

THE MCGILL UNIVERSITY PLAYERS' CLUB PRESENTS



*The*  
**WATCHED  
POT**

**MOYSE THEATRE, NOV, 23<sup>rd</sup>, 24<sup>th</sup>,  
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# DIAMONDS

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by

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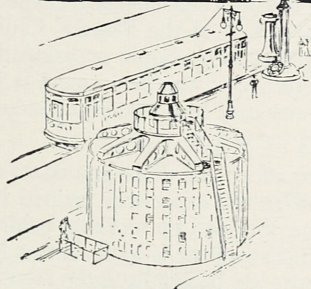
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## The McGill University Players' Club

THE McGill Players' Club has not always stood where it stands to-day. Years of struggle and obscurity have been a necessary prologue to its present status. Not many years ago the complete indifference of the majority tempered by the good-humoured toleration of the few characterized the attitude of the student body towards the club. This has now been changed, but only by hard work and perseverance.

The club, such as it was, was reorganized in 1924 under the able direction of Sydney Pierce and a firm basis was established on which to build. Despite the fact that no theatre was available in those days for its productions, the Players' Club presented ambitious programmes in the Biological Building. Under what must have seemed almost insurmountable difficulties, the club met with considerable success. Probably, the outstanding performance of this early period was Pinero's "Sweet Lavender" in 1925. With the building of the Moyses Theatre in 1926, the club was ensured a permanent home, and consequently its activities increased. The performances of Galsworthy's "Loyalties" in 1927, and Clemence Dane's "Bill of Divorcement" last March, are too recent to need mention here, but they illustrate admirably the high standard attained by the club in the last few years.

The Players' Club has for its object the interpretation of the modern drama. The executive has always endeavoured to present plays which, in the ordinary course of events, would not be produced by the commercial theatres. This does not mean that second-rate plays are chosen, but rather plays of an unusual type, which appeal more to an educated audience. A noted critic has said that "college dramatic societies should devote their efforts to experimental plays," and this sums up fairly well the policy of the Players' Club. In this way, it is only in the nature of things that success should occasionally be diluted by failure, but the value of the experience to the performers is in no manner diminished, and the audience can in any case rest assured of seeing an unusual form of dramatic entertainment.

The chief object of the club, however, is to afford the undergraduates of McGill an outlet for dramatic expression. Besides the experience gained by the actors themselves, a valuable training may be obtained by working behind the scenes. Everything from scene-shifting to ticket-selling is looked after by members of the club, and each year more students are becoming interested in this side of the club's activities. In this manner it is hoped to form a body of students, well grounded in their various departments of production, who will hand on their knowledge to newcomers every year and thus eventually make the Players' Club a permanent and recognized institution of the University.

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## The Cast

(in order of appearance)

Mrs. Peter Vulpy, a guest . . . . .	Gertrude Lerner
Ludovic Bavvel, the uncle . . . . .	Leon Shelly
Clare Hennessey } . . . . .	Rita Macdonald
Sybil Bomont } guests . . . . .	Anna Dale
Agatha Clifford } . . . . .	Doreen Harvey-Jellie
Trevor Bavvel, the son . . . . .	Dennison Denny
William, page-boy . . . . .	Cluny Dale
Hortensia, the mother . . . . .	Eileen Fosbery
John, under-butler . . . . .	Leonide Ignatieff
Rene St. Gall . . . . .	Richard Eve
Stephen Sparrowby, a guest . . . . .	Henry Donald
The Youngest Drummond Boy . . . . .	Howard Greig
Colonel Mutsome, a neighbour . . . . .	Meredith Glassco



ACT I.—Briony Manor Breakfast Room.

ACT II.—Briony Manor Hall (the next evening).

ACT III.—Briony Manor Breakfast Room (the next morning).

Time—The Present.

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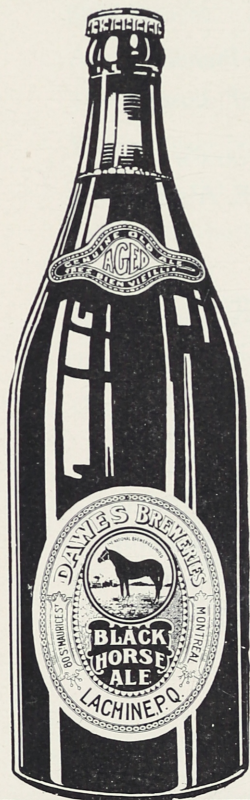


## HEADS OF COMMITTEES

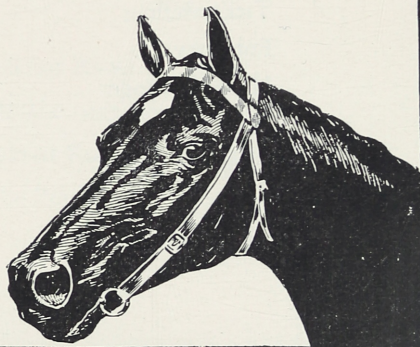
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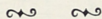
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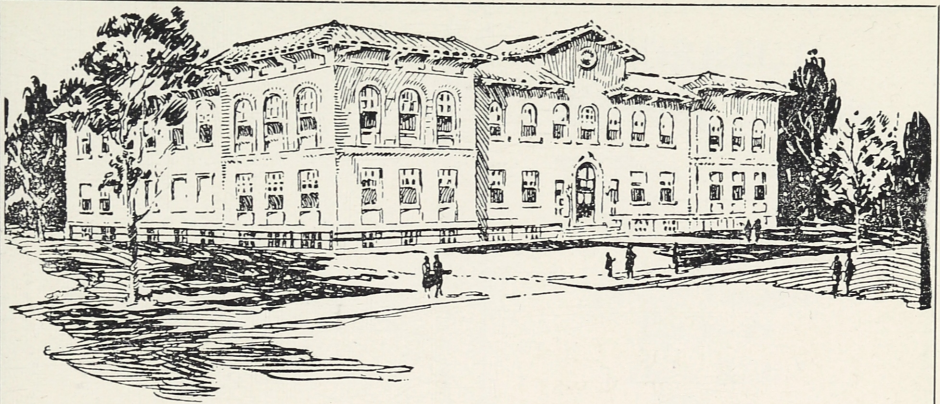
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