. DRYSDALE & CO.  
E. M. RENOUF.







## Epimetheus.

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TO MY STUDENTS.

### I.

Mysteriously the voice of nature sounds  
In many a tone.  
The thunder-peal from hill to hill rebounds:  
Anon is blown  
A whisper scarcely heard from aspen-trees  
That quiver under a scarce-moving breeze  
On summer afternoons.  
But those are other tunes  
The wind, in wintry hour,  
Shouts scudding o'er the ocean  
In the strong joy of power,  
The glory of swift motion.  
And that is still another song  
That Nature sings the whole day long  
In murmuring of wayward brooks  
Down lonely glens, in woody nooks.



But though the sounds that strike the ear  
Be e'er so clear,  
The thought, which Nature through them speaks,  
In vain man seeks  
Until he brings the thought in his own soul.  
That can alone unroll  
The meaning of the hidden powers  
Which thrill through all the myriad tones  
That Nature owns :  
Nothing we hear in these but what is ours.

II.

And now when Memory spreads her sails  
To catch once more the genial gales  
Which bore me oft with many a crew  
That every autumn brought anew  
To thrid the windings of the shore,  
Where all the fruits of human lore,  
As by an alchemy divine,  
Distil a spiritual wine  
Full potent to enchant the soul  
With visions of the World-whole,  
From many a bay  
And many a headland bold  
The breezes, that of old  
Were wont to play,  
Sweep o'er the strings



Of passion and of thought  
Till the soul rings  
With voices that are fraught  
With all the mystery of Nature's tones.  
'Tis in such voices that our nature owns  
The universal nature that we share.  
O therefore ye, to whom these voices bear  
Their message, bring with you the mind  
Of eagerness to find  
Whatever love selects of good  
To be the food  
Of that true life which knows not death,  
But draws its breath  
From the eternal thought  
Of which the world is wrought.

### III.

For, though these voices cannot thrill  
With the melodious skill  
Of bards whose sense of tone  
By tender art has grown  
Until it seems a finer ear  
Tuned with a subtle power to hear  
The rhythmic motions of the Eternal Will,  
Yet the dear lisplings of a child  
Speak to the gentle heart  
More than the phrases that are piled



In curious forms of art.  
Nor may it be too bold to hope,  
These stammering accents may call back  
The voice that led you on the track  
On which you erst essayed to grope  
Your way to that serener height  
From which the soul attains clear sight  
Of life's divine significance.  
The old voice, heard once more, perchance  
May strike an echo from the past,  
That rings with memories of your own,  
In happy chime with every tone  
Of thought and feeling, which shall last  
With me while life retains the joy  
With which ye have enriched its glorious employ.

IV.

For whatso'er the hue  
With which a kindly fancy tints  
The pictures that your memory prints  
In her review  
Of scenes where we have toiled together,  
Yet shall no stress of stormy weather,  
E'en when life's drift is whirled  
Across a hope-lorn world,  
E'er stifle that perennial mood  
Of earnest happy gratitude,



Which floats through all my thoughts of those old  
Like a delicious steam [times,  
Of odours wafted from ethereal climes,  
Soothing the soul into a glorious dream  
Of that ambrosial home  
From which they come.  
O truly spoke the ancient sage,  
Who traced the sources of his lore,  
Part to his teachers, and still more  
To fellowships of his own age,  
But found by far the richest store  
In that great harvest always growing  
From seed he had been daily sowing  
Among the youth,  
Who came with generous yearning  
To reap the ripe fruits of his learning,  
And gave him back a wiser insight into truth.

V.

Ay me! the tides of life  
Abide not always at the flow.  
Oft-times they ebb so low  
They scarce can carry all the weight  
Of what is needed for its toil and strife.  
And then goes overboard the precious freight  
That gives to life its glory and its power,—  
The memories that make delicious food



For a reflective hour,  
The hopes that fire the blood  
With visions of a good  
Which, though far off in measurements of time,  
Is ever near at hand  
In that transcendent clime  
Which is our native land.  
Yet even then it is to you  
The rescue from despair is due.  
When in the gloom of doubts and fears  
The toil of all the years  
Shows like the meaningless unrest of waves  
That tumble on a shoreless sea,  
Often from you there comes to me  
A voice that saves  
By its brave tone of cheer,  
As when the spirit has been pent in caves  
Of sleepless fever through a stifling night,  
With the returning light  
There breaks upon the ear,  
From leaves of gladly fluttering trees,  
The whisper of a freshening breeze  
That bursts from the opening portals of the Dawn.  
For ye, too, have been drawn  
Into the noble warfare for the right;  
And ye, too, find the battle's dust  
May often dim the sight,  
The arm may sink unnerved



With the unremitting fight,  
The heart before that never swerved  
May yield in sickening distrust  
From weariness of hope deferred.  
And yet I learn that ye are not deterred  
By shapes of horror that are but creations  
Of fearful fancy peopling a void gloom.  
For often, to illumine  
The tangled mazes amid which ye fare,  
Through Memory's clear air  
There gleam some kindly scintillations  
Of that dear light  
Which made our life-task bright,  
And still sends gladdening smiles  
E'en from those earlier years which seem  
Now fading into days of yore  
On that limerock-bound shore,  
Where the broad waters of our noble stream  
Wander bewildered 'mong a thousand isles,  
As well as from these years in which life's fount  
Has seemed to flow with many a gain  
On that fair slope, where Charles's Wain  
Swings nightly o'er the Royal Mount.  
And not without triumphant glee  
At times I see  
The keen resistless sword  
Of a brave truthful word  
Swoop down upon a blatant lie,



And shiver all its power of harm.  
O deem it not all vanity  
If, when I recognize the arm  
That strikes the trenchant blow,  
I dare to feel  
Exultant in the thought, "I know  
The place which tempered that true steel."

VI.

The darkest cloud of man's despair  
Is fringed with glorious light;  
Its gloom is but a shadow thrown  
From splendours flashing on his sight.  
For, though in rapture he may dare  
To build a hope of making them his own,  
Yet at the best his toilsome care  
Leaves but a work of dull and sombre hue  
To mortify his view.  
The very reason, therefore, he makes moan  
Is that he cannot choose to be deceived,  
But that his nature keeps him true  
To those imperial splendours he has known,  
More fair by far than aught he has achieved.  
For oft he seems like some ill-fated creature  
That once had wings,  
And still bears many a feature  
Recalling an activity that springs



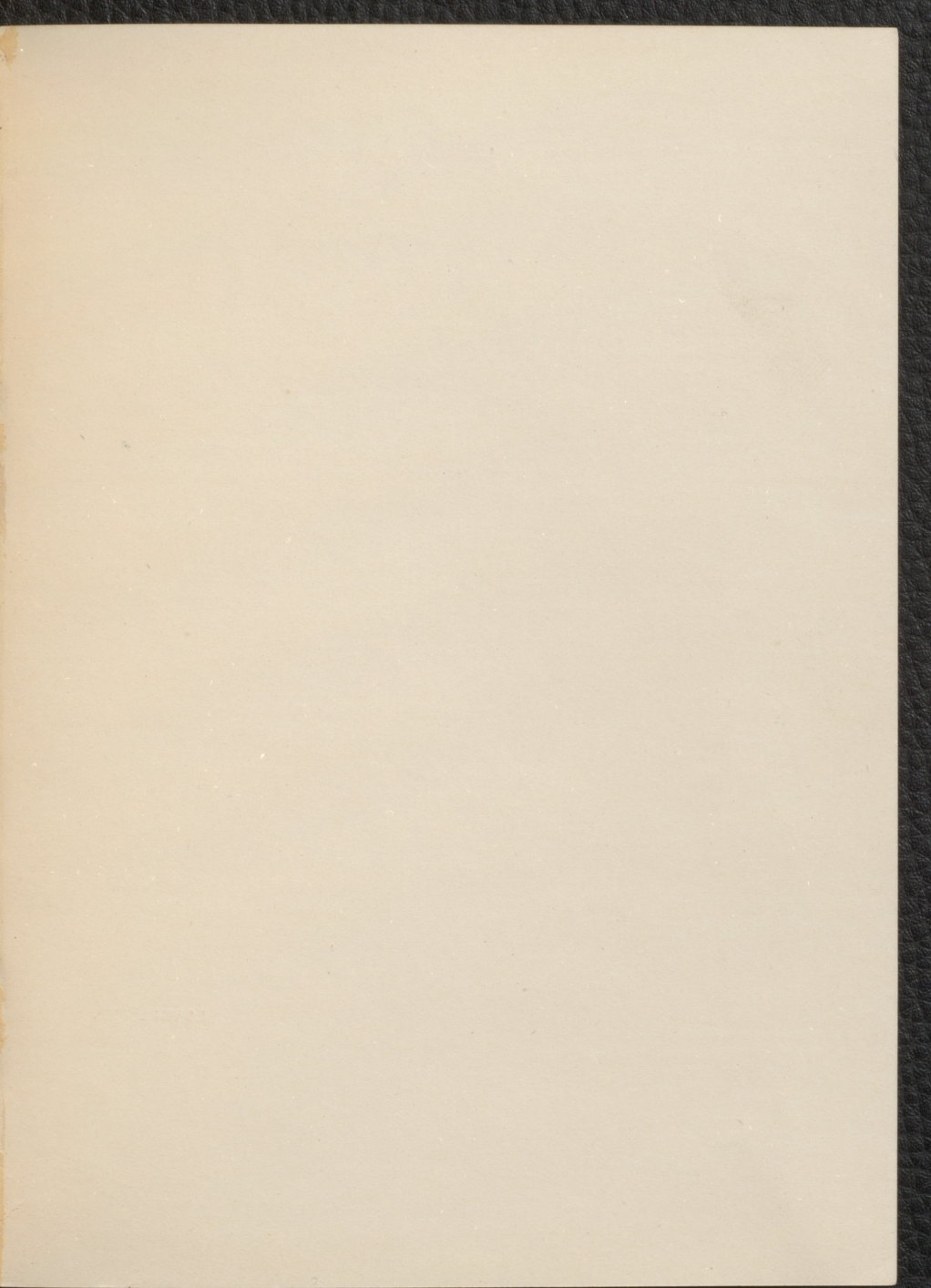
Above earth's dust and mire,  
And, as it soars still higher, sings  
The rapture of a flight,  
That seems as if it would aspire  
To reach the ethereal infinite.  
But no ; a surer light  
Is dawning in that glorious lore,  
In which, from more to more,  
The Sovereign Reason of the world  
Throughout the ages is unfurled.  
That lore reveals the story,  
Not of a vanished glory  
Which man may ne'er retrieve,  
Rather of undeveloped power,  
Like that which is the dower  
Of infancy; and the whole life of man,  
Whate'er it may achieve  
E'en in its longest span,  
Shows but as childhood to a vast career.  
For the most searching gaze  
Of science into that dim haze  
That veils the world's infinitude  
Appears, in sober mood,  
But as the wondering look  
Of infant-eyes that peer  
Into some little nook  
They see, but cannot understand;  
And, howsoever grand



Man's loftiest endeavour,  
Yet doth it ever  
Seem but as childlike play,  
Forecasting great activities,  
Of which, while sense and fancy still hold sway,  
He can but strike some pleasing images.  
So thrills the eagle-nestling's wing  
With many a prophetic flutter,  
Ere yet his feeble throat can utter  
Its strong defiant cry  
At the majestic sweep  
Of the imperial pinions, as they fling  
Adown the eyry's dizzy steep,  
Or mount exultingly on high  
To roam at will the boundless spaces of the sky.

## VII.

And therefore when that fire beneficent,  
Which burns through all the processes of time,  
And drains away the dross of human deeds,  
Has tried the work in which these years were spent,  
Your kindly recognition feeds  
A hope sublime,  
That that fierce trial may unfold,  
Out of its fiery foam,  
Some residue of that true gold  
Which forms the current coin of our eternal home.





LOVELL TYP.







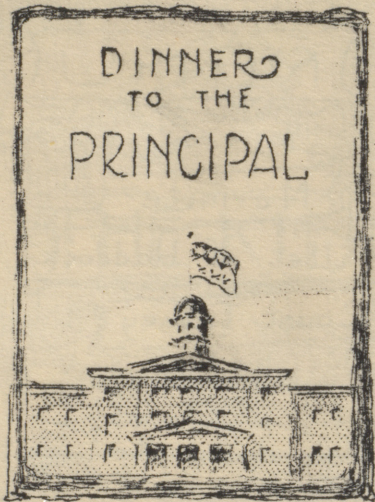
McGILL UNIVERSITY  
STAFF DINNER TO THE PRINCIPAL  
RITZ-CARLTON HOTEL

29 NOVEMBER, 1935  
7 P.M.

TABLE No.....48.....

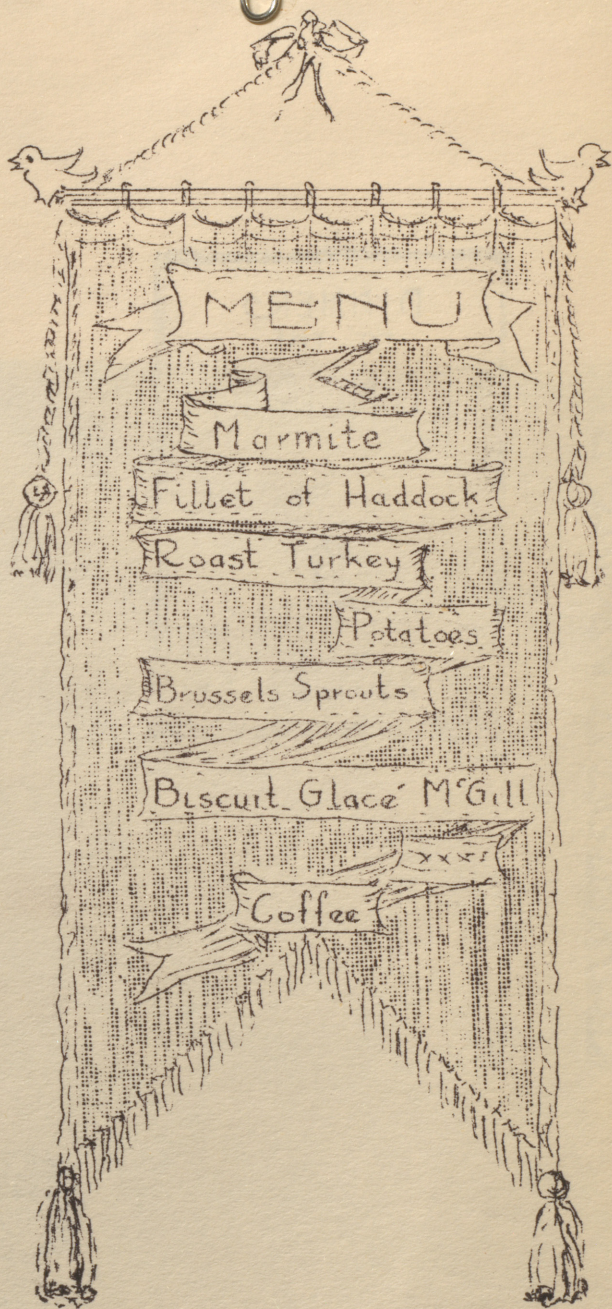


DINNER  
TO THE  
PRINCIPAL



November  
29th 1935  
F





MENU

Marmite

Fillet of Haddock

Roast Turkey

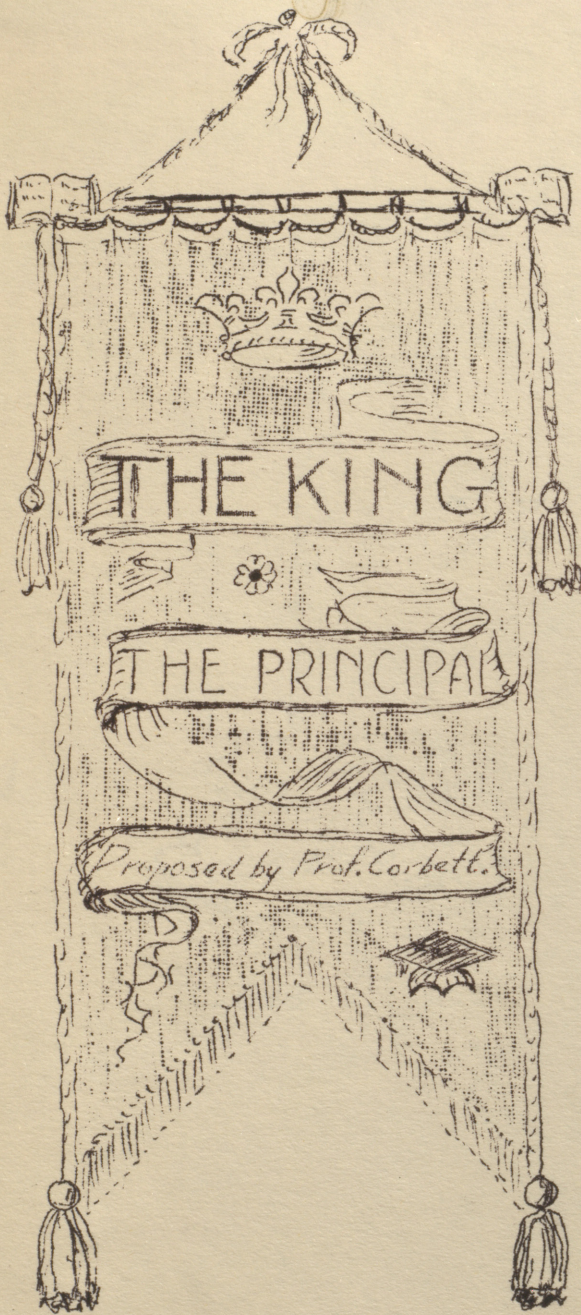
Potatoes

Brussels Sprouts

Biscuit Glace McGill

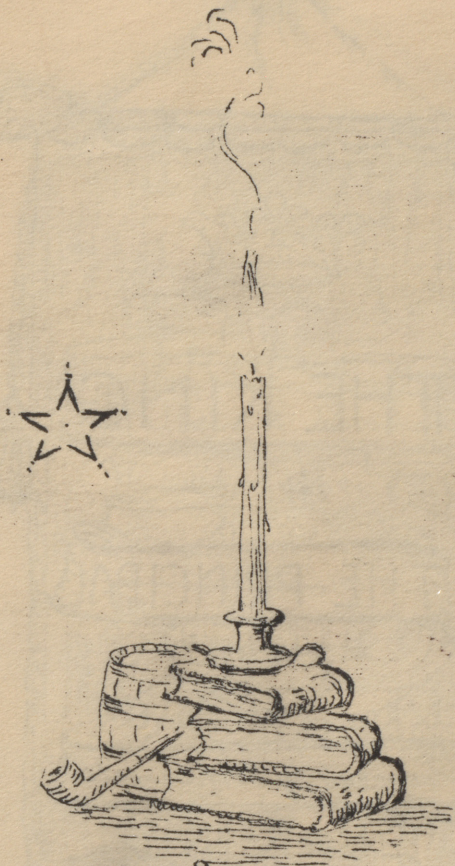
Coffee







W. H. French



..... and  
so to bed !!!

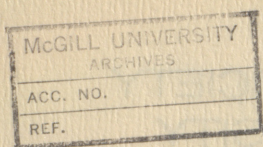












THE GRADUATES' SOCIETY  
OF MCGILL UNIVERSITY

PRESENTS  
AS PART OF  
HOMECOMING '70  
"LAUGHTER UNDER THE GINGKO TREE"

LEACOCK LUNCHEON

CELEBRATING, INTER ALIA,  
THE CENTENARY OF THE BIRTH OF  
STEPHEN BUTLER LEACOCK

DECEMBER 30, 1869 — MARCH 28, 1944  
B.A. (TORONTO), Ph.D. (CHICAGO), Litt.D.  
(BROWN), Litt.D. (DARTMOUTH), LL.D.  
(QUEENS), LL.D. (TORONTO), D.C.L.  
(BISHOP'S), LL.D. (McGILL) AND  
EX-PRESIDENT OF THE ANTI-MOSQUITO  
ASSOCIATION OF EAST SIMCOE.

WINDSOR HOTEL — MONTREAL  
FRIDAY, OCTOBER 16, 1970  
12 O'CLOCK TO 3 O'CLOCK



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# PROGRAMME

PEACOCK ALLEY  
12 O'CLOCK

## COCKTAILS:

"I am myself a believer in prohibition. I think that water, especially clear, cold water — I don't care for muddy water — is a very beautiful drink. I had a glass of it the other day, and it seemed wonderfully limpid and transparent — almost like gin."

*LETTERS TO THE NEW RULERS OF THE WORLD*

WINDSOR HALL  
1 O'CLOCK

## LUNCHEON:

"... The excellent and solid dinner — heavy with steak and light with claret — the kind of dinner needed to nourish the trained college brain."

*MY OLD COLLEGE*

2 O'CLOCK

## FORUM:

"And the more I reflect upon the subject, the more I believe that what counts most in the appreciation of humour is . . . the degree of education enjoyed by the individual concerned."

*MY DISCOVERY OF ENGLAND*

"An education, when it is all written out on foolscap, covers nearly ten sheets."

*LITERARY LAPSES*

3 O'CLOCK



# FORUM

## GENERAL INFORMATION

### TOPIC

#### "ARE THE LUNACIES GETTING ANY LARGER"

"The barber who cut my hair . . . said, 'I'll trim it a little full over the ear, eh, professor?' and I said 'Yes, either that or trim the ear.' Then, noticing he had called me Professor, I said 'Are you from McGill?' "

THE MCGILL NEWS  
(QUOTED: LEGATE, DAVID M. "STEPHEN LEACOCK")

### SPEAKERS

#### ANDREW ALLAN

As of press deadline, nothing is known about Mr. Allan, but a great deal is known about his answering service.

#### HOMER DANIELS BABBIDGE JR.

Dr. Babbidge is in higher education somewhere in the United States; further details may be obtained by contacting him directly.

#### DAVID McCORD

Some of Mr. McCord's poetry travels by word of mouth; it often goes so far so fast that it is credited to "Anonymous".

### MODERATOR

#### DONALD MacSWEEN

"I believe that all humour is essentially aggressive. People have laughed at me all my life."

### EMINENCE GRISE

#### STEPHEN LEACOCK

"I fail entirely in Canadian politics, never having received a contract to build a bridge, or to make a wharf, nor to construct even the smallest section of the Trans-Continental Railway".

MONTREAL, SEAPORT AND CITY



# LUNCHEON

## GENERAL REGULATION

This luncheon has been authorized (Permit No. Can. 0003-01-L) by the Universal Commission on Pomp, Circumstance, and general Alarums. It is held subject to "General Regulations IV — Breakfasts, Luncheons, and Sunday Night Suppers". Guests will be familiar with the 1964 Consolidation. Your attention is drawn to those sections which have subsequently been amended, as follows:

- 1.04 Luncheon is announced by the Maitre d'Hotel who will say "Luncheon is Served", upon which male guests give their right arms to female guests who begin eating.
- 3.02 At table, female guests retain their hats, removing their gloves after sitting down. No further clothing is removed before coffee.
- 6.04 Guests sit in an erect position. The hands, when not occupied, rest on the lap. If someone else's hands are already resting on your lap or if you have forgotten your lap, you are free to rest your hands elsewhere.
- 8.01 A knife is never, under any circumstances, lifted to the mouth unless you are a fully qualified neurosurgeon.
- 8.08 If a knife or fork drops to the floor, a guest does not pick it up. If a guest drops to the floor, this should be drawn to his attention.
- 8.09 The only thing to be removed from the mouth are fish bones or fruit pits, but only if fish or fruit has been served.
- 10.01 If salted nuts are offered, the waiter should be reported to the Table Captain.
- 13.04 Before dessert, all plates are removed from the table. Dessert is ladled into the left hand breast pocket.
- 16.01 Small talk, rather than conversation is used at table; lightness of tone and as much gaiety as possible should be achieved. Humour, of course, is always acceptable.

NOTE: Further inquiries on points of difficulty may be addressed to the Luncheon Chairman, or, if he has left, to the senior guest remaining erect at the table.



# BIBLIOGRAPHY

## (PARTIAL)

### LITERARY LAPSES, A BOOK OF SKETCHES

- 1910 GAZETTE PRINTING COMPANY, MONTREAL  
1948 JOHN LANE, THE BODLEY HEAD LTD., LONDON

### NONSENSE NOVELS

- 1911 JOHN LANE, THE BODLEY HEAD LTD., LONDON  
1948 DODD, MEAD AND COMPANY, NEW YORK

### SUNSHINE SKETCHES OF A LITTLE TOWN

- 1912 BELL AND COCKBURN, TORONTO  
1948 McCLELLAND AND STEWART, TORONTO

### BEHIND THE BEYOND AND OTHER CONTRIBUTIONS TO HUMAN KNOWLEDGE

- 1913 JOHN LANE, LONDON  
1937 McCLELLAND AND STEWART, TORONTO

### ARCADIAN ADVENTURES WITH THE IDLE RICH

- 1914 JOHN LANE, LONDON  
1932 JOHN LANE, LONDON

### ADVENTURES OF THE FAR NORTH

- 1914 GLASGOW, BROOK AND COMPANY, TORONTO  
1920 GLASGOW, BROOK AND COMPANY, TORONTO

### MOONBEAMS FROM THE LARGER LUNACY

- 1915 JOHN LANE COMPANY, NEW YORK  
1933 JOHN LANE, LONDON

### ESSAYS AND LITERARY STUDIES

- 1916 JOHN LANE COMPANY, NEW YORK  
1925 JOHN LANE, LONDON

### FURTHER FOOLISHNESS

- 1916 S. B. GUNDY, TORONTO  
1920 JOHN LANE, LONDON

### FRENZIED FICTION

- 1918 JOHN LANE COMPANY, NEW YORK  
1931 JOHN LANE, LONDON

### THE HOHENZOLLERNS IN AMERICA AND OTHER IMPOSSIBILITIES

- 1919 JOHN LANE COMPANY, NEW YORK

### WINSOME WINNIE

- 1920 S. B. GUNDY, TORONTO

### MY DISCOVERY OF ENGLAND

- 1922 JOHN LANE, LONDON  
1931 JOHN LANE, LONDON



OVER THE FOOTLIGHTS AND OTHER FANCIES

1923 S. B. GUNDY, TORONTO  
1932 JOHN LANE, LONDON

COLLEGE DAYS

1923 DODD, MEAD AND COMPANY, NEW YORK  
1932 JOHN LANE, LONDON

THE GARDEN OF FOLLY

1924 S. B. GUNDY, TORONTO  
1932 JOHN LANE, LONDON

SHORT CIRCUITS

1928 THE MACMILLAN COMPANY, TORONTO  
1938 JOHN LANE, LONDON

THE IRON MAN AND THE TIN WOMAN

1929 DODD, MEAD COMPANY, NEW YORK

WET WIT AND DRY HUMOUR

1931 DODD, MEAD COMPANY, NEW YORK

THE DRY PICKWICK AND OTHER INCONGRUITIES

1932 JOHN LANE, LONDON

STEPHEN LEACOCK'S PLAN TO RELIEVE THE  
DEPRESSION IN 6 DAYS, TO REMOVE IT IN 6 MONTHS,  
TO ERADICATE IT IN 6 YEARS

1933 THE MACMILLAN COMPANY, TORONTO

THE PERFECT SALESMAN

1934 ROBERT M. McBRIDE AND COMPANY, NEW YORK

HUMOUR: ITS THEORY AND TECHNIQUE

1935 DODD, MEAD AND COMPANY, TORONTO

FUNNY PIECES; A BOOK OF RANDOM SKETCHES

1936 DODD, MEAD AND COMPANY, NEW YORK

HELLEMENTS OF HICKONOMICS IN HICCOUGHS AND  
VERSE DONE IN OUR SOCIAL PLANNING MILL

1936 McCLELLAND AND STEWART, TORONTO

MODEL MEMOIRS AND OTHER SKETCHES

1938 DODD, MEAD AND COMPANY, NEW YORK

TOO MUCH COLLEGE

1939 DODD, MEAD AND COMPANY, NEW YORK

MY REMARKABLE UNCLE, AND OTHER STORIES

1942 DODD, MEAD AND COMPANY, NEW YORK

HAPPY STORIES JUST TO LAUGH AT

1943 DODD, MEAD AND COMPANY, TORONTO

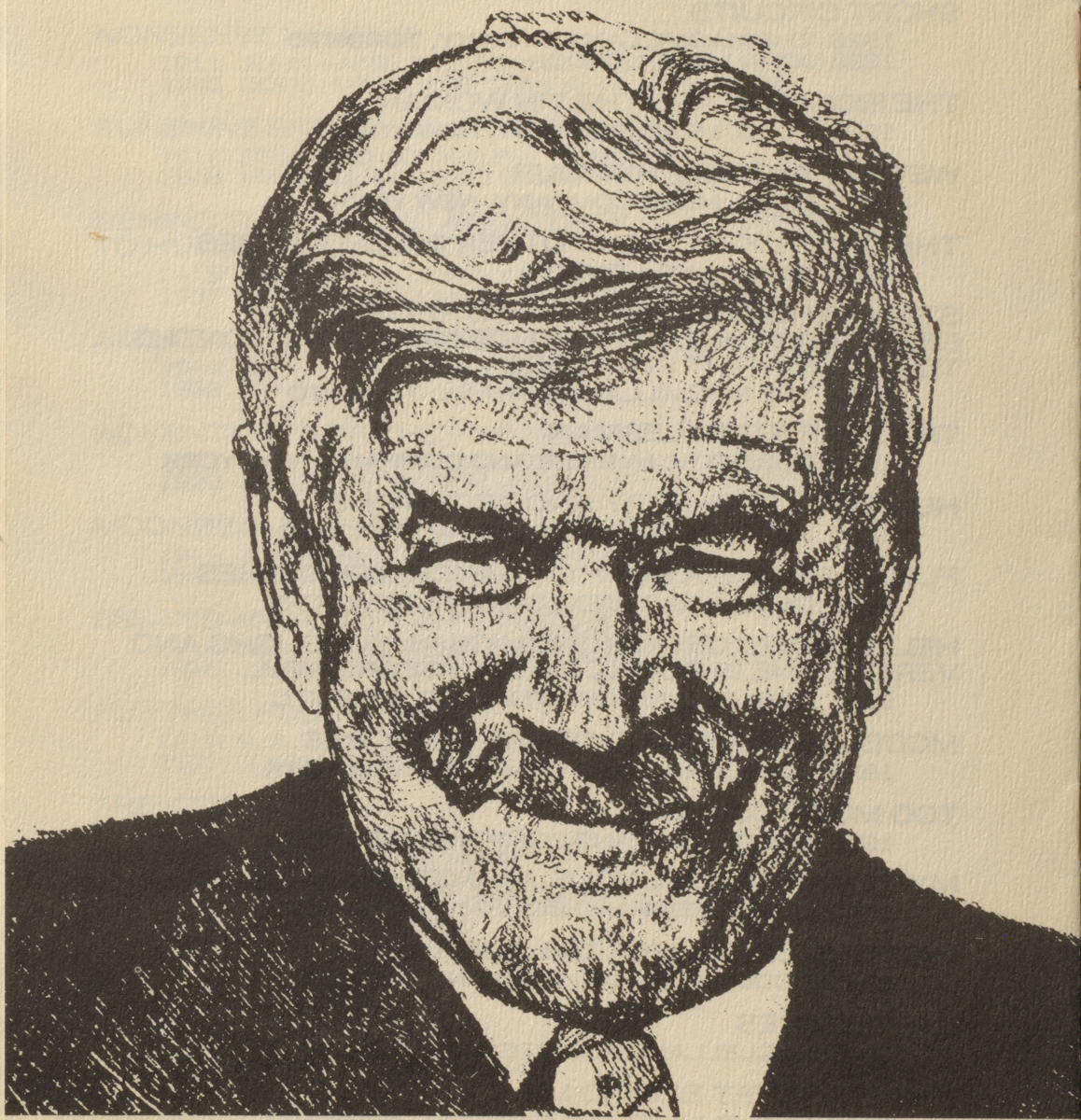
LAST LEAVES

1945 McCLELLAND AND STEWART, TORONTO

THE BOY I LEFT BEHIND ME

1946 McCLELLAND AND STEWART, TORONTO





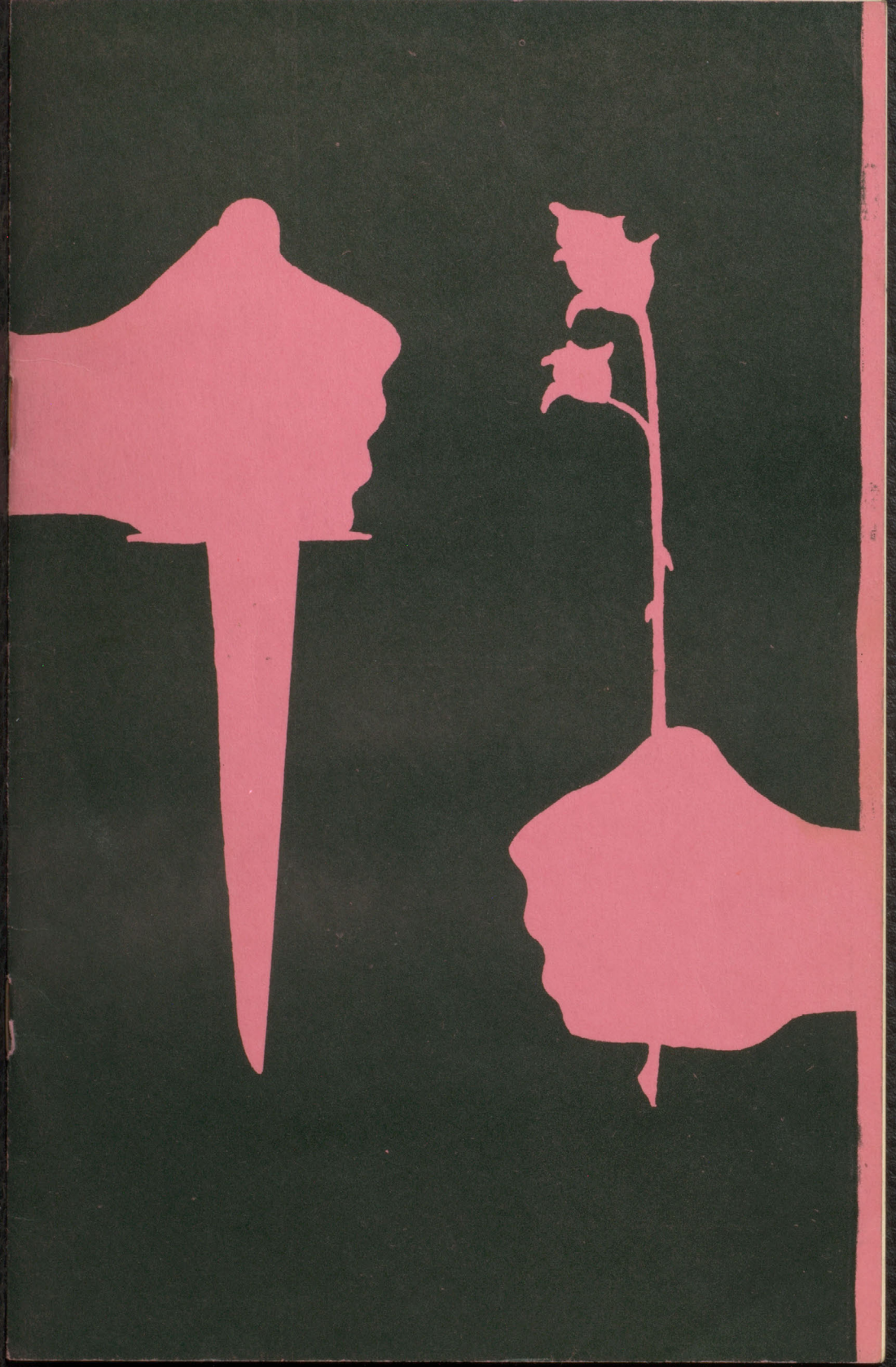




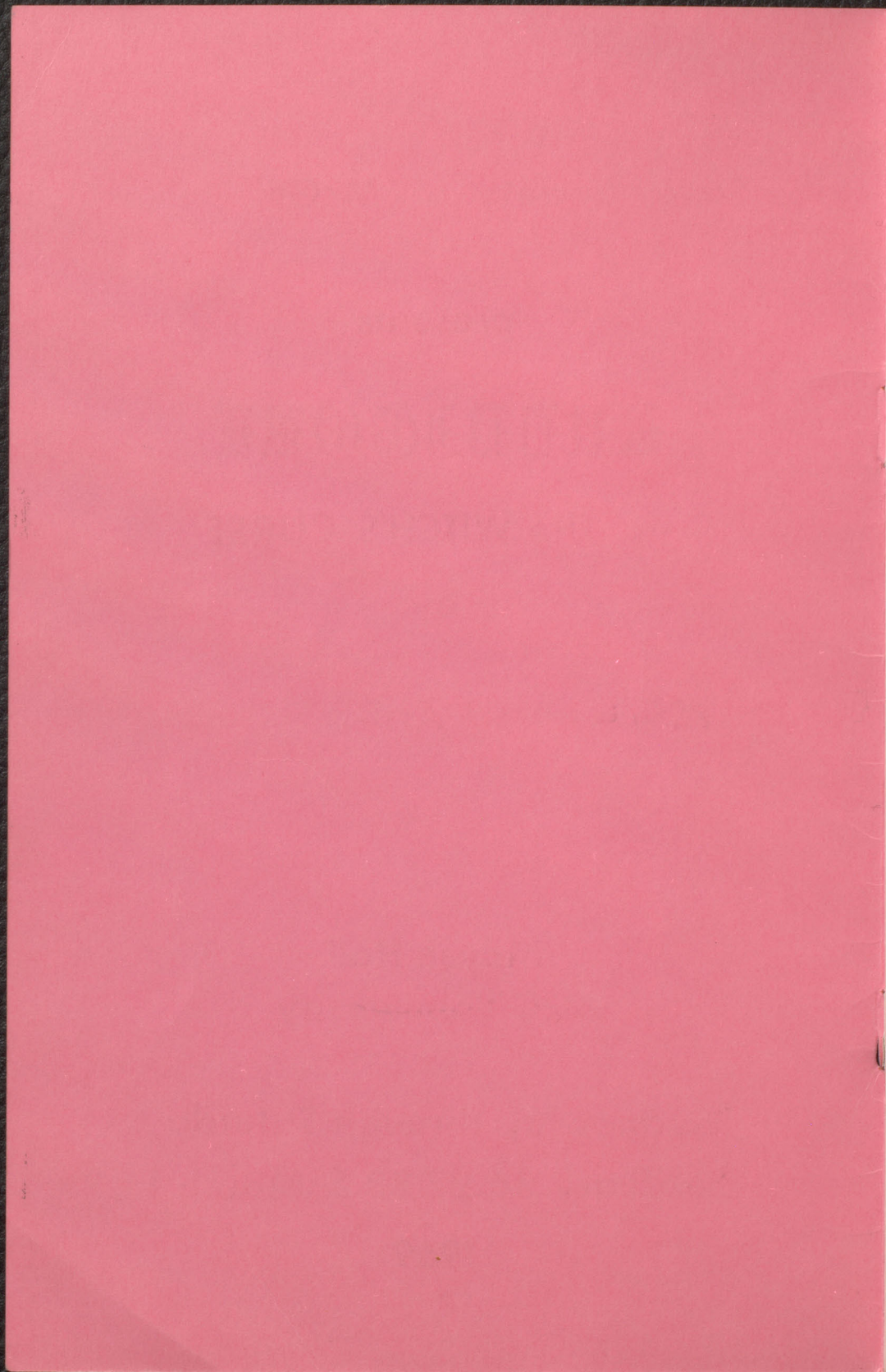














*Patricia Ann Morgan*

**The Savoy Society of McGill University**

**presents**

**RHADDORE**

**or The WITCH'S CURSE**

**by**

**W.S. Gilbert & Arthur Sullivan**

**Moyse Hall  
McGill University**

**Wednesday through Saturday  
February 26, 27, 28 & March 1**

**1969**

**8:30 PM**



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SAVOY SOCIETY EXECUTIVE 1968-69

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Associate Producer	Kendall Wallis
Director	Ian C. Nelson
Musical Director	Barbara Spence
Publicity Director	Gerry Schoelkopf
Artistic Director	Rosemary deCatanzaro

*Bestmonty Babysitters of  
the world unite!  
Regards. JSC  
Sue Woodbury  
Smile!*



Ruddigore, a synopsis

The fishing village of Reddering is overshadowed by the lowering castle which is the home of the accursed Baronets of Ruddigore. As Dame Hannah explains to the group of professional Bridesmaids, a witch, persecuted by Sir Rupert Murgatroyd, laid a curse on the family which compels each baronet to commit a crime a day or perish in unspeakable agonies. The present baronet, Sir Despard, discovers that his elder brother, presumed dead, lives in Reddering as Robin Oakapple, and is ineffectively wooing Rose Maybud, a very proper young lady. Robin is forced to take on his responsibilities as Baronet and Rose turns her affections to his foster-brother, the sailor Richard.

Robin, now Sir Ruthven, is plagued by his picture gallery of ancestors, who order him to carry off a maiden as his sin for the day. Dame Hannah, the hapless victim, proves very able to defend herself and is reduced to meekness only by the intervention of one of the ghosts. Ruthven suddenly discovers a way to sidestep the curse and the whole village joins him in celebration of his freedom and consequent marriage.

## R

### The Savoy Society—a History

This production marks the fifth year that the Savoy Society has brought Gilbert and Sullivan wit to the McGill campus. The group takes its name from the Savoy Theatre, London, where Gilbert and Sullivan operettas were performed. Ruddigore was first staged there in 1887.

The Savoy Society is run entirely by McGill students, and has in the past presented excerpts from The Pirates of Penzance, Trial by Jury and full productions of The Mikado, Iolanthe, and Patience. Ruddigore is our most ambitious attempt to date, and we hope it will be as warmly received as have our previous efforts.

"They sing choruses in public. That's mad enough, I think!"



Principals

Boo!  
(leh, leh)  
madly  
Meg

Sir Ruthven Murgatroyd  
(disguised as Robin Oakapple)

Robin Porter  
Stanley Drabkin

Richard Dauntless  
(his foster-brother)

Sir Despard Murgatroyd, of Ruddigore  
(a wicked Baronet)

Peter Subers

Old Adam Goodheart  
(Robin's Faithful Servant)

George Kopp

Sir Roderic Murgatroyd, of Ruddigore  
(a Ghost)

Patrick Ormos

Rose Maybud  
(a village maiden)

Margaret Black

Mad Margaret

Sue Gallyay

Dame Hannah  
(Rose's Aunt)

Rosemary deCatanzaro

Zorah  
(a Professional Bridesmaid)

Sue Cochrane

Ruth  
(another Professional Bridesmaid)

Linda Leith

Behold, the mark of Zorro, Zorah  
(Sooky)

grow that beautiful  
blonde hair  
someday

Understudies

Bill Cosco, Bert Gassman, Don Gross,  
Pat Hayes, Claire Marshall, Lena Perko

God Bless us  
Everyone  
D. G. Gross

Chorus of Bridesmaids

Barbie Baird

Sue Geggie

Cheryl Pactovis

Gillian Baird

Wendy Hampson

Lena Perko

Virginia Baird

Pat Hayes

Christine Riddolls

Leslie Borden

Ann Hickin

Pat Roome

Faith Corbett

Cathy Jobin

Jane Steins

JoAnne Cohen

Claire Marshall

Barbara Wacek

Nancy Fazackerly

Diane Morrison

Sue Woodbury

Gerda Febel

Pat Morgan

Sahri Woods

Chorus of Bucks & Blades

Paul Barber

Eric Davis

Charles Loveday

Ted Cichanowicz

Bert Gassman

Michael Steven

Eric Cobham

Don Gross

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Lena Perko  
Gill Baird

Barbie Baird  
Gillian Baird  
Virginia Baird

Gerda Febel

Lena Perko  
braids

Cathy Jobin

To the girl who  
made my  
tears flow  
and my eyes  
cross  
Sahri Woods



Orchestra

Conductor: Barbara Spence

*Barbara Spence*

*Love! Charles Lovelady*

Violin I

Charles Gregory  
Rudi Schubert  
Terry King

Violin II

Jill Sharpe  
Vivian Van Damme

Viola

Sarah Herrink  
Pam Smith

Violoncello

Andrew Kidd  
Nancy Frueh

Flute

Mark Goodman  
Vivien Escott  
Marcia Wilson

Oboe

Mary Catharine Macdonald

Clarinet

Richard Label  
Marjorie Alcorn

Trombone

Ian Victor

Horn

Paul Margus  
Dr Michael Frueh

Trumpet

Nancy Elkin  
Brent Hall

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Charley Rich  
Lannie Levine

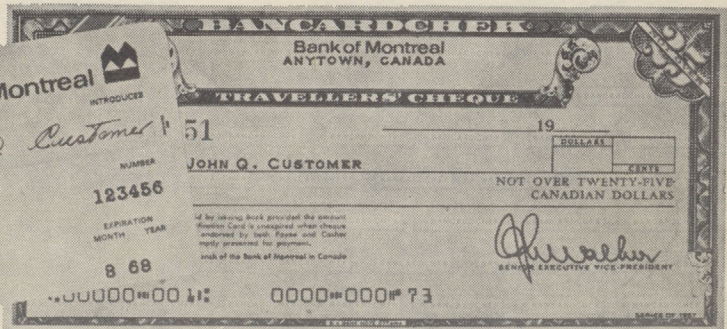
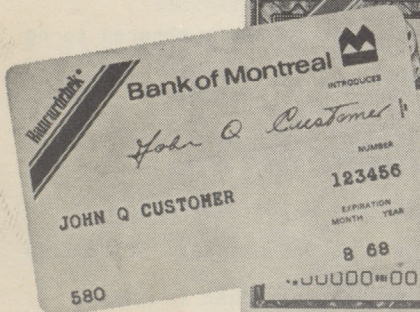
Piano

Carole Spencer

*Brent Hall*

*Rika  
Ritter*

*how about a beef bourg-  
ognon dinner date 30 years  
from now for husband, wife  
& 10 kids?  
faith + Kendall*



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Ruddi

Directed  
IAN C. NE

Musical direction  
BARBARA S

Overture

ACT I

The Fishing Village of Reddering, in Cornwall

- |   |                                      |
|---|--------------------------------------|
| 1. Opening Chorus and Solo<br>(Bridesmaids and Zorah) | Fair is Rose                         |
| 2. Song (Hannah and Chorus)                           | Sir Rupert Murgatroyd                |
| 3. Song (Rose)  | If somebody there chanced to be      |
| 4. Duet (Robin and Rose)                              | I know a youth                       |
| 5 & 6. Chorus and Song<br>(Bridesmaids and Richard)   | From the briny sea                   |
| 6a. Hornpipe  |                                      |
| 7. Song (Robin with Richard)                          | My boy, you may take it from me      |
| 8. Duet (Richard and Rose)                            | The battle's roar is over            |
| 9. Chorus (Bridesmaids)                               | If well his suit has sped            |
| 10. Trio (Rose, Richard, Robin)                       | In sailing o'er life's ocean<br>wide |
| 11. Recitative and Aria<br>(Margaret)                 | Cheerily carols the lark             |
| 12. Chorus (Bridesmaids and Men)                      | Welcome, Gentry                      |
| 13. Song (Sir Despard and Chorus)                     | Oh, why am I moody and sad?          |
| 14. Duet (Richard and Sir Despard)                    | You understand?                      |
| 15. Finale of Act I (Ensemble)                        | Hail the bride                       |



# Riddigore

Directed by  
C. NELSON

al direction by  
BARBARANCE

*Multi thank.  
i.c.h.*

*Keep smiling !!  
"DICK" DAUNTLESS.  
Stanley Swabkin  
R XXX*

Intermission  
(15 minutes)

ACT II

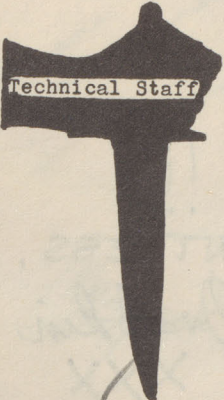
## The Picture Gallery in Riddigore Castle

- |   |                                       |
|---|---------------------------------------|
| 1. Duet (Robin and Adam)  | I once was as meek                    |
| 2. Duet and Chorus<br>(Richard, Rose and Bridesmaids)                 | Happily coupled are we                |
| 3. Ballad (Rose with chorus<br>of Bridesmaids, Robin, and<br>Richard) | In bygone days                        |
| 4. Chorus and Soli (Ancestors,<br>Robin and Sir Roderic)              | Painted emblems of a race             |
| 5. Song and Chorus (Sir Roderic<br>and Ancestors)                     | When the night wind howls             |
| 6. Chorus (Ancestors)   | He yields!                            |
| 7. Duet (Despard and Margaret)  | I once was a very abandoned<br>person |
| 8. Trio (Robin, Despard, and<br>Margaret)                             | My eyes are fully open                |
| 9. Ballad (Hannah with<br>Sir Roderic)                                | There grew a little flower            |
| 10. Finale (Ensemble)   | Oh, happy the lily                    |

TIME:

Early in the 19th Century





Technical Staff

Producer	Claire Marshall
Associate Producer	Kendall Wallis
Director	Ian C. Nelson
Stage Manager	David Drakeford
House Manager	Julian Forrester
Lighting	Dick Bylin
Costumes	Rosemary deCatanzaro
Make-up	Erika Ritter
Properties	Gerry Schoelkopf
Rehearsal Pianist	Carole Spencer
Set Design	Peter Subers
Choreography	Faith Corbett
	Sue Cochrane
	Rosemary deCatanzaro
	Claire Marshall
	Ian C. Nelson

*Lina Naiman*

Technical Assistants

Costumes: Execution: Rosemary deCatanzaro, Tina Matiisen  
Crew: Pat Hayes (Sketches), Ginny Bohm, Sue Cochrane,  
Nancy Fazackerly, Diana Fleming, Wendy Hampson,  
Ann Hickin, Kay Kadzielawa, Pat Morgan, Cheryl  
Pactovis, Karen Poirier, Pat Roome, Brenda Rosenberg.

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Jack Whitehead. *Thom Nesbitt*

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Joy Parr, Bruce Weaver, and countless others.

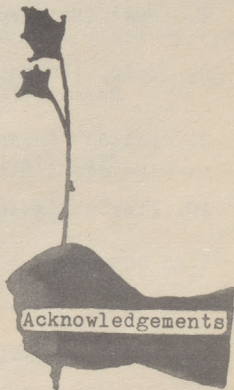
Assistant Rehearsal Pianist: Judy Ditkofsky.

Production Assistants: Don Cross, Lena Porko.

Dramatic Consultant: Ruth Evans.

Frank Costi Esq.  
Dekes  
Graduates' Society  
A. J. Rostaing Esq.  
Lemon soda for marking pens  
Little Mary Sunshine  
F. E. W.

Special Thanks;  
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Extra Special Thanks;  
Dick Bylin Esq.



Acknowledgements



"He will give her an Italian glance,  
and make her his."



"The squirrel had a mother, but she  
drank and the squirrel fled."



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## 'RUDDYGORE' and 'RUDDIGORE'

Following the highly successful Mikado which had just completed a run of 672 performances, Ruddygore opened January 22, 1887, and was received with somewhat less than rapturous applause. Indeed, according to some reports, voices were heard shouting, "Take it away, give us back The Mikado". The shadow of this comparison was to dog the new operetta for about thirty years until Ruddigore was finally revived with success on the London stage in 1921.

Partly responsible for such a cool initial reception was the title of the piece which sounded not quite nice to delicate Victorian ears. The original spelling of "Ruddygore" had more than a little to do with the unfelicitous reaction, and the present spelling, "Ruddigore" was quickly inserted. The pronunciation, however, remained the same to cause much mischief with sensitive Victorian preoccupations.

A host of anecdotes sprang from this titular concern. One story illustrates adequately the general consternation which the title caused as well as Gilbert's wonted command of repartee: disappointed at the production, an ardent first-nighter complained to Gilbert that the title "Bloodygore" was wrong. The librettist replied, "Ruddygore is one thing, Bloodygore is another thing, and if I said 'you had a ruddy cheek' it would very inadequately express my meaning". Ruddygore became Ruddigore and enjoyed a decent run of 283 performances.

Ruddigore is a burlesque of the old Victorian melodramas. Self-consciously archaic, it is written in a delightfully inflated, old-fashioned idiom. The characters are a caricature of the stock figures of the mid-Victorian stage. There is Sir Despard Murgatroyd, of Ruddigore, a wicked baronet of the deepest dye; Rose Maybud, a pure village maiden; Robin Oakapple, an honest young farmer; Old Adam Goodheart, Robin's faithful servant; Richard Dauntless, a breezy sailor and Mad Margaret, an obvious caricature of the Ophelia school of theatrical madness.



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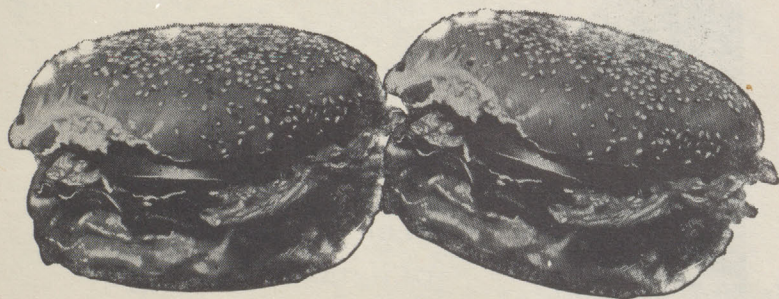
But Gilbert's wit leads to a curiously subtle twist of the burlesque idiom. The stock characters disguise jabs of sly satire and topsy-turvy logic. Sir Despard commits his crimes first thing in the morning and then atones with multifarious good works for the rest of the day; Rose, who introduces herself at one point as "sweet Rose Maybud", distributes her singularly inappropriate gifts at the drop of a sigh, but reveals the heart of a relentless gold-digger; even bashful and modest Robin Oakapple displays interesting Gilbertian twists of character: "Ah, you've no idea what a poor opinion I have of myself, and how little I deserve it." Perhaps Richard Dauntless is the most subtle invention of them all. What a credit to mankind! Brave and courageous, forthright and honest, he swaggers on with solid determination always to obey the dictates of his heart. In fact, however, his heart invariably exhorts him to act for his own selfish advantage. Thus his actions are a series of "morally correct" double crosses. His first song "The Bold Mounseer" displays the very essence of Richard. It is a parody of the sort of patriotic ballad in which one Englishman stands traditionally equal to any number of "furriners".

As always, the appeal of Gilbert's humor lay in the fact that he could say quite cutting things about his countrymen while seemingly proffering extravagant compliments. Several French critics, including a correspondent for the Paris *Figaro* with the surprisingly un-Gallic name of Johnson and a total deficiency of humor, took the song quite literally and construed it as a serious affront to La Belle France. It did not quite become a national affair, but Gilbert was obliged to point out politely that the key to the song lay in the subtleties of the English language, and that he intended the words to convey only the same jovial humour as "rosbif" and "goddam" used in French burlesques to ridicule Les Anglais.

And now, on with the show, on with the dance!

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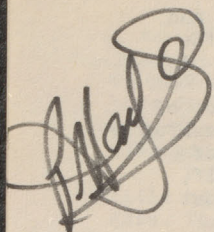
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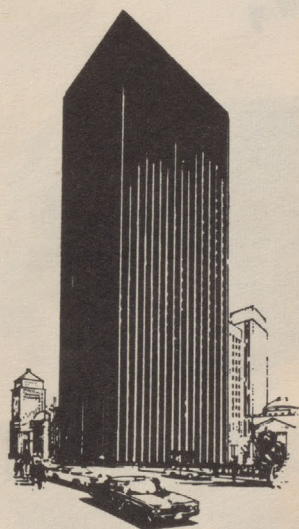
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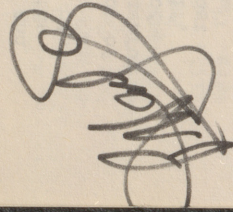


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# Letters

## *Duel* from Sir George

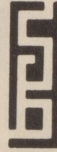
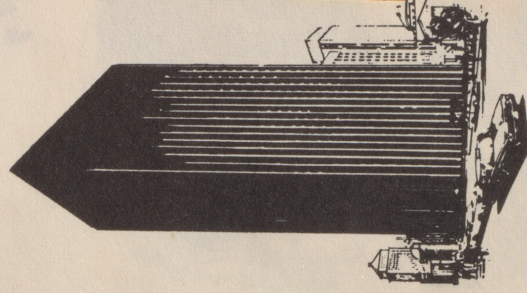
The printed interview seems to have established itself in the last few years as a separate genre, with its own conventions and rules. Whether it's Marshall McLuhan being interfaced with triplestapled nudes in *Playboy*, or Norman Mailer tirelessly, fearlessly, interviewing himself on every subject conceivable, or Leonard Cohen gropingly, tentatively, facing an encounter in the new issue of *Duel*, the form suggests a

and Batman movies, not to mention participatory democracy and campus confrontation. In choosing to present himself as a singer of songs rather than a poet, Cohen is himself an example of this shift. His realization that the words of his songs "are completely empty and any emotion can be poured into them" is an attempt to see poetry arising out of the encounter that such words can energize. The need for that energy is born with particular urgency out of the kind of desperate situation Cohen calls the wipe-out and which makes you reluctant "to use ornament or any of the other facilities that brought you to the wipe-out." In other words, it is born out of a sense of the failure of the existing institutions to sustain the individual.

That insight is applicable on all levels of life, as Cohen knows, and it can rarely be communicated directly without becoming inaccessible: "sometimes it's

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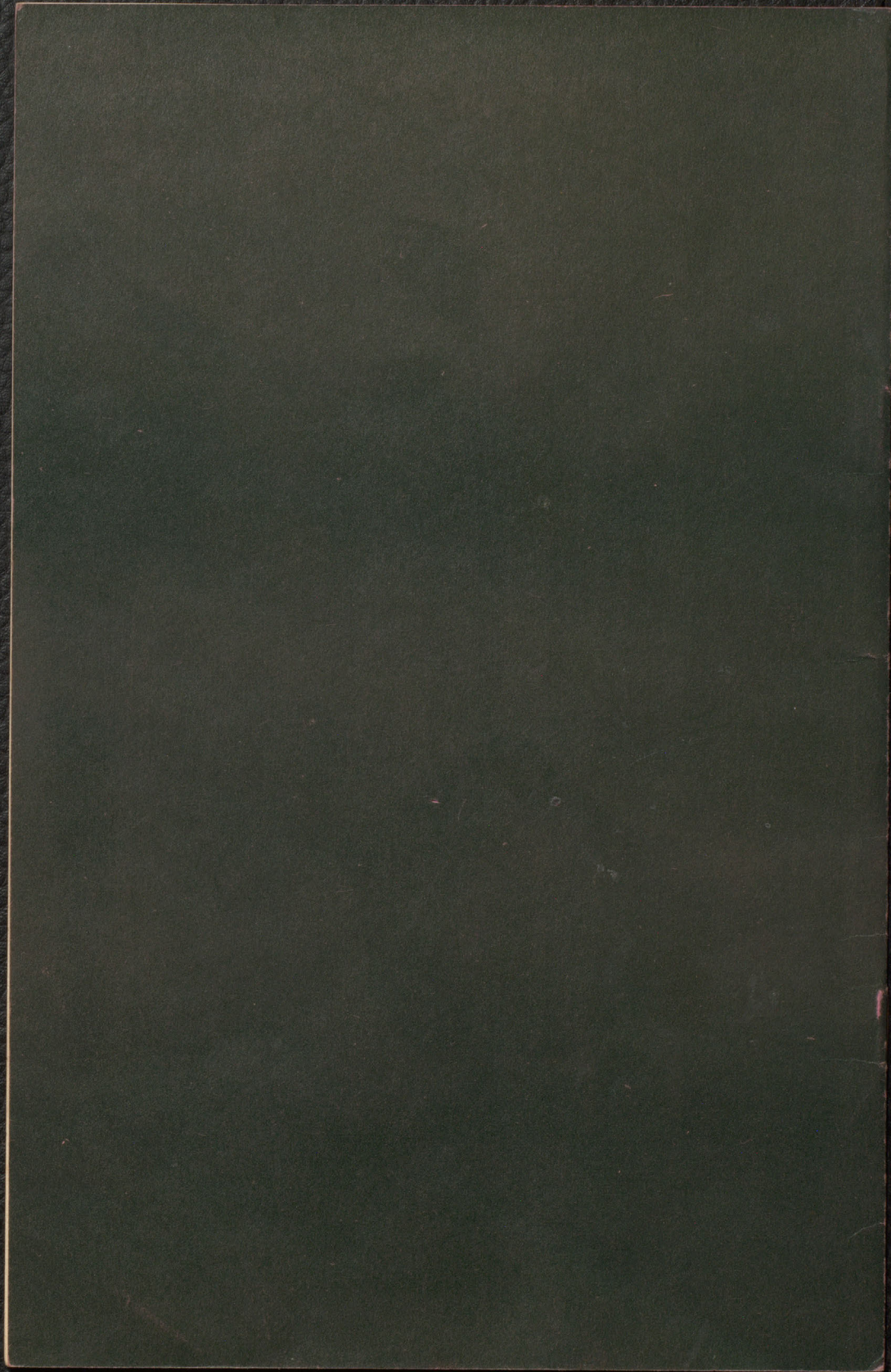
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and Batman movies, not to mention par-















# H.M.S. PINAFORE

by  
W. S. Gilbert  
and  
Arthur Sullivan







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# H.M.S. PINAFORE

or

The Lass that Loved a Sailor

by

**W.S. Gilbert & Arthur Sullivan**

Music Director

**DONALD GRAVES**

Stage Directors

**ROSEMARY DE CATANZARO**

and

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Viola

\*Barbara Springer

Joanne den Hartog

Violincello

\*Francis Jones

Stephen Green

Robert Bardston

Clarinet

\*Paul Globus

Victoria Eliot

Oboe

Pat Morrison

Flute

\*Doug Walker

Sue Geffken

Horn

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Principals

The Rt. Hon. Sir Joseph Porter, K.C.B. (First Lord of the Admiralty)	William Ives
Captain Corcoran (Commander of H.M.S. Pinafore)	Robert Vigod
Ralph Rackstraw (Able Seaman)	John Smith
Dick Deadeye (Able Seaman)	George Kopp
Bill Bobstay (Boatswain's Mate)	Donald Gross
Bob Becket (Carpenter's Mate)	Douglas Heckrotte
Josephine (The Captain's Daughter)	Marjorie Williams
Cousin Hebe (Sir Joseph's First Cousin)	Nora Gaskin
Little Buttercup (A Portsmouth Bumboat Woman)	Shirley Neuhaus

Chorus of Sir Joseph's Sisters, Cousins, and Aunts

Donna Balkan	Susan Edwards	Margaret Elizabeth Matthews
Elizabeth Bates	Janet Godeski	Jeannie McLaren
Ginny Bohm	Leslie Greene	Lena Porko
Barbara Bush	Ann Johnston	Betty-Jo Seath
Carol Cowan	Myra Kennedy	Krystyna Sokolowski
Chris Cullen	Lorraine Lafontaine	Faith Wallis

Chorus of Sailors

Joseph Aspler	Mark Gilston	Bill Shugar
Alan Bayless	Paul Martin-Smith	David Sie
Stanley Drabkin	Malcolm Mauer	John Stewart
Bill Dupont	John Morrell	Kendall Wallis
Richard Fyfer	Steve Peck	Clinton Webber
	Paul Shapiro	



# HMS PINAFORE

Director

ROSEMARY de CATANZARIS

Musical Director

DONALD BRONKHORST

## Overture

### Act I

#### Quarter-Deck of H.M.S. Pinafore

- |   |                                 |
|---|---------------------------------|
| 1. Introduction and Opening Chorus<br>(Sailors)               | We sail the ocean blue          |
| 2. Recitative and Aria (Buttercup)                            | I'm called Little Buttercup     |
| 2a. Recitative (Buttercup and Boatswain)                      | But tell me who's the youth     |
| 3. Madrigal (Ralph and Sailors)                               | The nightingale                 |
| 3a. Ballad (Ralph and Sailors)                                | A maiden fair to see            |
| 4. Recitative and Song (Captain<br>Corcoran and Sailors)      | My gallant crew                 |
| 4a. Recitative (Buttercup and<br>Captain Corcoran)            | Sir, you are sad!               |
| 5. Ballad (Josephine)   | Sorry her lot                   |
| 6. Barcarolle (Sir Joseph's Female<br>Relatives)              | Over the bright blue sea        |
| 7. (Chorus of Sailors and Sir Joseph's<br>Female Relatives)   | Sir Joseph's barge is seen      |
| 8. (Captain Corcoran, Sir Joseph,<br>Cousin Hebe, and Chorus) | Now give three cheers           |
| 9. Song (Sir Joseph and Chorus)                               | When I was a lad                |
| 9a. (Sir Joseph, Cousin Hebe, Chorus)                         | For I hold that on the seas     |
| 10. Glee (Ralph, Boatswain, Carpenter's<br>Mate, and Sailors) | A British tar                   |
| 11. Duet (Josephine and Ralph)                                | Refrain, audacious tar          |
| 12. Finale of Act I (Ensemble)                                | Can I survive this overbearing? |



# PINAFORE

Directed by

W. G. W. and RUTH GRAVES

Directed by

W. G. W. GRAVES

Intermission  
(15 minutes)

Entr'acte

Act II

## Quarter-Deck of H.M.S. Pinafore

- |  |  |
|--|--|
| 1. Song (Captain Corcoran)                               | Fair moon, to thee I sing                    |
| 2. Duet (Buttercup and Captain Corcoran)                 | Things are seldom what they seem             |
| 3. Scena (Josephine)                                     | The hours creep on apace                     |
| 4. Trio (Josephine, Captain Corcoran,<br>and Sir Joseph) | Never mind the why and wherefore             |
| 5. Duet (Captain Corcoran and Dick<br>Deadeye)           | Kind Captain, I've important<br>informat'ion |
| 6. Soli and Chorus                                       | Carefully on tiptoe stealing                 |
| 7. Octet and Chorus                                      | Farewell, my own!                            |
| 8. Song (Buttercup and Chorus)                           | A many years ago                             |
| 9. Finale (Ensemble)                                     | Oh joy, oh rapture unforeseen!               |

TIME:

Early in the 19th Century



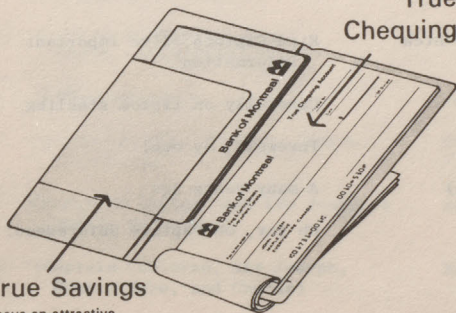
### Synopsis

The H.M.S. Pinafore lies at anchor in Portsmouth as the curtain rises on Act I. The sailors sing and work and welcome Little Buttercup, a bumboat woman who comes on board to sell her wares. But all is not well, for Ralph Rackstraw, able-bodied seaman, is pining for Josephine, the Captain's daughter, for, alas, as the repulsive Dick Deadeye reminds him, captains' daughters don't marry foremast hands. After greeting their captain, the crew depart, leaving the stage to Josephine, who sings of her love for Ralph and her apprehension at the approach of her prospective suitor, Sir Joseph Porter, K.C.B., First Lord of the Admiralty. Arriving on board with an admiring crew of sisters, cousins and aunts, Sir Joseph tells how he rose, somewhat illogically, from office boy to "Ruler of the Queen's Navee". He leaves the sailors to sing his stirring anthem to the virtues of the British tar and retires to the Captain's cabin. Ralph decides to declare his love to Josephine, who, conscious of the disparity of rank, yet secretly in love, appears to reject his suit. Ralph calls his messmates to him and is preparing to commit suicide when Josephine bursts in and declares her love. The happy pair plan a nocturnal elopement, much to the chagrin of Deadeye.

Act II finds a perplexed Captain baffled by Josephine's refusal of Sir Joseph, even further mystified by Buttercup, who hints that a sharp reversal of fortunes is in store. Although Josephine seems to be prepared to accept Sir Joseph's love when the latter assures her that love levels all ranks, she has really been confirmed in her desire to wed Ralph. Deadeye, the cad, tells this to the Captain, who interrupts their flight with an oath. The shocked Sir Joseph, who abhors bad language, imprisons both the Captain and Ralph, but Buttercup steps forward to make a revealing confession.

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Notes on H.M.S. Pinafore

Gilbert had long been fond of things nautical, and a visit to Nelson's H.M.S. Victory gave him the needed stimulus to write H.M.S. Pinafore. The model for Sir Joseph Porter, K.C.B., was furnished by W.H. Smith Jr., who rose from apprentice bookseller to First Lord of the Admiralty, never having set foot on a boat. Although Gilbert frequently denied any connection between the two First Lords, to the Victorian theatre-goers, it was so obvious that "Stationery Smith" became "Pinafore Smith" overnight. Smith was none too fond of Sullivan's music either. On one occasion, when the First Lord visited a ship at Portsmouth in 1879, the band got the orders confused and played nothing but "Stick close to your desks and never go to sea, And you all may be rulers of the Queen's Navee!"

Pinafore was Gilbert and Sullivan's first major success. It is full of all the tricks that remain so prominent in later G&S operetti; the switched babies, the British sailor who is held equal to any number of foreigners, the disparity of social rank that blocks the path to true lovers, and all the other stage devices that Gilbert abhorred in contemporary theatre.

Buttercup is a "Bumboat woman". A Bumboat was a sort of seagoing canteen that carried provisions to ships anchored in the harbour. Her wares sound strange to 20th century ears. "Jacky" is tinned beef; "Soft tommy" is sailor slang for new-baked brown bread served up as rations; "polonies" are Polish sausages; "conies" are, of course, rabbits.

Sir Joseph is hailed by the firing of the "loud nine-pounders" which are very small cannon.

Sir Joseph was sent by "a pocket borough into parliament", a pocket borough being an electoral district with so few voters that it could be easily (and literally) bought. They were abolished by the parliamentary reform bill of 1832.

The "mystic lady" deals in some "oracular revealing" and refers to "high-lows pass as patent leather". A high-low is an ankle length laced boot. "Turbot is ambitious brill": Turbot and Brill are large and small varieties, respectively, of sole. "Men are grown up catchy-catchies": Catchycatch was a Victorian children's game similar to our "kitty-in-the-corner".

In Josephine's home, "everything that isn't old is from Gillows", a high class London Emporium.

Buttercup, in her younger days practiced "baby farming" that is to say, a wet nurse with sufficient circumlocution to obscure the bodily functions involved.

When the Sailors sing "Hymen will defray the fare", this, being the Victorian age, is not what you might think. Rather, Hymen is the Greco-Roman god of Marriage.

The Savoy Society wishes to thank  
THE MCGILL SESQUICENTENNIAL COMMITTEE  
for their very generous support.



MARJORIE WILLIAMS, Josephine, is a third year music student in Voice Performance, studying under Jan Simons. She appeared in the recent McGill Faculty of Music concert version of Dido and Aeneas.

WILLIAM IVES, Sir Joseph Porter, is now in his third year with Savoy. He is a member of the Martlet Choir, and has spent a season in summer stock with the Oberlin College Players.

GEORGE KOPP, Dick Deadeye, is the cartoonist for the McGill Daily, and a fourth year Honour Philosophy student. He played Old Adam in Ruddigore and Major-General Stanley in The Pirates of Penzance in previous Savoy productions.

JOHN SMITH, Ralph Rackstraw, is a third year Economics major. This is his second year with Savoy, and his second major role. In last year's The Pirates of Penzance he played Frederick. He also sings with the Martlet Choir.

ROBERT VIGOD, Captain Corcoran, is a third year major in English Drama, and a music student at the Conservatoire. In last year's The Pirates of Penzance he appeared as the Pirate King, and has worked in an English Department play.

SHIRLEY NEUHAUS, Little Buttercup, is in her second year of Education at McGill, and her first year with Savoy. She is also working on a play with the French Department, and is a folksinger.

DONALD GRAVES, musical director, is a fourth year student in Music Education and conducting, and is a teaching assistant in the Faculty of Music. This is his second year with the Society. He also conducts the Martlet Choir, and was musical director for this year's Red and White Revue. He is studying under Alexander Brott, Gifford Mitchell and Lloyd Bradshaw.

RUTH GRAVES is a graduate of the Faculty of Music, in Music Education. She received her initial acting and directing experience at the Royal Conservatory of Music in Vancouver. Last year, she directed the Society's production of The Pirates of Penzance.

ROSEMARY de CATANZARO is a 1969 McGill graduate in Arts, and a Savoyard of long standing. While a student at McGill she appeared in principal roles in three Savoy shows and in several Sandwich Theatre productions, and was artistic director for Ruddigore. She spent a season in summer stock with the Oberlin College Players.

PATRICIA MORGAN, artistic director, is in her fourth year of Arts, in sociology. She appeared in Savoy's productions of Ruddigore and The Pirates of Penzance, and designed and executed costumes for this year's Red and White Revue.

SHIRLEY FRY, concertmaster, is a graduate of the Faculty of Music, and is presently studying for her Licentiate in violin, with Professor Steven Kondaks.

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Costumes	Patricia Morgan
Make-up	Patricia Morgan
Properties	Myra Kennedy
Set Design	Patricia Morgan
Choreography	Rosemary de Catanzaro Faith Wallis

Technical Assistants

Costumes: Judy Umbach, Scotty Kubler, Rosemary de Catanzaro, Faith Wallis, Sandy Mueller, Anne Fotheringham, Nancy Brunton, P.A.M., and some others.

Make-up: Anne Fotheringham, Nancy Brunton, Colette Houde, Gary Akenhead, P.A.M.

Sets: Pauline Asper, Carol Manning, Pat Duif, Mike Shershaw, Jim Ireland, Bruce Elman, Andrew Fleming, Kennan Gault, Dave Chenoweth, P.A.M., Steven McDonald and countless others.

Lighting: Carol Manning.

Publicity: Liz Bates, Richard Fyfer, Ginny Bohm.

Prompter: Brenda Yanofsky

Assorted  
elves: Leslie Greene, John Morrell, David Sie, Rick Fyfer, Shirley Neuhaus, John Smith, Nora Gaskin, Donna Balkan, Joe Aspler, Ginny Fish.

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Musical Director	Donald Graves
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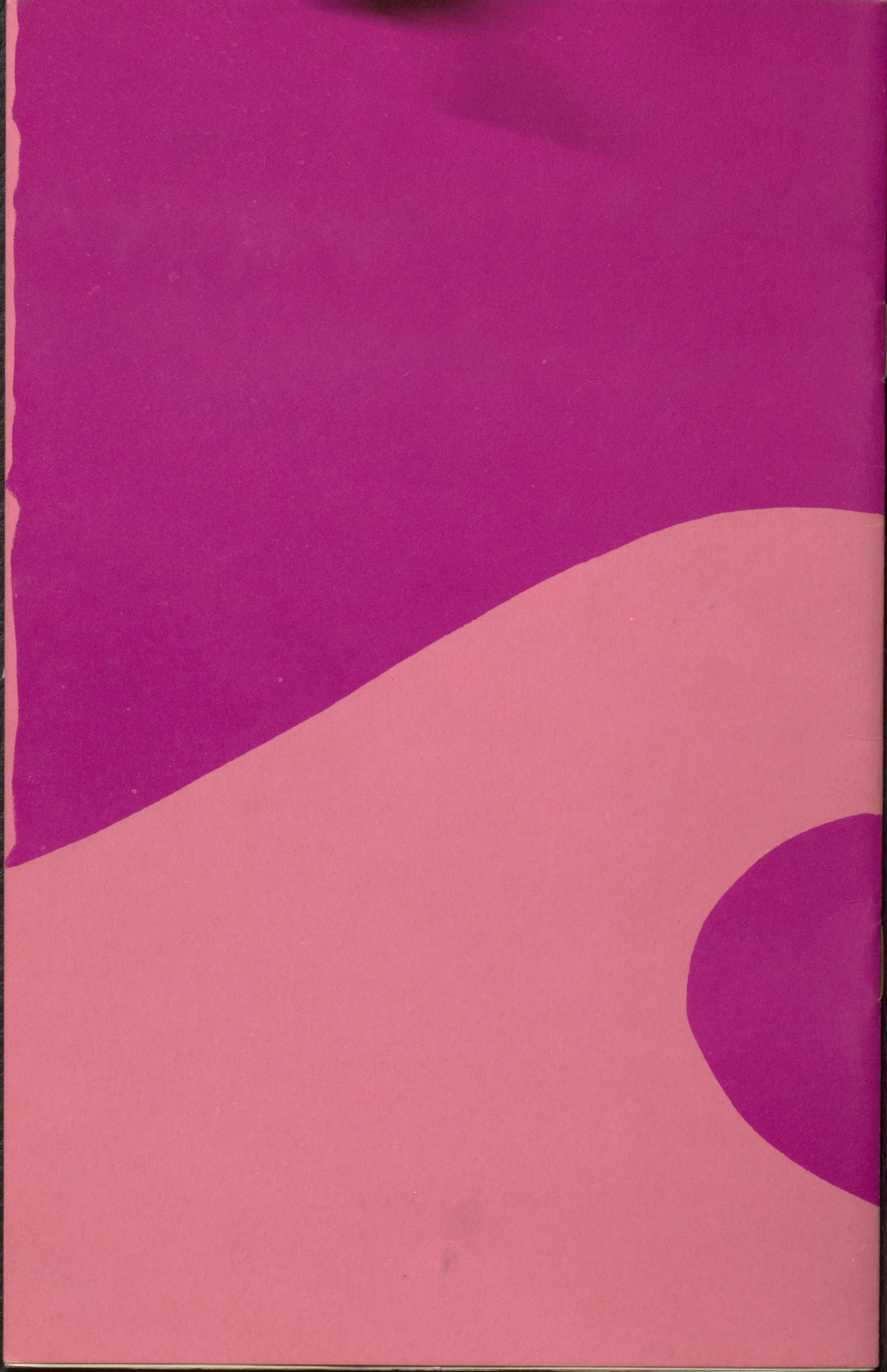
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MG876



# M<sup>c</sup>GILL STUDENTS' RESIDENCES



*McGILL CENTENNIAL ENDOWMENT*

In order to familiarize the friends of McGill with the work done by the University in the various Arts and Sciences, the Publicity Committee of the McGill Centennial Endowment Campaign has prepared a series of small booklets each of which deals with a particular branch requiring special and immediate assistance. These will be mailed to a selected list of 10,000 names, previous to the actual Campaign for subscriptions, which starts November 15th, for a total objective of \$5,000,000. Readers of this booklet can help the cause by sending names of those who might be induced to subscribe but who are not receiving this series of pamphlets. Send such names to

Booklet Editor,  
McGill Centennial Endowment,  
St. Lawrence Hall,  
Montreal, Que., Canada.



# THE NEED FOR DORMITORIES AT MCGILL

By STEPHEN LEACOCK  
Professor of Political Economy, McGill University



**W**HEN I was a student at the University of Toronto thirty years ago, I lived, from start to finish,—in seventeen different boarding houses.

As far as I am aware these houses have not, or not yet, been marked with tablets. But they are all still to be found in the vicinity of McCaul and Darcy, and St. Patrick Streets. Anyone who doubts the truth of what I have to say may go and look at them.

I was not alone in the nomadic life that I led. There were hundreds of us drifting about in this fashion from one melancholy habitation to another. We lived as a rule two or three in a house, sometimes alone. We dined in the basement. We always had beef, done up in some way after it was dead, and there were always soda biscuits on the table. They used to have a brand of soda biscuits in those days in the Toronto boarding houses that I have not seen since.



They were better than Dog biscuits but with not so much snap. My contemporaries will all remember them. A great many of the leading barristers and professional men of Toronto were fed on them.

In the life we led we had practically no opportunities for association on a large scale, no common rooms, no reading rooms, nothing. We never saw the magazines,—personally I didn't even know the names of them. The only interchange of ideas we ever got was by going over to the Caer Howell Hotel on University Avenue and interchanging them there.

I mention these melancholy details not for their own sake but merely to emphasize the point that when I speak of students' dormitories, and the larger life which they offer, I speak of what I know.

If we had had at Toronto, when I was a student, the kind of dormitories and dormitory life that they have at Harvard, I don't think I would ever have graduated. I'd have been there still.

The trouble is that the Universities on our Continent are only just waking up to the idea of what a University should mean. They were, very largely, instituted and organized with the idea that a university was a place where young men were sent to absorb the contents of books and to listen to lectures in the classrooms. The student was pictured as a pallid creature, burning what was called the "midnight oil," his wan face bent over his desk. If you wanted to do something for him you gave him a



book: if you wanted to do something really large on his behalf you gave him a whole basketful of them. If you wanted to go still further and be a real benefactor to the College at large, you endowed a competitive scholarship and set two or more pallid students working themselves to death to get it.

That, as I see it, was about the idea and theory of the Canadian Universities as they used to be. In the course of time and through the plain teaching of circumstances, we have been getting away from that idea. We are beginning to see that the text book and the class room are but a part of the student's life. If they are taken by themselves, in undiluted doses, they probably do more harm than good. They not only injure the students' health but they impair his mind. True education cannot be achieved after this fashion, by shovelling in information. The most that this can ever give is erudition and pedantry, never capacity and genuine acquirement. The typical product of it is the college pedant possessed of a stomach-full of fact but with a mind the size of a peanut and the outlook of a child.

The real process of education consists (as the derivation of the word implies) in bringing out of the mind the inborn capacity that is in it. I think that Horace said something of this sort before. But there is no harm in saying it over again.

Since the melancholy days of which I speak, I have had the experience of nearly a quarter of a century of post graduate work and of university teaching.



It is a noble profession, and, with the continued aid of the Governors of McGill University, I hope to have another quarter of a century of it at least before I hang up my mortar board and sink into the arms of the trustees of the Carnegie Pension Fund. But as a college teacher I have long since realized that the most that the teacher, as such, can do for the student is a very limited matter. The real thing for the student is the life and environment that surrounds him. All that he really learns he learns, in a sense, by the active operation of his own intellect and not as the passive recipient of lectures. And for this active operation what he needs most is the continued and intimate contact with his fellows. Students must live together and eat together, talk and smoke together. Experience shows that that is how their minds really grow. And they must live together in a rational and comfortable way. They must eat in a big dining room or hall, with oak beams across the ceiling, and the stained glass in the windows and with a shield or tablet here and there upon the wall, to remind them between times of the men who went before them and left a name worthy of the memory of the college. If a student is to get from his College what it ought to give him, a college dormitory with the life in common that it brings, is his absolute right. A university that fails to give it to him is cheating him.

If I were founding a University,—and I say it with all the seriousness of which I am capable



(just think of that!),—I would found first a smoking room; then when I had a little more money in hand I would found a dormitory; then after that, or more properly with that, a decent reading room and a library. After that, if I still had money over that I couldn't use, I would hire a professor and get some text books.

We are conducting a campaign,—just now to raise, or lift five million dollars for McGill University. I have a notion that we are going to get it. And it is the duty of those of us who are in the University to show to our generous friends outside what it is that we mean to do with it when we have it.

To my mind the greatest of all our needs is the building of college dormitories to supply to our students a wider college life than we can give them now. There is no nobler object of benefaction than this. There is no better way to perpetuate an honoured name or to cherish the memory of one who is lost than that the name and memory should be inscribed, cut deep in stone, over the gate-way of a College Dormitory at McGill.

STEPHEN LEACOCK.





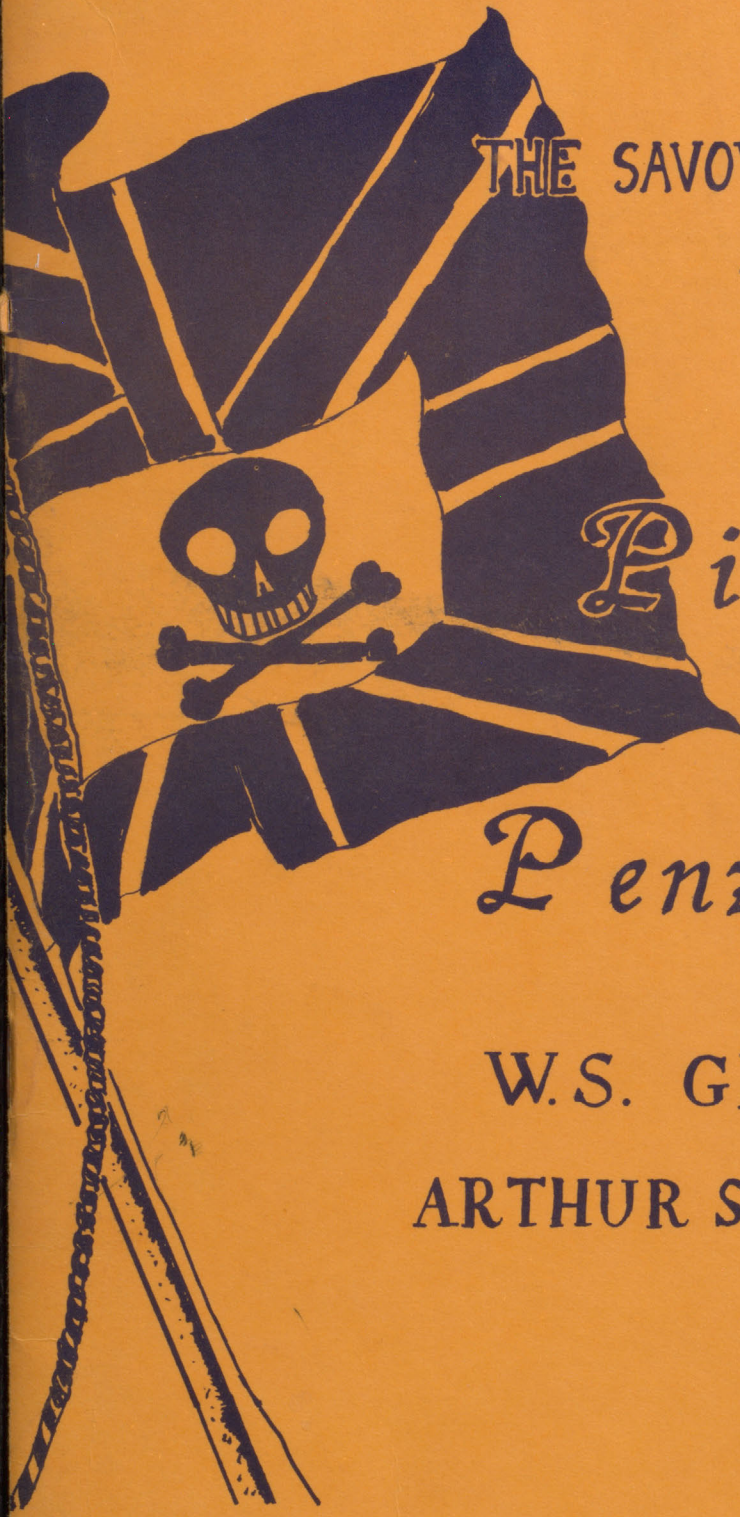












THE SAVOY SOCIETY  
*presents*

The  
Pirates  
of  
Penzance  
by

W.S. GILBERT  
and  
ARTHUR SULLIVAN



F

MCGILL UNIVERSITY  
Admission: \$2.00 tax included

SEC.



Wednesday  
Feb. 25th, 1970

Thursday  
Feb. 26th, 1970

Saturday  
Feb. 28th, 1970

Friday  
Feb. 27th, 1970

**"THE PIRATES OF PENZANCE"**

The McGill Savoy Society  
presents

(Wed.-Sat.) Evening at 8:30  
MOYSE HALL — ARTS BUILDING  
MCGILL UNIVERSITY

Admission: \$2.00 tax included

SAVOY SOCIETY OF MCGILL UNIVERSITY

presents

*The Pirates  
of  
Penzance*

or

The Slave of Duty

by

S. GILBERT & ARTHUR SULLIVAN

Director  
GRAVES

Stage Director

RUTH EVANS

Moyse Hall

McGill University

February 25, 26, 27, 28, 1970

8:30 PM

SEC. ROW SEAT



Wednesday  
Feb. 25th, 1970

The McGill Savoy Society  
presents

# "THE PIRATES OF PENZANCE"

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Friday  
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(Wed.-Sat.) Evening at 8:30  
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Saturday  
Feb. 28th, 1970

The McGill Savoy Society  
presents

# "THE PIRATES OF PENZANCE"

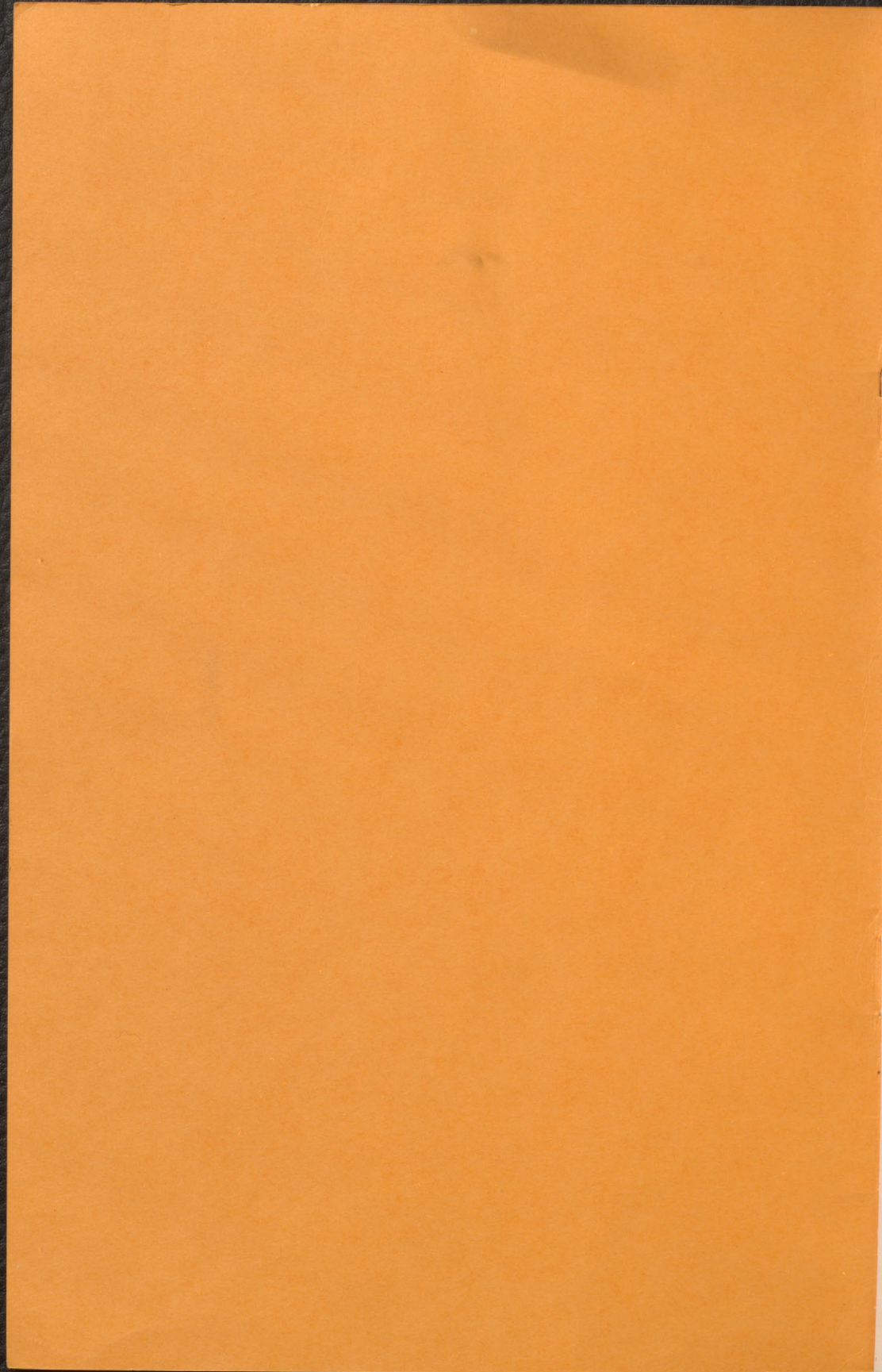
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Admission: \$2.00 tax included

SEAT  
ROW  
SEC.











THE SAVOY SOCIETY OF MCGILL UNIVERSITY

presents

To  
Love,  
Bruce Omar

# The Pirates of Penzance

or

The Slave of Duty

by

W.S. GILBERT & ARTHUR SULLIVAN

Musical Director

DONALD GRAVES

Stage Director

RUTH EVANS

Moyse Hall

McGill University

February 25, 26, 27, 28, 1970

8:30 PM



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Past Productions of The Savoy Society

1965 - TRIAL BY JURY and excerpts from  
THE PIRATES OF PENZANCE

1966 - THE MIKADO

1967 - IOLANTHE

1968 - PATIENCE

1969 - RUDDIGORE

1970 - THE PIRATES OF PENZANCE



# THE PIRATES OF PENZANCE

*Thanks for every thing  
I love to do  
for the fun  
Sharry  
Pat, the next up  
was on exercise  
wonderful  
of first  
of young*

*To Pat n  
Pena Mrs.  
from  
Mmohaku.*



GEORGE KOPP  
Major General Stanley



SHARRY FLETT Mabel  
JOHN SMITH Frederic



SARAH FEATHERMAN  
Ruth

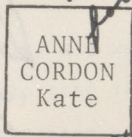
*George Kopp  
Stanley Drabkin  
Robert Vigod  
Patrick Rahming  
Anni Cordon  
Krystyna Sokolowski  
Faith Wallis  
Sarah Featherman*



STANLEY DRABKIN Samuel  
ROBERT VIGOD Pirate King



PATRICK RAHMING  
Sergeant of Police



ANNI CORDON  
Kate



KRYSZYNA SOKOLOWSKI  
Edith



FAITH WALLIS  
Isabel

*Had poetry  
etc...!? As always  
Anni*

*Pat, was I a good  
boy?? great working  
with you.*

*Sam,  
was Stan Drabkin.*

- MAJOR-GENERAL STANLEY
- THE PIRATE KING
- SAMUEL (his Lieutenant)
- FREDERIC (the Pirate Apprentice)
- SERGEANT OF POLICE
- MABEL
- EDITH
- KATE
- ISABEL
- RUTH (a Pirate Maid of all Work)

- George Kopp
- Robert Vigod
- Stanley Drabkin
- John Smith
- Patrick Rahming
- Sharry Flett
- Krystyna Sokolowski
- Anne Cordon
- Faith Wallis
- Sarah Featherman

## UNDERSTUDIES

Stanley Drabkin, Don Gross, Ted Cichanowicz, Kendall Wallis,  
Krystyna Sokolowski, Lena Porco, Anne Cordon, Pat Morgan



"We are not entirely void of feelings"

CHORUS

General Stanley's Daughters

- Ginny Bohm
- \*Anne Cordon
- Chris Cullen
- Alison Duncan
- Berda Fabel
- Shelley Goldstein
- Cathy Jobin
- Myra Kennedy
- Carol Moore
- \*Pat Morgan
- Gaylanne Phelan
- Lena Porko
- \*Eve Rosenhaft
- Vivian Van Damme

Pirates

- Armand Andreassian
- \*Ted Cichanowicz
- Elliot Field
- David Hochoy
- Paul Martin-Smith
- Malcolm Mawer
- John Stewart

Police

- Steve Farrell
- \*Don Gross
- Bill Ives
- David Sie
- Michael Steven
- \*Kendall Wallis

Congratulations to my  
to asterisk... we  
should all be permanently lamed by now...  
for...  
Pat remembers smile  
Carol + Paul

Let us gaily tread the  
measure (I think)  
Berda

Armand Andreassian

Paul Martin-Smith  
Waste

Bill Ives

Good Luck

(\*section lead)

All that muck  
Pat Rahim

ORCHESTRA

Conducted by DONALD GRAVES

Concertmaster

Ted LeCoufe

Violin I

Shirley Fry

Su Baker

Jill Sharpe

Violin II

\*Rudi Schubert

Linda Given

Joy Moore

Diane Morrison

Viola

\*Barbara Springer

Emily Andrews

Violincello

Bruce Richardson

Doublebass

Barbara Holubek

Flute

\*Sue Geffken

Janise Richardson

Oboe

Alan Liebowitz

Clarinet

Richard Label

(\* section lead)

Bassoon

Dorothy Grant

French Horn

\*Chapin Kaynor

Paul Margus

Trumpet

\*Rebecca Gordon

Arnold Swoden

Trombone

Bryan Bessner

Percussion

\*Charley Rich

Suesan Keller

Stage Right Yo



### Synopsis of the Plot

When Frederic was a little boy, his nurse, Ruth, was told to apprentice him to a pilot. Mistaking the word, she apprenticed him to a pirate instead, then, realizing her mistake, joined the pirate band as a maid of all work. Although Frederic loathed the trade to which he had been bound, he dutifully served, and as the curtain rises, his indentures are nearly over and he is preparing to leave the band and devote himself to the pirates' extermination.

Before leaving, he urges the pirates to give up their evil trade, but to no avail. Ruth, however, wishes to become his wife. Frederic, having been constantly at sea since he was eight years old, does not realize how plain Ruth is, and tentatively agrees to take her.

Just then, a group of girls, all wards of the Major-General Stanley, appear. Frederic sees their beauty and, appalled by Ruth's deception, renounces her. One of the girls, Mabel, takes a particular interest in Frederic, and he in her. The other girls are seized by the pirates and threatened with immediate marriage. Finally the Major-General appears, and tricks the pirates into freeing the girls by claiming that he is an orphan.

Unfortunately, this lie so troubles the Major-General that he spends the ensuing days and nights brooding in a ruined Chapel. Meanwhile, Frederic plans to lead a band of police against the pirates. Before he is able to carry this out, Ruth and the Pirate King appear and inform him that he is still bound to serve the pirates: since he was born on February 29, he has had only five birthdays, and his indentures run until his twenty-first birthday. Obeying his strong sense of duty, Frederic immediately rejoins the pirates. He tells them of the deception that has been practised upon them and they soon capture the Major-General.

But the police come to the rescue and make a plea to the pirates' own sense of duty. The pirates yield but are pardoned when their true identity is revealed. They marry the girls and all live happily ever after.



to the ass. from the ass...

Smith  
6



# The Pirates

## OF THE SLAVE

### OVERTURE

### ACT I

#### A ROCKY SEASHORE ON THE COAST OF CORNWALL

- |   |  |
|---|--|
| 1. OPENING CHORUS AND SOLO                                | Pour, oh pour, the pirate sherry                 |
| 2. SONG (Ruth)  | When Fred'ric was a little lad                   |
| 3. SONG (Pirate King and Chorus)                          | Oh, better far to live and die                   |
| 4. RECITATIVE AND DUET<br>(Ruth and Frederic)             | Oh! false one, you have deceived me              |
| 5. CHORUS OF GIRLS  | Climbing over rocky mountain                     |
| 6. RECITATIVE (Edith, Kate,<br>Frederic, and Chorus)      | Stop, ladies, pray!                              |
| 7. ARIA (Frederic and<br>Chorus of Girls)                 | Oh! is there not one maiden breast               |
| 8. AIR (Mabel and Chorus)                                 | Poor wand'ring one                               |
| 9. (Edith, Kate, and<br>Chorus of Girls)                  | What ought we to do?<br>gentle sisters, say!     |
| 10. DUET (Mabel, Frederic, and<br>Chorus of Girls)        | How beautifully blue the sky                     |
| 11. (Frederic and Chorus of Girls<br>and Pirates)         | Stay, we must not lose our senses                |
| 12. RECITATIVE (Mabel, Major-<br>General, Samuel, Chorus) | Hold, monsters!                                  |
| 13. SONG (Major-General and Chorus)                       | I am the very model of a<br>modern Major-General |
| 14. FINALE-ACT I (Ensemble)                               | Oh! men of dark and dismal fate                  |

Intermission: 15 minutes



*How beautiful  
Chris Cullen*  
♥

# of Penzance

## OF DUTY



### ACT II

#### A RUINED CHAPEL BY MOONLIGHT

- |  |  |
|--|--|
| 1. SOLO (Mabel and Chorus)                               | Oh! dry the glist'ning tear                      |
| 2. RECITATIVE (Frederic and Major-General)               | Now, Frederic, let your escort<br>lion-hearted   |
| 3. CHORUS, WITH SOLOS (for Mabel, Edith, Sergeant)       | When the foeman bares his steel                  |
| 4. RECITATIVE AND TRIO                                   | Now for the pirates' lair                        |
| 5. TRIO (Ruth, Frederic, and King)                       | When you had left our pirate fold                |
| 6. TRIO (Ruth, Frederic, and King)                       | Away, away, my heart's on fire!                  |
| 7. RECITATIVE AND DUET (Mabel and Frederic)              | All is prepared! your gallant<br>crew await you! |
| 8. DUET (Mabel and Frederic)                             | Stay, Frederic, stay!                            |
| 9. RECITATIVE (Mabel, Chorus of Police)                  | No, I'll be brave! Oh, family descent            |
| 10. SONG (Sergeant and Chorus)                           | When a felon's not engaged<br>in his employment  |
| 11. SOLO (Sergeant and Chorus of Pirates and Police)     | A rollicking band of pirates we                  |
| 12. SOLO (Samuel and Chorus of Pirates)                  | With cat-like tread                              |
| 13. (Frederic, King, Major-General, Police, and Pirates) | Hush! hush! not a word                           |
| 14. SONG AND FINALE (Ensemble)                           | Sighing softly to the river                      |


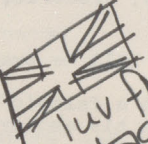
TIME:

Mid 19<sup>th</sup> century



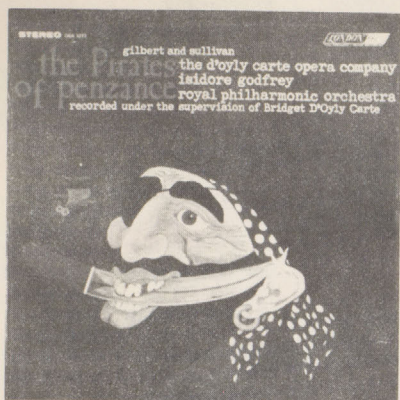


TECHNICAL STAFF

Producer		Ted Cichanowicz
Associate Producer		David Hochoy
Production Supervisor		Dan Hoffman
Technical Director		James E. Bouchard
Stage Manager		Toby Glasrot
Stage Crew		Ted C, Diana Fleming, Don Gross David Hochoy, Ginny Hildreth, VVD and COUNTLESS OTHERS
Lighting	<i>Opia</i> 	Dan Hoffman
Set Design	<i>Thank for ruining my eyes! David</i>	David Hochoy
Costume Execution		Faith Wallis, Pat Morgan
Costume Crew		Ginny Bohm, Nancy Brunton Anne Fotheringham, Scott Kuebler Brenda Yanofsky
Properties		Scott Kuebler, VVD Brenda Yanofsky
Make-up design		Pat Morgan
Make-up assistants		Susan Black, Anne Fotheringham Jeannie McLaren, Janina Unkauf
Rehearsal Pianists		Vivian Van Damme, Judy Spice
Publicity Design		Jerry Bergeron, David Hochoy, VVD
Programme		David Hochoy, Vivian Van Damme
Photography		Chye Kuok, Errol Naiman
Prompters	<i>luv from stage left</i>	Brenda Yanofsky and Yo
Maid of all work	<i>3D Enda</i>	Brenda Yanofsky

Since Pinafore was pirated, Gilbert and Sullivan transformed it into a land comedy, The Pirates of Penzance. It was simultaneously premiered at Paignton in England and at the Fifth Avenue Theatre in New York on Dec. 31, 1879. The Americans promptly pirated "Come, friends who plough the sea" which became the universal drinking song, "Hail, hail the gang's all here." Although Frederic is now twenty-eight and a half and Mabel is one hundred and eight, Pirates remains a favourite of Gilbert and Sullivan audiences everywhere.





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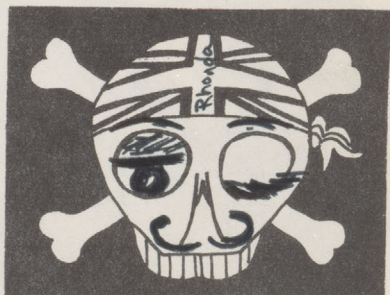
sings  
THE

LORD  
NELSON  
MASS

CHURCH OF THE  
MESSIAH

COR. SIMPSON & SHERBROOKE

MARCH 8, 1970



"THE PIRATES, THE  
PIRATES, O DESPAIR!"



SAVCO SOCIETY EXECUTIVE 1969-70

President	Donald Gross
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Treasurer	Stanley Drabkin
Producer	Ted Cichanowicz
Associate Producer	David Hochoy
Stage Director	Ruth Evans
Musical Director	Donald Graves
Publicity Director	Vivian Van Damme
Artistic Director	Faith Wallis



Left to right: David Hochoy, Vivian Van Damme, Stan Drabkin,  
Ruth Evans, Ted Cichanowicz, Brenda Yanofsky, Don Graves.  
Supine: Don Gross  
Absent: Lena Porko, Faith Wallis



ACKNOWLEDGEMENTS

Frank Costi, Esq.

Dan Hoffman

Brenda and her smile

Ginny Hildreth


Mr. Ramsay

Dekes

John and his magical multilith machine

A.J. Rostaing, Esq.

Old Savoyards

Henry 

Extra special thanks to Scott Savage



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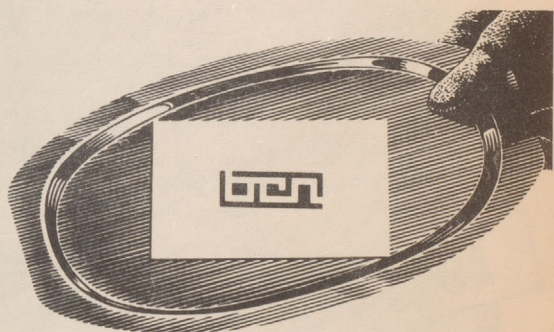
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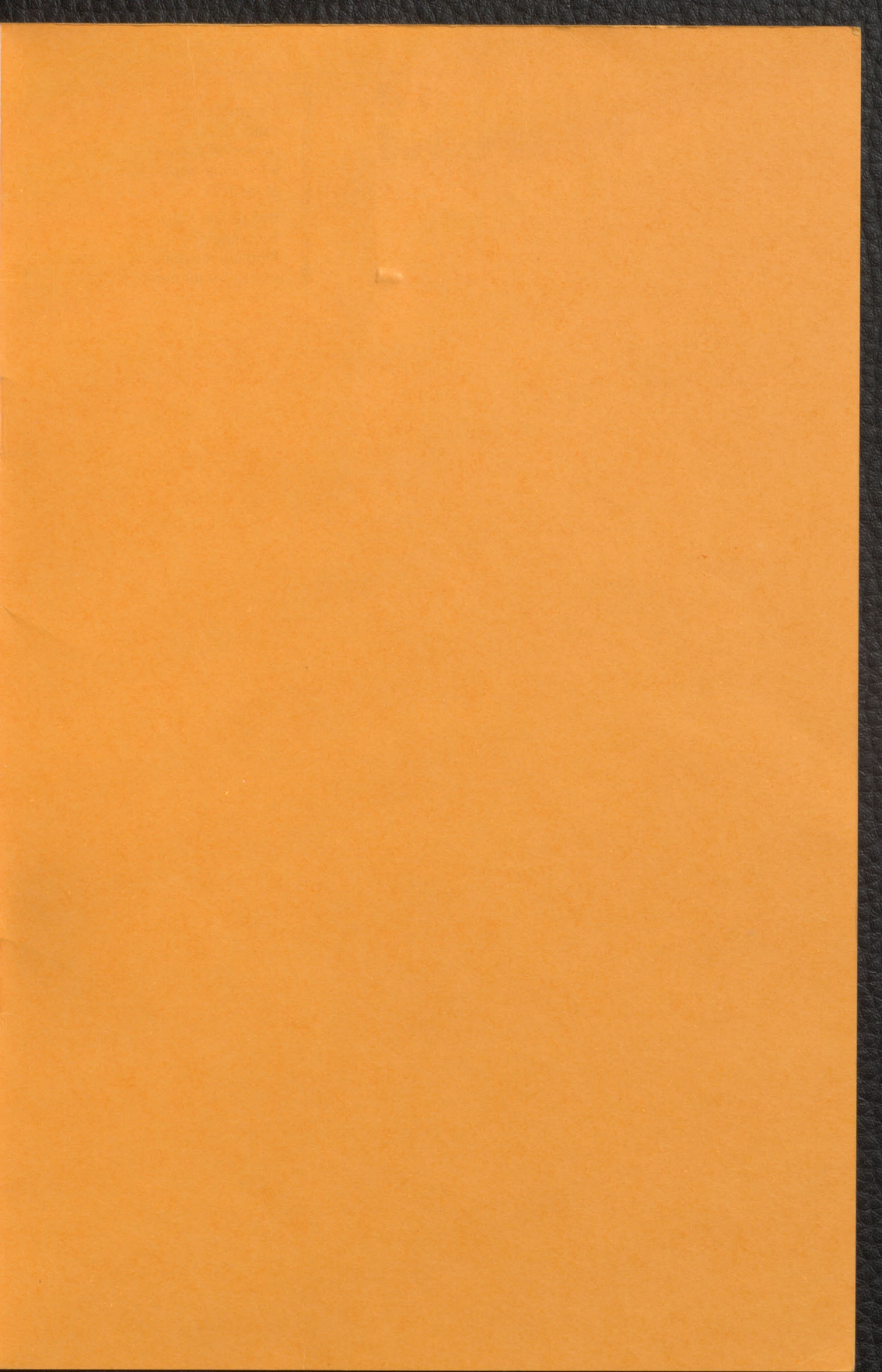
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**FRESHMAN GUIDE**





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# Introduction

This Campus Guide is an experiment, and you, the Freshman Class of 1947, are the Guinea Pigs. The Campus opens up a whole vista of new experiences and opportunities to the incoming student; it is a community within itself with its own customs and authorities and geography.

There is much to learn about McGill, and until it is learned the living of a full University life is impossible. The difficulties facing the Freshman are those of finding out what he should know and then finding somewhere where his questions may be answered.

Into this booklet the Editors have tried to collect all that the Freshman should know about McGill, and have tried to get answers to all his prospective questions from those best qualified to answer them. . . . from Senior Students, Club Executives, the Campus Leaders and even those most permanent members of the community, the Teaching and Maintenance Staffs.

Probably we have missed a lot of points and left a lot of questions unanswered. If so, we should like to know about them so that we can do better next year. If there is anything missing in this, your book, that you think should be included, or if there are any questions that you would like to have us answer for you, please write to us and leave the letter in the Union Tuck Shop, addressed to "Information", the Cosmopolitan Club.

We shall be glad of any criticisms, advice or questions.

THE EDITORS.



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# "McGill"

(Could be verse)

By

Seymour Greenman.

On passing through the Roddick Gate,  
(I'll have it understood  
You're going north and keeping straight;)  
There is, at slope-top situate  
The College baccalaureate  
Where Arts and Science brood.

And should you wander up the hill  
There's this you'll surely see:  
The three Bares looking rather chill,  
(They seem so petrified and ill).  
Then there's the tomb of James McGill  
Under the Gingko tree.

Next, looking south'ard from the porch  
Some six degrees off left  
There's the citadel of the brazen torch,  
That hole, where engineers debauch,  
Who'll surely go below and scorch.  
Foul fiends of soul bereft.

Due south again old Al Khem dark  
Holds hard its dreadful sway.  
And though within its moated park  
Wise scholars teach whilst tyros hark,  
They spent years Hunting for the Snark  
And turning night to day.

Yet further south the physicist  
Guarding the thin blue flame,  
Is quite unable to resist  
Turning matter into mist,  
Which isn't, Honours Chems insist,  
Really playing the game.† (See Note)

(The Pulp and Paper Institute  
I find quite easy to refute;  
There's no-one who knows what it's for,  
Let's go stand on the porch once more!)

† (Note) "Matter can be neither created nor destroyed." (old saw).



Now, looking south again and west  
There's one thing hits your eye,  
The Boneyard, Peter R's bequest  
Filled with things that no-one's guessed,  
(P'raps jelled in aspic chicken breast),  
And animalculae.

Oh! south south south, and south once more,  
(I am going mad I fear),  
Behind an awfully heavy door  
The library, with books galore,  
Some on the shelves, some on the floor,  
Looms up, four-square and drear.

Biology's miasmic fogs  
Harbour a house of pain;  
Where sicking Freshmen cut up frogs,  
And bearded Ancients butcher dogs  
Whilst Seniors pickle pollywogs.  
Pray for the innocent slain!

The ancient route of learning wends  
Oh, high upon the hill,  
Where corpses reach unhappy ends  
And sense formaldehyde offends.  
Whilst this mad med cry heaven rends:  
"I say, I'm sure you're ill."

Back at six ninety Sherbrooke Street  
The Student Union stands,  
Where the Dismal Daily, (that poor sheet),  
Is forced on people in the street;  
And sandwiches they claim are meat  
Are filled with rubber bands.\*

My head, my poor head almost whirls,  
To think of R.V.C.,  
With five times five times forty girls  
All smiles and wiles and curves and curls. . . .  
My blood just burls and burls and burls.  
Oh! Happy, hippy me!

\* Poetic Licence No. 12345678.

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## Editors

*This Campus Guide was prepared and published by the McGill Cosmopolitan Club with the permission of the Students' Executive Council of McGill University. Peter R. C. V. Hall was editor-in-chief and was assisted by Seymour Greenman, Peter Walmsley, Alan Boyd, Bob Gale, David Geldart, Jack Farnsworth and Ivan Aron.*

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# The Cosmopolitan Club

## (Aims and Past Achievements)

The aims of the Cosmopolitan Club are threefold:- firstly to help any student from outside the Montreal area to find his way about, to settle down at McGill and to meet other students with whom friendships may be formed; secondly to promote friendship and understanding between Canadians and students from abroad, of whom there are about a thousand on the campus; and thirdly to broaden the interests and sympathies of all students at McGill and thus to destroy prejudices and misunderstandings based upon racial, religious or cultural differences.

To achieve these aims it has been the policy of the Club to enrol a membership that is, as nearly as possible, evenly balanced between Canadians and non-Canadians. Meetings are frequent, and have, in the past, included such diversified activities as the Masquerade Ball and other dances; talks by speakers from abroad, often illustrated by movies; weekly lunches with student speakers or open forum discussions; bowling parties and hayrides or sleighrides; musical evenings and house parties, and, during the summer, cycling, riding, picnicking, boating and bathing.

The Club was founded in 1936, and continued as a small and largely non-Canadian group until 1941, when it suddenly began to grow and diversify. The peak year was 1945, when the membership reached 185, with representatives of 34 countries and three of the great non-Christian faiths of the world. That year was highlighted by an active programme of meeting out-of-town freshmen, by a big freshman dance, a Hallowe'en Party, Christmas Party and Masquerade Ball, by the ratification of a new constitution and by a budget for the year of \$1400.

The end of the war resulted in a shift of emphasis in the programme of the Club and a resulting falling off of activity, which it is planned to reverse this year by a return to the policies that have proven so successful in the past.

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# The Cosmopolitan Club

(Activities During 1946-1947)

The 1946 - 1947 season was a year of retrenchment for the Cosmopolitan Club. A large proportion of the more active members from the year before had left the university, and those who remained were of the opinion that the need for the active social programme that had characterised the Club during the war years was at an end. Moreover, the Club's treasury was seriously depleted. This resulted in a year of organised austerity that, at times, got somewhat out of hand.

Nevertheless, at the first meeting, which was advertised unattractively as "business only", some thirty new members appeared, and almost all of them remained loyal to the Club throughout the year. By dint of raising the membership fee to \$1.00 and staging the perennially successful Hallowe'en Hop, the funds had reached \$100 by the end of the year, and a hundred new pins had been bought.

The principal activities for the year were the Hallowe'en Party and a series of weekly luncheons, at each of which a guest speaker was presented.

The election of this year's executive was postponed until the present session, and a resolution was passed to return to a preausterity basis.

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# The Cosmopolitan Club

(Plans for this Year and the Future)

This year the Club plans to enrol a large and active membership, with every member making some positive contribution to the welfare of the Club. There should be a greatly expanded social and cultural programme as well as the reestablishment of a recreational one. Every member should plan to either lead or work on at least one committee, and much of the activity of the Club will be carried out by small groups whose members have common interests. House parties will be encouraged. One committee will be entrusted with the task of coordination of activities both within the Club and with other clubs.

In order to place each member where he or she will be most useful and will have the most enjoyment, a questionnaire has been prepared which must be filled out by all members upon joining. The membership fee is \$1.00 per year for members owning pins and \$2.00 for new members who will require them. The programme for assisting out-of-town freshmen was not in force this year, but should be restarted for next season, as should the summer programme if more than 20 members remain in town for the summer.

This proposed programme has great potentialities, but will require a great deal of work to be realised. The financial position of the Club is comfortable and there is a good nucleus of old members, though experience is somewhat lacking. The election of an executive has been delayed until this session to enable the whole membership of the Club to participate fully in the changes. The details of the proposed activities will be left for the new executive to elaborate, though their predecessors urge that, among other things, they attempt to contact other universities for ideas, and that they cooperate with the three other colleges in the city.

PETER HALL,

*Editor and interim chairman.*

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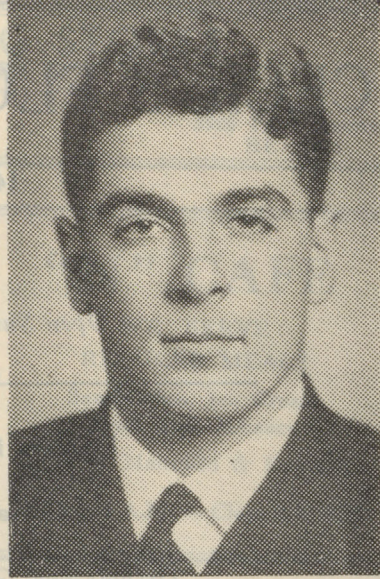
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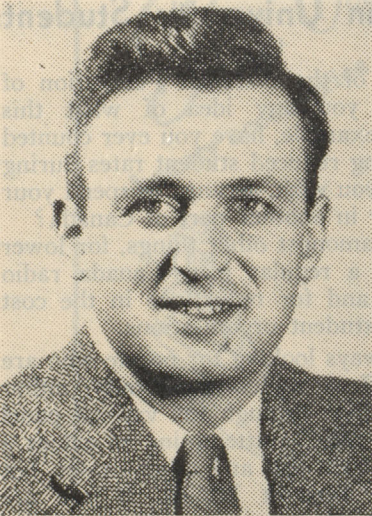
*Daily Photo*

F. Cyril James, Principal and Vice-Chancellor, who has guided McGill through the war years and the subsequent post-war expansion.



*Daily Photo*

Eddie Ballon, President of the Students' Society and noted McGill Athlete holds the highest elected post on the campus.



*Daily Photo*

On the left is Al Tunis, Editor in Chief of the Daily and past perpetrator of its most notorious corn column.



*The Editors regret that they have been unable to secure a photo of Bob Gill, the President of the Union. He is already notable for his past work with the Arts and Science undergraduate Society.*

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National N. F. C. U. S. is now working, amongst other things, for lower transportation rates for summer travel, for a regular trans-Canada radio programme, for a National Athletics Union and for reductions in the cost of athletic equipment and play royalties for student organisations.

Our local N. F. C. U. S. Committee is always looking for people who are interested in investigating problems that affect students generally, either in a practical or in a social sense. It's executive, through the various panel committees that you will read about in the Daily, is attempting to act as a coordinating body, not only between activities on this and other campi, but also between the innumerable organisations here at McGill. If you are interested in work that makes you feel as though you were at the center of things, get in touch with one of the members of the executive listed below, or phone them up, — we will be overjoyed to hear from you, as we always need more help. And in any case, turn out for the N. F. C. U. S. Committee meetings, as they do concern you.

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# The McGill Handbook

The McGill Handbook, universally known as the "Bible" is required reading for all students, especially freshmen. It is the Little Red Book that you have already been given, with space for your lecture timetable and telephone numbers at the end, and messages from various exalted personages at the beginning. Prepared by Paul Betts and a squad of able assistants, this book is the real "Freshman Campus Guide" and contains a vast amount of factual information, and also a write up of Dawson College that is a literary gem to boot. This Cosmo Club booklet is reality is just an overflow, and is written to amplify the Bible and to stress the informal side of things.

In the Bible are to be found all the McGill songs and yells, except the new football song and the Engineers Yell; a detailed account of the Constitution and activities of the Students' Society and the Womens' Union; a history of McGill as well as an heraldic description of the crest; a list of all campus clubs and fraternities, together with more or less description of their activities, and a very complete survey of the athletic facilities. There is also a calendar of important dates, including athletic fixtures, and, near the end, a list of most of the more important campus telephone numbers. Thus, if there is anything that you want to know about the campus that you cannot find in this book, look in the Bible, and vice versa. If you cannot find it in either, write to the editors of both and give them H, especially the editor of this pamphlet.

---

## Other Campus Publication

Apart from the "Bible", the Daily and immense quantities of mimeographed literature distributed to all and sundry by the Student Labour Club and the L.P.P. Club, there are seven other regular student publications on the campus. Two of these, the Medical Review and the Dental Review are devastatingly technical, and would probably never be allowed to fall into the hands of a mere freshman. On the other extreme are two widely contrasting magazines which appear at more or less regular intervals. These are the Forge and the Monkey Wrench. The Forge is rather highbrow and very literary and should be read by all students of Philosophy, Philology, English and Psychology. The Monkey Wrench, on the other hand, is written by engineers for engineers. The Forge is easily purchased in the Tuck Shop in the Union, while the Monkey Wrench is a little harder to come by. However, both are well worth reading, either separately, or preferably together.

There is also Old McGill (the Annual) an excellently produced volume of some four hundred pages, in which you will probably appear in some pose that you had never anticipated. No one should miss seeing this, and no one who has a camera should fail to submit some candid pictures to its campus life contest.

The other two periodicals are not very well known, owing to their restricted circulation, but from a production point of view rank with anything published by students in the country. These are the Hillel McGillah and the Hillel Annual, respectively the newspaper and yearbook of the Hillel Foundation, the Jewish Students cultural center on the campus.



# The Daily

The Daily, as you will know by now, is the students' daily paper. It is written and edited by a voluntary and unpaid staff, and appears every morning of the week from Monday to Friday. It is paid for, in part, by \$1.50 taken from the student activities fees of every undergraduate student, and in part by the advertising it contains. Graduates and partial students are not entitled to receive it unless they have paid their subscription.

But more important to the ambitious type who really likes to be "in the know" is how to become a reporter or feature writer. This is very simple. It merely involves going down to the Daily office in the basement of the Union and registering as a reporter, and subsequently appearing regularly one night per week ready to do anything but write an important story. Then, after a period as a cub reporter, during which the neophyte reads copy, counts heads, listens to lectures, rehashes old stories and runs errands, the great day of promotion to senior reporter inevitably arrives. This marks the beginning of responsibility and the initiation of another successful newshound.

After this promotion is a simple matter of hard work, inspiration, a dogged devotion to duty and a willingness to feed everyone in sight. It comes in several grades, the lowest of which is an honourable mention at the end of the year. This followed by a bronze pin, then by promotion to an associate editorship, which usually results in a silver pin. The top rung of the ladder is the managing board, a gold pin, and for the editor in chief (if without wife) a bedroom in the Union.

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# McGill Union

There is very little to say about the Union that has not been said in the "Bible" :- that it is the center of most student activities, and contains the offices of the Students Executive Council, the Daily, the Annual, the Forge and the Book Exchange, that it is the locale of most of the meetings of the Players Club, the Political Clubs, the Debates and many other bodies of greater or lesser importance and respectability, and that it contains both a Cafeteria and a Grill Roometeria (where no grills are ever served).

But as well as august bodies, the Union also contains great men. For example there is Phinny Fletcher, who knows more about student activities ever since "way back when" than all the filing cabinets at McGill put together, who is really the brains and directive force of the Students Executive Council, and who holds the sole and inalienable right to issue permits to buy McGill blazers. Then there is George, in the Tuck Shop, who always knows everything that is going on (and has tickets for it on hand to sell). He acts as the unofficial post office of the Union Crowd, and is both cheaper and more reliable than the real thing. On the third floor, behind a locked door to the right of the ballroom, can be found Alan Mann, the football playing secretary of the Union and his kitten Sphinctre, and, in another room, Tim Buck, the managing editor of the Daily, usually haranguing his harassed staff. Then further upstairs, behind another door, Bob Gill, the president of the Union, and Eddy Ballon, who has successfully run for everything from the track team to the Presidency of the Students Society, rule in the lofty solitude of their rooms. And on the other side of the landing is a very alarming ladder leading to the loft, where all the Players Club's sets and properties are stored.

The Union opens officially every morning at 9 a.m. and closes every evening at 10 p.m. unless (as is usually the case) there is a late meeting on. On Saturdays it closes at 6 p.m. when given a chance, and is closed all day on Sunday, though the doors are open from 7 p.m. until midnight for the Daily Staff. The Grill room, Ball room and the new room on the second floor are available for Club meetings, without charge if the meeting ends by 10 p.m. For dances and parties lasting after that hour the Grill room costs \$10 and the Ball room \$20 for the evening. And then there is the reading room on the second floor, the last sacred spot on the campus from which women are normally excluded and the lowly male can enjoy the privacy of his Union.

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# The Red and White Revue

The Revue is McGill's great, all-student musical show, and is staged every year either in February or March in Moyse Hall in the Arts Building. The whole production staff numbers some 200 students, and offers opportunities for talent of all kinds, and there is a place for everyone in the show who wishes to take part.

In addition to the onstage cast, who include actors, singers, musicians and specialty acts of all kinds, there is back-stage work to be done in set design, lighting, make-up, costumes, electrical work, direction, painting and a host of other categories, and there is even a place for the fellow who has no desire to go within yards of a stage.

Some of these off-stage jobs include house manager and ushers, ticket distribution, advertising, work on the programme, business administration and even radio or recording publicity work. And of course there are always parties for the hard-working staff of the show, and the satisfaction of being an integral part of the biggest and best college show in town.

Anyone who is interested in doing work on or around the stage should get in touch with Randy Phillips or Gerry O'Brien as soon as possible. For the business administration end of the show see Bas Brewer, who lives in the M.A.A.A. on Peel St.

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## Other Dramatics Groups

In addition to the Red and White Revue, there are numerous other openings on the campus for students with leanings towards the stage. The oldest of these is the Players Club, which presents a number of one-act plays during the year, and which climaxes its programme with the presentation of some well-known play, usually in Moyse Hall. Sponsored by the Students Society, this club offers opportunities for acting and direction as well as all the various phases of backstage work. It is open to all students, and anyone may audition for parts in any of the productions. A similar group, devoted exclusively to radio acting, is the Radio Workshop, which concentrates upon the writing of scripts as well as upon acting, and frequently broadcasts over local stations, as well as making recordings, which are subsequently played back to study techniques. This club is also open to everyone, but its facilities are usually heavily taxed by its large numbers of members, and it is advisable to join as early as possible.

No other clubs on the campus are primarily concerned with dramatics, though there is a movement afoot, at the present time, to initiate a similar group, whose medium of expression will be the cinema. However, there is ample opportunity to study the drama under experienced and capable teachers in the various dramatics courses offered by the English Department. These not only deal with the history and techniques of the stage, but also present several short plays written by students and one or two major productions. These are usually comparable to the best in Montreal. Many opportunities are also offered to students by the Montreal Repertory Theatre and the Canadian Art Theatre, although neither of these groups has any official connection with the campus.

For members of the Spanish and French Clubs, there are annual plays staged in those languages with the cooperation of the Faculty. These are usually staged in Moyse Hall, or when it is not available, in the Union Ballroom. There is also a dramatic group organised by Hillel, for the benefit of Jewish students, which not only produces several plays but also stages an annual revue.

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## Religious Clubs

There are four large religious clubs on the McGill campus, embracing between them the religious groups representing over 99% of the students at college. The oldest of these is the Student Christian Movement, whose headquarters and clubhouse are now located at 3574 University St. though until the war they owned and operated Strathcona Hall as a student center and residence, with a cooperative cafeteria in the basement. As a part of the Student Christian Movement of Canada, affiliated to the World Student Christian Federation, this group is interdenominational, though its membership is predominantly protestant. The main feature of the movement's activities is its series of study groups, climaxed by a National Conference at Lake Couchiching in the early fall. Other activities include open houses after chapel on Sunday evenings and a series of daily lunches at 1 p.m., at some of which ten minute talks by guest speakers are featured.

The Newman Club at McGill University is concerned with the spiritual, intellectual and social well-being of the Catholic students attending the University. Meetings are held twice a month at the Sacred Heart Convent, where a mass is followed by a breakfast at which some outstanding lay authority is presented as a guest speaker. House parties and dances in the Union are also featured, and the Newman Club formal is the social highlight of the year. The club also runs a series of discussion groups open to all students. Some Newman Club graduates have formed an auxiliary group known as the Newman Club Alumni.

The Inter-Varsity Christian Fellowship, with its headquarters at its Student House at 3445 Peel St. is an international, interdenominational group, fundamentalist in character. They adhere to the original simple Gospel of Jesus Christ and strive to depend upon prayer and the study of the scriptures for the moulding of their personalities and the direction of their lives. Their activities include Bible study groups, which meet regularly throughout the year, open forums on religious topics, meetings for prayer daily during the lunch hour and social evenings taking the form of one or two house parties designed to deepen friendships and make new friends.

The Hillel Foundation was formed at McGill during the 1944-1945 session to serve the social, cultural and religious needs of the Jewish students on the campus. It has a large and beautiful home on Stanley St. above Sherbrooke with a fine library, club rooms, study rooms and a small synagogue. Its activities are very varied, ranging from religious services to social evenings and studies of the scriptures and the ancient hebrew language. The foundation has its own newspaper an annual, and has an active dramatic group that not only stages plays, but also puts on an annual revue.

Hillel has taken an active part in organising interfaith activities, and is doing good work on the campus in its attempt to eradicate racial discrimination and to break down the misunderstandings that arise between religious groups through ignorance.



# Political Clubs

The four political Clubs are relative newcomers to the campus, having had their beginnings during the closing days of the war. However, what they lack in age, they have more than made up in size and vigour.

These clubs are designed to serve a function that is, in the main, educational. They are not directly affiliated with the national parties that they support, and they receive no financial support from them. All the clubs are open to any student on the campus, with the sole qualification that no member of any one club may be a member of any of the others. The membership fees for the year range from fifty cents for the leftist clubs to a dollar for the Progressive Conservatives.

The programmes consist mostly of discussion groups, studying political, social and economical problem, and of talks by political leaders of the respective parties. All meetings of any of these clubs, with the exception of the party caucuses, of election meetings and discussions of club policy, are open to anyone on the campus, whether a member of any of the clubs or not. Indeed members of these clubs are strongly encouraged to go to meetings and study groups of other clubs, since it is only in this way that members can obtain a broad understanding of the methods and objectives advocated by all shades of political thought, and can form an intelligent political outlook of their own.

These clubs have joined together to form a steering committee, made up of two members of each club, and it is this steering committee that organises and supervises the frequent mock parliaments that are held in the Union Ballroom.

These mock parliaments debate issues of national importance that are in the public eye at the time, and follow closely the parliamentary procedure of the Dominion Government. The post of speaker is usually held by a member of the staff, and the parties take it in turn to act as the government and the opposition.

**Remember**

**THE ATHLETICS NIGHTS**

**DECEMBER 13**

**JANUARY 31**

**FEBRUARY 20**



# Major Social Events

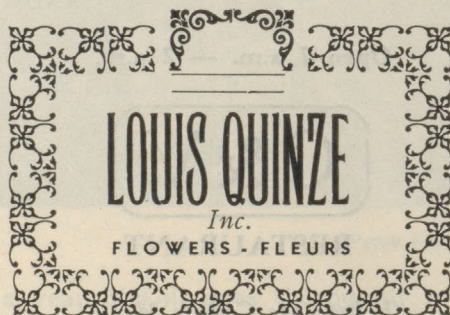
During the course of an average week at McGill the avid reader of the club notices section of the Daily, who also has a passing knowledge of the doings of the frats, will be aware of at least ten dances or parties that are being held on the campus. However, among these there are certain ones that stand out from the others in that they are open to everyone, are usually sold out, and each possesses a distinctive character of its own.

First in importance in this group are the five big formals. The first of these is the Junior Prom, which is held in the gymnasium in November, and is invariably sold out (there is only room for 550 couples) within the first two days. Then, after Christmas, usually in February, are the Plumbers Ball, the A.C.S. (Arts, Science and Commerce) Ball and the Med Ball, each more or less restricted to their faculties, and finally, towards the end of May, the Convocation Ball for the graduating class. The average price of tickets for these formals is \$5.00 including supper, and, all in all, they are the big nights for the big bank-rolls.

Even more widely attended, and also in the gymnasium, are the athletic nights and the football and hockey dances, which are immense, informal and inexpensive, with gobs of college spirit ladled out in all directions. The athletic nights, particularly, combine a dance with a regular three-ring circus of sport, usually featuring an intercollegiate basket ball match as the main attraction and boxing, wrestling, gymnastics, judo and fencing as sideshows.

The three other open events mentioned here are entirely different in character. Firstly, there is the Annual Masquerade Ball, a strictly costume or formal affair with the stress on originality and prizes for the best costumes. This is held in the Union Ballroom and is sponsored sometimes by the Cosmopolitan Club and sometimes by the Société Française. The McGill Outing Club offers two events which are always popular and are completely different to anything else on the campus. These are the Hayseed Hop, complete with barn dancing and strictly for hicks, and the Park Slide night, featuring sixty mile per hour suicide on sleds, followed by barefoot dancing in the clubhouse for survivors.

There are innumerable other club and residence parties, but these are not usually annual affairs, and are well advertised in advance in the Daily.



758 Sherbrooke St West. Harbour 4959





*Peter Hall-Martlet Photos*

Above is a typical scene from the Plumbers Ball, one of the five big formals of the year. Below, by way of contrast, is a scene from the intermission entertainment provided at a football dance sponsored by the Arts and Science undergraduate society. Both are held in the Sir Arthur Currie Gymnasium.

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*Peter Hall-Martlet Photo*

This is a typical scene from a past Cosmopolitan Club Masquerade Ball. The best costumes stressed originality and were home-made. The decorations had an international theme which was in harmony with the guest list. Five nations are represented by the students in the picture.

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*Peter Hall-Martlet Photo*

For one night a year McGill goes thoroughly rustic and ties and tangoes are equally out of order. Instead the Union shudders to the merry crash of the square dance. To the left is Ann Ryan of the freshman reception committee, and to the extreme right is Bill Ward, the president of the M.O.C., who sponsor the dance.



## Some Non-Existent Clubs

McGill clubs are not necessarily permanent institutions. Often indeed even the biggest and noisiest can be created or destroyed by a single individual in a moment of anger, while others grow or fade away gradually. In this section it is proposed to give a short write-up to several clubs that have ceased to exist during the past few years, but which might advantageously be revived.

**The McGill War Council** was a wartime committee of the Students' Society made up of one representative of each club and fraternity on the campus. Its function was to organise and supervise all War Charity Drives and War Service work, and each year it succeeded in collecting several thousand dollars, several tons of books and hundreds of gallons of blood. It also did a great deal of work in providing human guinea pigs for medical research, entertaining service men on leave, etc. . . . It did not have anything to do with the local charity campaigns which were handled, as they still are, by a separate committee. With the end of the war the group was dissolved, since no need for it was foreseen in a world of peace and plenty. However, since that world has not yet been realised, the group could well be reconstituted under a new name. There is still a great need for money for many causes, for blood for plasma banks, for books for European Universities and for medical research volunteers.

**The League of Nations Society**, under the Honorary Chairmanship of Dr. C. P. Martin, used to hold several meetings a year to study ways and means of preserving world peace through the machinery of the League of Nations, and to hear prominent speakers discussing current world problems. This Society was affiliated with other branches of the League of Nations Society throughout the world. It was dissolved when the League of Nations disbanded itself to make way for U.N.O. During the last few years U.N.O. Societies have grown up in most countries aiming to keep the principles and spirit of U.N.O. in the public eye; but, up to the present time, no such student group has been formed upon the campus.

**The McGill Cricket Club** had been active for a number of years before the war, playing in both the Montreal League and in the cup matches. On occasion it had even won the championship. Before the war it was a mixed club of students, staff members and some outside players, with its home ground on the western half of the lower campus. It retired from the league and ceased to exist at the beginning of the war. During the past summer a team of McGill students, organised by Bob Narasimham, with the assistance of Winston Mahabir and the encouragement of Vic Obeck, played several friendly matches in the city with some success. This group is hoping to revive the old cricket club and reenter the league. Already with representatives of



five continents, this group will welcome recruits from anywhere, and all interested cricketers should contact Bob Narasimham at MA. 9181, local 129.

**The Chess Club** is another wartime casualty, though one of greater stamina, since it survived with an average of thirty members until the spring of 1944. In its heyday it used to enter many local and national competitions, and, in addition, had a number of telegraphic intercollegiate meets. This is another club that may be revived this year. Interested students should contact Frank Bell in Douglass Hall (BE. 2886).

**The Musiclubbers** were a musical appreciation group who held meetings once a week in the Union to hear recordings or live music. The programmes alternated between swing sessions and the classics. The musical part of the programme was usually followed by refreshments, and afterwards by dancing on those nights devoted to swing.

**The Philatelic and Numismatic Society** was a small but active group of stamp and coin collectors who bought, sold and bartered their wares during the early war years. They also succeeded in using their hobbies to raise some money for McGill's war effort. Anyone who is interested in reviving the stamp collecting half of this group should leave a note for the editor of this booklet in the Union Tuck Shop.

**The Arts and Crafts Exhibition** was an annual exhibition of the work of members of the staff and the student body in any field of art or any handicraft hobby. Painting, photography, sewing, embroidery, leather and plastic work, hand-made jewelry and miniature models were often displayed, as well as many other types of work. This display has been held in the gallery of the library every year recently until last year, when it failed from a lack of support, largely caused by inadequate publicity.

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## Technical Clubs

There are a large number of technical Clubs on the McGill Campus, most of them with a rather limited membership, and devoted to the informal study and discussion of topics that are treated formally in the academic syllabus of the University. The majority of these clubs receive financial assistance from either the faculty concerned, from the Women's Union or from one or other of the Undergraduate Societies. Some are open to all students interested, others are restricted to those majoring in their given field, while a few, like the Phi Epsilon Alpha Society of the Engineers are honorary societies where membership is by invitation and is based upon a combination of scholastic success and activity in extra-curricular fields. The clubs of this type have a programme that is general rather than technical, and is designed to aid its members in becoming leaders in the community and in their chosen professions. However, in these clubs, although the membership is by invitation, it is not subject to any of the rigid restrictions that apply to the selection of members in some other campus groups, as, for example, many of the fraternities.

Space does not permit of adequate write-ups for these clubs, but the listing below will offer some indication of the fields in which such groups exist. Science Clubs:- Chemical Institute of Canada, Civil Engineering Society, Electrical Club, Mathematical Club, Mining and Metallurgical Society, Osler Society (Medical), Physiotherapy Society, Pre-Medical Society, Phi Epsilon Alpha (Engineering), Women's Architectural Society, Women's Medical Society, Women's Science Club and the Canadian Association of Medical Students and Internes.

Among the clubs in the field of the liberal arts are the following:- The Classical Club, English Literature Society, Historical Society, Political Economy Club, Political Science Club, Philosophical Society, Psychological Association of the Province of Quebec, R.V.C. Historical Club, the Sociological Society and La Société Française.

Any Freshmen who are interested in joining the McGill Medieval Conclave should get in touch with Ivan Aron at DE. 7707.

*(Continued on next page)*

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## Miscellaneous Information

"Man does not live by bread alone" although an engineer can actually remain alive without his beer, or a West Indian without his sunshine. But there are things and there is knowledge without which life loses much of its savour, and in this section we have tried to tabulate briefly as much as possible of the usus seniorium that you will need to find your way around, to call your lady love or to keep out of trouble's way on the campus.

### THE MEN OF ALL KNOWLEDGE

Scattered about the campus, leading lonely isolated lives, one in each building, is a very special class of men, the 'Men of all Knowledge'. They know all, see all and tell you just exactly as much as is good for you to know and no more. Their names are:-

In the Arts Building	Walter Reed*
In the Engineering Building	Fred Barton
In the Medical Building	Mr. Marshall
In the Chemistry Building	Nick David.
In the Chemistry Stock Room	Mr. Trigg
In the Museum	Mr. McDale
In the Union Tuck Shop	George Foster
In the Union Billiard Room	Josh Booth
In the Physics Building	Mr. Reed
In the Biology Building	Bill Robinson

Note the Use of Mr. or of christian names, this is very important. There are also others of these wonderful men in every other of the buildings about the campus, but lack of space precludes the issuance of a complete list, and these others you are not so likely to meet at first.

\* At the time of goins to press there was a rumour spreading around the campus to the effect that Walter Reed of the Arts Building was going to retire this year. The editors have been unable to verify this.

It is with the deepest regret that we have heard of the death of Mr. Mahoney, the night man in R.V.C., who died during the summer. M. Mahoney had been a friend and comfort in time of trouble to student generations of coeds, and his loss will be deeply felt by everyone who ever knew him.

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## McGILL BLAZERS

There is only one official Undergraduate Blazer, and it is a gaudy scarlet affair with white piping and a McGill crest on the breast pocket. Both men and women are at liberty to wear it, though generally speaking only the distaff side has the moral courage to do so. The Graduate Blazer, on the other hand, is a much more conservative garment in dark blue, with just a touch of red and white in the crest, and finds much greater favour with the 'lords of creation'. Both are sold with the official McGill buttons at Eatons, but they can only be bought with an authorization issued by Phinny Fletcher in the Union. The red ones cost \$10 and the blue are \$15. Many places sell imitations over a wide range of prices, and these can be bought without an authorization, but they do not have the official McGill buttons.

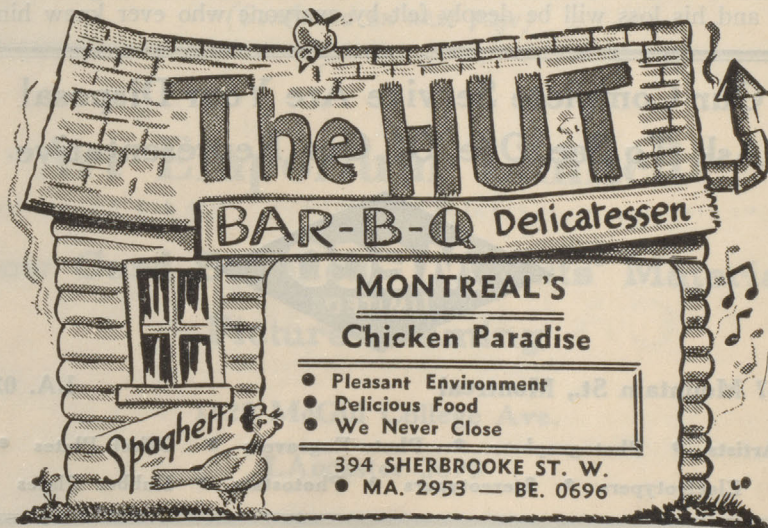
## LEAVES

If you want to find out which of the fair damsels of your acquaintance has the most free time to enjoy your company, study these leave schedules for R.V.C. carefully.

First Year	One 2.30 per month One 12 o'clock per week Two 10.30s per week.
Second Year	Two 2.30 s per month Two 12 o'clocks per week.
Third Year	Three 2.30s per month Three 12 o'clocks per week.
Fourth Year	2.30 Leave every night One overnight leave per year.

Two 10.30s can be exchanged for one 1 o'clock leave in the first year, and two 12 o'clocks can be exchanged for one 2.30. Sunday night is a free 12 leave for everyone, and a one hour "coffe leave" is permitted on nights when no leaves are taken. Regulation breakers are put off leaves for a period determined by the magnitude of the offense and the victim's record. Most of the major formal dances have free leaves extending until  $\frac{3}{4}$  of an hour after the end of the dance.

*(Continued on next page)*





## TELEPHONES ETC.

Each of the major buildings has a pay phone for the use of the students. The janitor will tell you the location of the one in his building. There are free phones available in the residences, the Daily office, the basement of the Union, the Annual office and the clubhouses of the religious club. *Never, never, never* try to use the phones in the offices of the janitors. There are common rooms in all the major buildings, and wash rooms in almost all the buildings except the Redpath Museum. The gymnasium has excellent shower facilities, and there is also a shower in the middle of the floor of the men's wash room in the Arts Building. However, here there are no hooks, benches, lockers, towels or soap.

## LIBRARIES AND MUSEUMS

The editors made a survey of McGill libraries, and have come up with a list of thirteen of them on the Montreal campus, though they are not willing to lay anything that this list is complete. First of all there is the Redpath library which has a card-index system listing almost all of the books available at McGill and quite a large number that are not available. Then there are the Engineering and the Medical library in their respective buildings, the Commerce and Law libraries in Purvis Hall, the Chemistry, Geology and the Mining and Metallurgical Libraries in the Chemistry Building, the Physics Library in the Physics Building. And, concealed within the stack area in the Redpath are the Blacker Library of Zoology, the Wood library of Ornithology and, in the uttermost depths, the Architectural Library. In the Presbyterian College is an annexe of the Redpath library, with a few distant outliers concealed in crates out at Macdonald College. And last but not least there is the Carnegie Library, late of the Arts Building, which recently fled and took refuge in the wilds of Dawson.

The principal museum is the Redpath Museum in which can be found a number of very good displays, though many of them, for which there is not adequate space, are still stored away in the basement. Then there is also a museum attached to the library school upstairs in the Redpath Library and an appropriately gruesome display in the Medical Museum up the hill complete with oodles of two headed babies, etc. Below this, and also in the Medical Building, is a very fine museum of ethnology, which has only recently been reopened, and on the south-western corner of the campus is the McCord Museum, which has been closed for a number of years. Here is concealed a

*(Continued on next page)*





## NEW GYM SHOP

collection of Canadiana and especially of Indian relics that is reputed to be one of the finest in the country. Some day may it come to pass that students will once again be able to gain admission and look around.

With the ready assistance of Vic Obeck, a new shop has been opened up in the Old Women's Common Room of the Sir Arthur Currie Gymnasium, in which sandwiches and soft drinks will be served to enable students to use the gym between lectures and in the lunch hour without being compelled to starve. Here too will be sold all manner of other goods, McGill stationary, pennants, booster buttons, college jewellery, pictures and what have you. It seems like a good idea, and should get the support necessary to make the experiment a success.

## CLUB ROOMS AND CLUB HOUSES

There are a large number of Fraternity Houses dotted around the campus, and also a number of other rooms and houses owned or occupied by other campus groups. Notable among these are the houses of the three religious clubs, the S.C.M., the I.V.C.F. and the Hillel Foundation. The Players Club has a room of its own in the basement of the Union, as also has the Red and White Revue. The addresses of all the outlying houses can be found in the students' directory.

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*Taken from the song "Hail to the Redskin", copyright Leo Feist Inc.  
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Fight for the kill  
Braves on the warpath  
Fight for Old McGill  
Scalp 'em, swamp 'em, we  
Will take 'em big score

Read 'em, Weep 'em touchdowns  
We want heap more.

Fight on! Fight on!  
Let's fight, fight, fight  
For the Red and White  
Rah! Rah! Rah!

Hail to the Redmen  
Fight for the kill  
Fight for Old McGill  
Braves on the warpath

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## SOME OF THE GREAT MEN OF THE CAMPUS



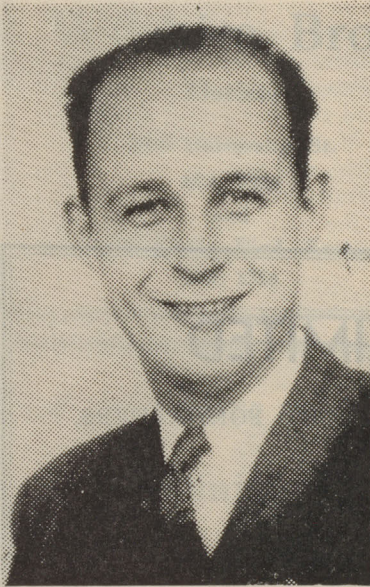
*Daily Photo*

Phinny Fletcher, who, as permanent Secretary-Treasurer of the Students' Society is the most knowledgeable man on the campus.



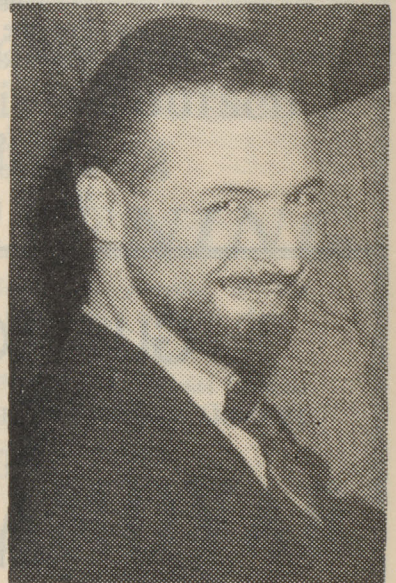
*Daily Photo*

Alan Mann, Football playing secretary of the Union lives beside the Ball-room and helps Bob Gill with the administration of the building.



*Daily Photo*

Jack Ronson is the Commerce Representative on the Students' Executive Council and has long been active in the Commerce Undergraduate Society.



*Daily Photo*

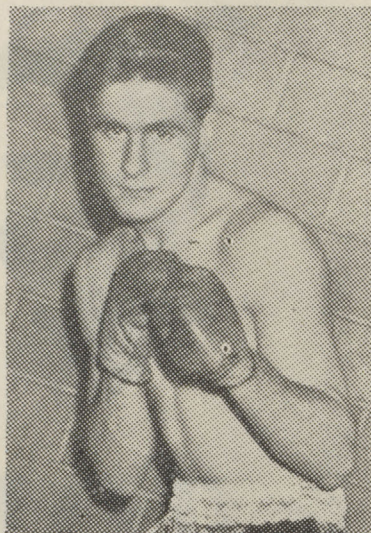
Ted Blockley, the Law representative to the S.E.C., is the guardian angel of the Red and White Revue at Council meetings.



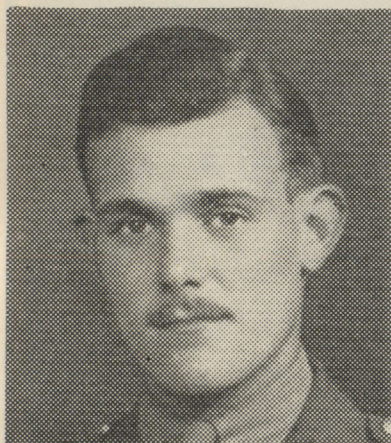
## MORE CAMPUS GREAT



*Daily Photo*



*Daily Photo*



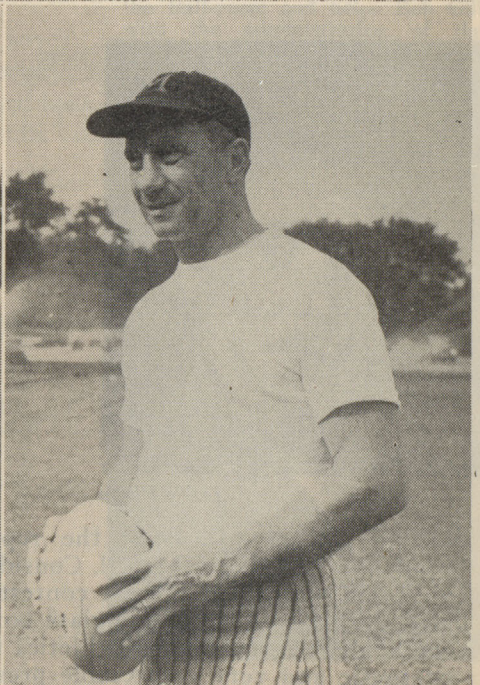
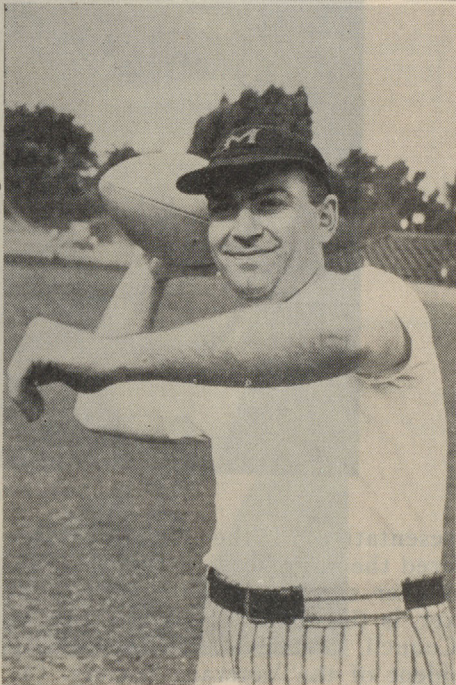
*Daily Photo*



*Daily Photo*

(1) is Barbara Jackson, the representative of the R.V.C. on the Students' Executive Council. Considered the dark horse in the election, she won one of the closest contests ever seen in McGill politics. (2) Milt Orr, popular intercollegiate boxer, is the elected representative of the student body on the Athletics Council. (3) Frank Common is the energetic and very respectable president of the Veterans Society. (4) Hugh Borsman, medical representative to the S.E.C. and part time track coach, is one of the big men both in campus politics and athletics. During the past summer he promoted and organised the Eastern Canadian Track and Field Championship meet in Molson Stadium.





*Peter Hall-Martlet Photos*  
The success of any football team depends in great measure upon its coaches, and McGill's hopes are fixed this year upon Vic Obeck (top left), Al Cagney (top right), Gordon Marriott (lower left) and Dannie Daniels.



# ANNOUNCING

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# Athletics

by JOHNNY MEAGHER

As McGill once again opens her doors to admit hundreds of new students, her athletic department calls attention to the many and great facilities placed at the student's disposal for athletic participation, whether it be Intercollegiate or Intra-Mural. For the coaches are justly proud of the gridirons, soccer fields, basketball floors, and squash and tennis courts that go to make up the sport set-up here at McGill, and we of the student body are more than proud of the men who have been appointed to supervise our recreation, and to help us develop whatever athletic prowess we may have, no matter what the activity be.

McGill need not look up to any other University in the land as far as facilities go, for, at the disposal of the students is one of the finest gridirons in Intercollegiate circles, and by far the best gymnasium in the province. But she doesn't stop at that, for she fully realized that the best equipment in the world won't of itself turn out the best athletes in the world, and for that reason, she has set up one of the finest staffs of coaches, athletic managers and physical training instructors possible.

There are, in all, twenty-two forms of athletics at your disposal, — every sport conceivable so that the students may have a form of relaxation the year round.

Taking the sports in chronological order, starting with this semester, let us look over the proposed scheduled contests, and see more clearly what you may derive from active participation in one or more of these forms of athletics.

Two great events point out clearly the arrival of Fall; — the opening of College, and the thud of a cleated foot against the oblate spheroid over in the Molson Stadium bowl. Yes, Fall is the football season, and we at McGill can expect big things from this year's editions of the three College football savvy. Realizing that the task of turning out three squads necessitates Brooklyn Dodger and Chicago professional star, is now head coach of the McGill football teams, and has brought to the Red and White a wealth of football savy. Realizing that the task of turning out three squads necessitates expert assistance in the coaching department, Vic brought to the University three outstanding local gridmen in the persons of Gordon Marriott, ex-Loyola coach, Dannie Daniels, formerly an end with the Montreal Big Four entry, and Al Cagney, formerly on the Dawson coaching staff. With this four-way shot in the arm, we of McGill, and you, the Freshman in particular, can look for big things, and a lot of fun with much football learned by taking an active part in the Fall pastime.



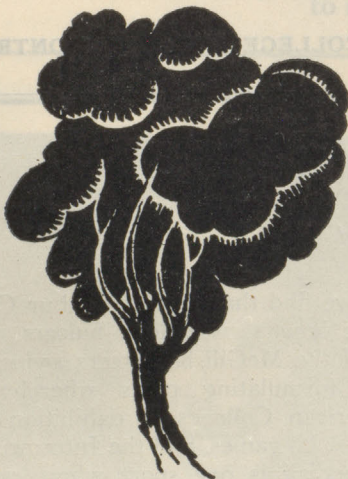


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Page Thirty Nine



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## Athletics

*Continued*

Moving on in our calendar of sports we find that the Sir Arthur Currie Gymn starts to hum with activity as the boxers, wrestlers, fencers, gymnasticists, and swimmers, to say nothing of the McGill basketeers swing into action. New Coach Howard Ryan is formulating plans whereby the McGillians will tie up with several American Colleges in exhibition tilts, while playing their regularly-scheduled C.I.A.U. games, and the Intermediates carry the colours in a local league. Basketball is one sport where weight doesn't count, and where ability can be picked up by merely dropping into the gym during your off-hours and handling a ball. Freshmen are encouraged to turn out for the intermediate squad, and, just as important, for the inter-faculty teams in the McGill intra-mural league. Irving Phillips, George Tulley, Em Orlick, and Vic Curran are anxious to improve on their successful season just past, and promise every chance to the new men trying for berths on these all-important cogs in the McGill athletic set-up. We are sure that the new students will crowd the B.W. and F. room when the coaches send out the call for these sports.

Next we find that winter has popped its bitter head into our unexpected lap, and when we have finally thawed ourselves out, we discover that hockey



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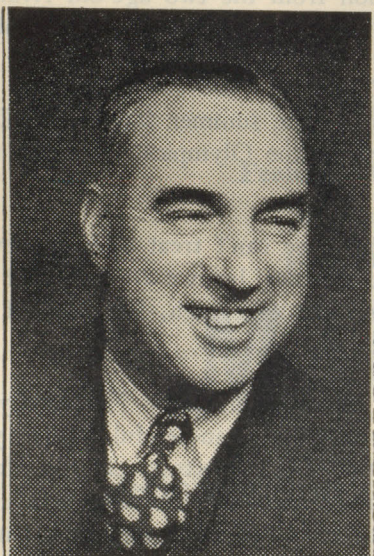
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*Daily Photo*

Dave Campbell, coach of the  
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*Peter Hall-Martlet Photo*

Gerry O'Donahue, Football  
coach under Vic Obeck at  
Dawson.



# Athletics

*Continued*

and the M.O.C. are sending out appeals for recruits. Coach Dave Campbell will once again handle the reins of the Red and White puck-chasers, and, with the influx of new material into the school, should turn out a really great and contending team. Freshmen, with the exception of the Veterans, are, of course barred from Senior competition in hockey as well as football, but McGill will give them plenty of opportunity to show themselves with the Intermediate entry and the many great Intra-Mural leagues throughout the school. F. M. VanWagner is directing the movements of the McGill Outting Club this year with the capable assistance of Bill Ward, and promises a very active year for those adventurous types who want to take to the hills, valleys, lakes and streams, or to don the hickories down Shawbridge slopes. The M.O.C. is one of the outstandingly active campus organizations, and deserves the support of the students, new or old.

Soon we find that old man winter is replaced by spring and summer, and while the basketeers store away the trunks and the hockey players hang up the blades for another year, baseballs, track spikes, row and sail boats take over the student interest. The sailors hold exhibition matches while the rowers run their shells against competition from the two age-old rivals at Western and Toronto. The ball players find their competition in exhibition matches with local amateur clubs.

The track players start their training in the summer for the big Inter Collegiate meets in the Fall. With an eye to the Olympics, the track men are looking for all capable comers.

Unfortunately, due to the lack of space we can't treat each and every athletic activity in a deserving or complete manner, but we are sure that this short sketch will give you, the new men but true men, fair idea of the athletic set-up at McGill.

There is one point we would like to stress at this point. No activity, no matter how well organized it may be, can possibly be successful without your support and your active interest and participation. Sports are in the McGill curriculum to give your education that most necessary finishing touch, the touch that makes an average student into a well-rounded educated man.

With such a vast and complex set-up as exists here at McGill athletic-wise, it is necessary to establish boards of control and permanent fixed rules. These may be found in your McGill handbook, and should be consulted by all men contemplating active participation.



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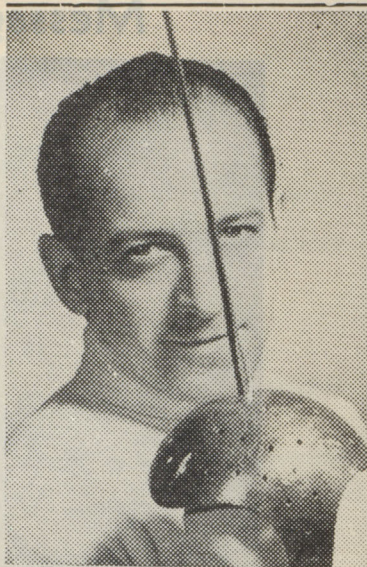
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Coach Van Wagner, trainer of McGill's Championship Track Team.



George Tully, ex-olympic coach of McGill's inter-collegiate champion fencers

## Athletics

*Continued*

We realize full well that many of the Freshmen will be heading Dawson way. To them we say that the same wonderful athletic advantages are theirs, under different circumstances, but with a spirit that belongs to Dawson, and to Dawson alone. Under the very capable guidance of Prof. Em Orlick, Dawsonites have proved themselves in soccer, basketball, hockey, boxing, wrestling and many have won for themselves places on McGill teams. The new football coach, working under Vic Obeck, is Gerry O'Donahue, who has a great background in Canadian and American football. Many members of this year's swim team will be Dawson men. Many more places on all the other twenty-one teams will be filled by Dawson men. So, to all you scientists, architects and so forth we say, turn out for your Dawson teams, and enjoy the athletics dished up for you in that irrepressible St. John Manner.

There will be many other athletic activities to hold the attention and capture the enthusiasm of McGill students this year, — the annual carnival, the Football Rally, and many more outstanding undertakings.

In concluding this short roundup of events to come in the McGill brawn and brain department, let us say that you are the McGill athletic organization, you are the men and women who will make up the teams carrying the school colours, you are the ones who will have the pleasure of pursuing your favourite forms of exercise and amusement, so let us see you the Freshmen, in at least one, and possibly more McGill athletic teams.



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*Page Forty Six*

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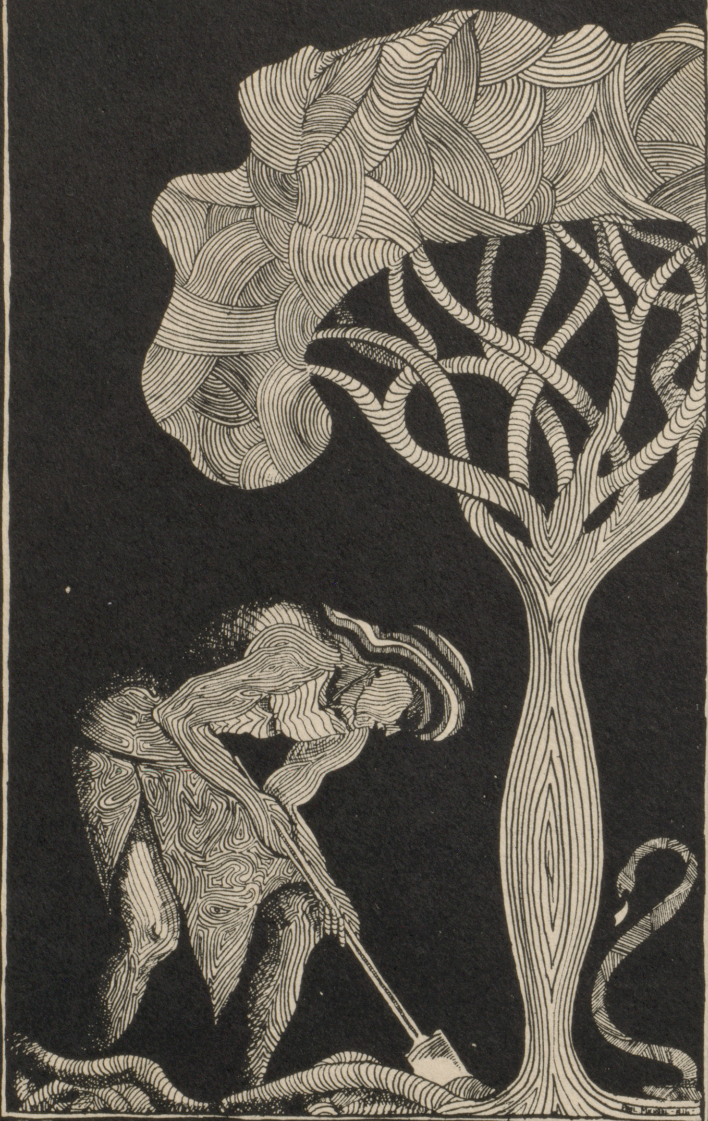








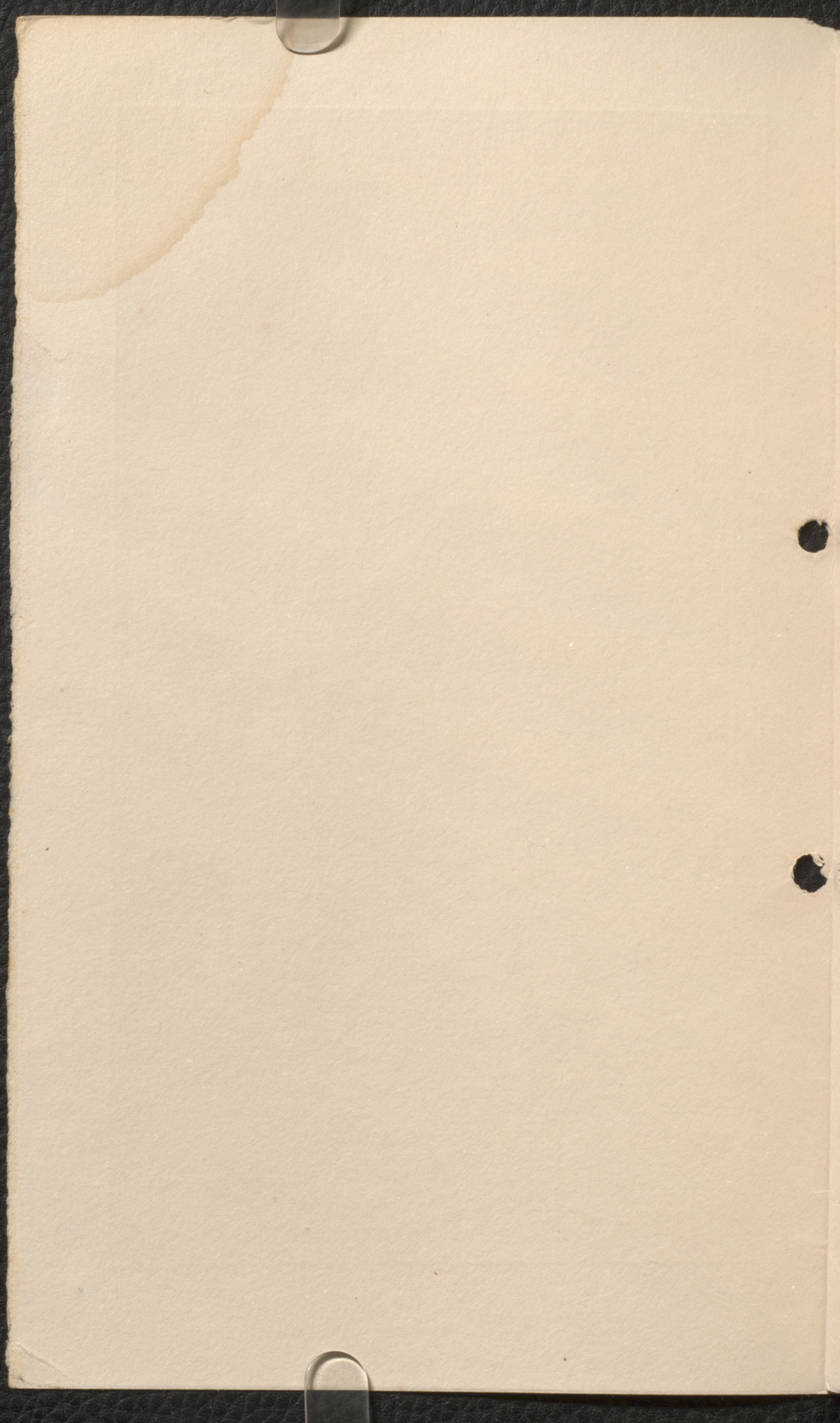
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## Fruit Cocktail

"The first to come and the last to go"—*Mackenzie Forbes*

---

Celery

Olives

"Gentlemen - I have another pearl to cast"—*Macallum*

---

## Cream of Chicken

"Thats all Bunkum"—*Little*

---

## Paupiette Flounders American

"Funnily enough"—*Starkey*

---

## Roast Chicken Cresson

"You talk just like an adult physician"—*Keenan*

---

## String Beans - Potatoes Parisienne

"Now, Doctor, what are you going to do???"—*Burgess*

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## Salade de Saison

"Stupid - isn't it?"—*Whitnall*

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"Ah-ha! What have we here"—*Howard*

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Doctors — Lecch, Harris - Campbell and Blew.

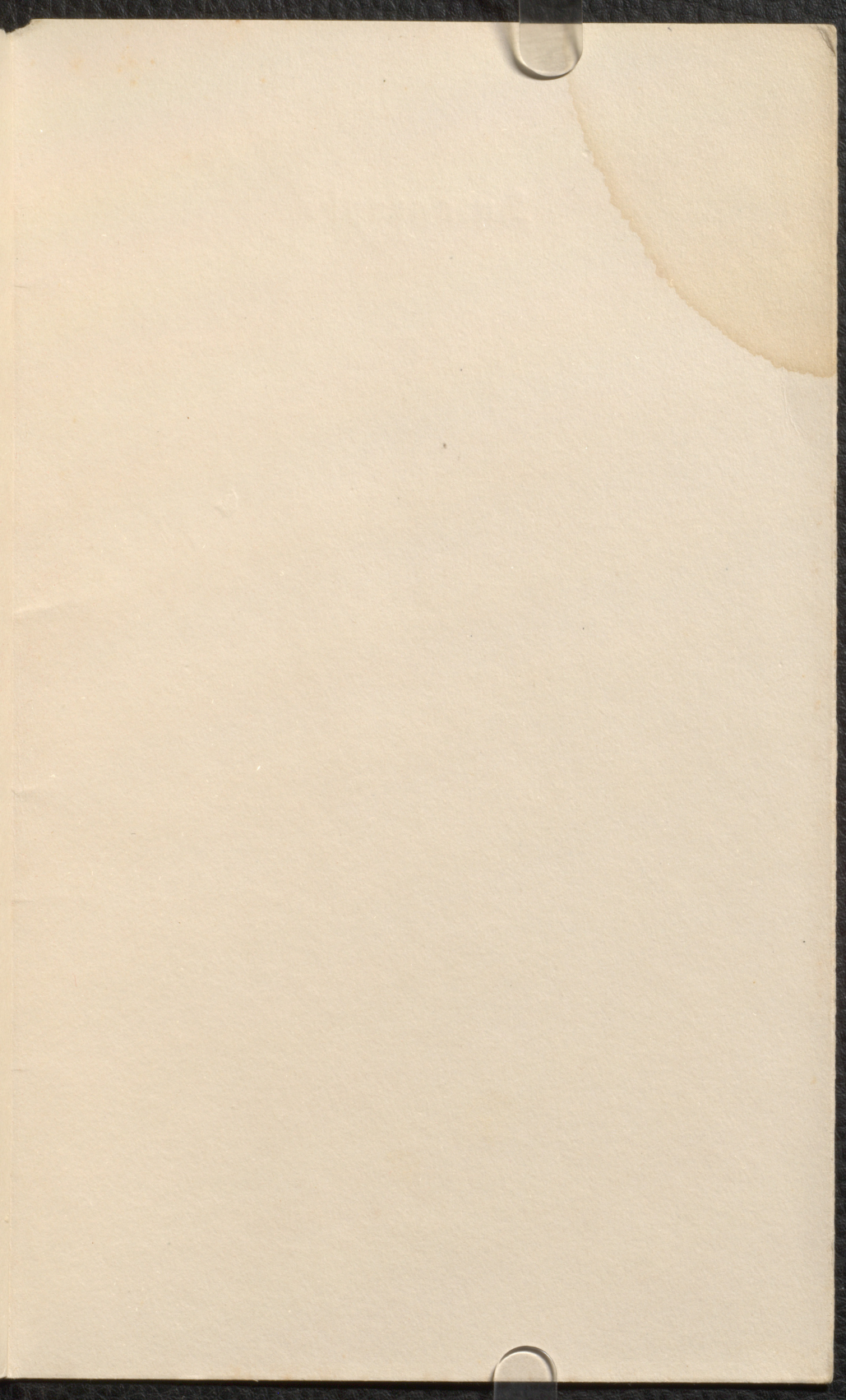
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Solo - Baritone

Harold W. Soby

Accompanist — E. B. Hall







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