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**REVUE**

**FOR 1946**

**MOYSE HALL**

**MARCH 13·14·15·16**



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1946

NINETEENTH  
EDITION

MARCH 13, 14, 15, 16

MATINEE, MARCH 16

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# General Executive Committee

## Producer

CHARLES U. WASSERMANN

•

## PRODUCTION

EUGENE JOUSSE ..... Associate Producer  
DAVID MacCALLAN ..... Dramatics Director  
ARCHIE ETIENNE ..... Music Director  
RONALD GILLESPIE ..... Dance Director  
DAVID McLIMONT ..... Technical Director  
MARION WALSH ..... Assistant to the Producer  
NANCY GILLMOR ..... Assistant to Dramatics Director

•

## BUSINESS

BRUCE BECKER - - - - Business Director  
JOAN POLLOCK - - - - - Secretary

Dances were under the direction of PETER MILLER

The Cover of the programme was designed by

ED NEEDHAM

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The Revue wishes to express its thanks to DR. CYRUS  
MacMILLAN, and to the English Department for their  
kind advice and co-operation this year.

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## Electricians

Electrical and lighting supervisor, Ed. Needham. Assistant, Joe Duffin. Electricians:—Gil Knapp, Ollie Lauren, Edward Kostiner, David Wanklyn, George Goring and Dave Struthers. Sound System:—Ed. Needham, Creighton Douglas, Irwin Cabott, George Milne and Gil Knapp.

The electricians are responsible for the safety and efficacy of the stage wiring. They also devise the lighting set-up, and are in charge of both the lighting and the sound system during performances.

★

## Costume Committee

Dorothy Turnbull, Chairman; Catherine Stevens and Joan Turner, Executive assistants. Committee:—Kaye Jackson, Isobel Parker, Marna Gommell, Betty Ulman, Betty Scholefield, Barbara Durham and Daphne Berkinshaw.

The Job of this committee is to measure up the whole cast for their costumes, and then to design, cut out and make all the costumes used throughout the Revue. This already herculean task was made more difficult this year by the current shortage of suitable material and by inflated prices. When asked to prepare this write-up for the programme, the chairman of this committee answered “Sorry, I haven’t got time, tell them we worked very hard”.

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### MAKE-UP COMMITTEE

Gordon Davis, Chairman. Committee:—Norma Young, Helene Kernan, Eileen O'Brian, Annabel Levine, Di McIntyre, Elizabeth Gage, Catherine Ekers, Mavis Johnson, Olive Johnson, Helen Findlay, Andrea Cullen, Alberta Bennet, Dorothy Mazer and Joanne Peterson.

The general nature of the work of the make-up committee is well enough known to gainsay description, but some of the difficulties involved in the case of the Revue are unusual enough to merit mention. An outstanding example of this was the dilemma of the committee, when it was found that a base of corn-syrup was required for spraying the tableau, and the committee had to acquire forty coupons to meet its needs for the show.

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MONTREAL

### MUSIC COMMITTEE

Director, Archie Etienne; Associate Director, Roy Dohn; Assistant Director, Frank Monahan.

Both vocal and instrumental auditions began in November, the tiresome work being carried out by the committee itself. After sifting through many applicants, the cast was selected as presented tonight. Lois Taylor, the featured vocalist, now in her first year at McGill, has already been offered a weekly broadcast by a local radio station, but has declined the offer because of the pressure of studies. Gordie Pfeiffer, who sings "My Lonely Heart's Pleading" has been seen with local orchestras as a vocalist for the past four years. Archie Etienne, recently returned from the R.C.A.F. will be remembered as the leader of one of Montreal's outstanding orchestras during the years from 1937 to 1940.

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## PROGRAMME COMMITTEE



Peter Hall, Chairman; Denys Clarke and June Moriarty, executive assistants. Committee:— Allan Boyd, Andrea Cullen, Jim Fuller, George McColl, Hugh Hallward, Olive Taylor, Keith Tisshaw and Jean Wallace.

This committee was charged with the dual responsibility of laying out and producing this booklet, and of raising a third of the total budget of the Revue by selling advertising space. That both were achieved in spite of increased post-war production costs and of the necessity of making all contacts afresh proves that the committee members worked hard and well. The committee apologises for any inconsistencies, errors or omissions in the programme. These, if they exist, are unavoidable, since the printers deadline had to be extended past the limit in order to take into account many last-minute changes of plans in the production of the Revue, thus, leaving too little time for the submission and checking of proofs before going to press.

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## PROPS COMMITTEE

The task of the props committee is to collect all properties that are to be used in the show, to have them on hand backstage, and to ensure that they are in the hands of the actors or on their place on the stage whenever they are required.

Into the classification of properties are all articles on the stage with the exception of the scenery, the costumes and the actors. To gather them, a hard working committee is required with an almost encyclopedic knowledge of the whereabouts in Montreal of stuff that would normally be found nowhere except in an old attic.

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## PUBLICITY COMMITTEE

Bob Sabloff, Chairman, Committee:—Pat Black, Chris Bovey, Ed. Kostiner, Bas Brewer, Glenna Lymburner, Mary McLean, Joe Duffin, Dave Marks, Keith Tisshaw, John Fox, Althea McCoy and Alex Cherney.

Much of the success of the Revue is due to the hard work of this talented group. Organised early in the year, almost before the Revue itself was in rehearsal, the boys and girls have planned a city-wide campaign involving design and distribution of posters, photographs and press releases. This year several amusing novelty records publicising the show were distributed around the town with great success.

## SCENERY COMMITTEE

Set Designs:—Ann Ekers, Joe Duffin, Dave McLimont and Creighton Douglas.

Scenery Construction:—Cortland Brown, Chris Bovey, Gordon Cheesebrough, Alex Rolland, Murray Locke, William Wilder, Mac Henderson, Eileen O'Brian, Annabelle Levine, Isobel McGill, Kathleen Root, Marylee Putnam, Audrey Drysdale, Joan Wyman, Mary Powell, Isobel Parker, Marna Gammell, Mary Fisher, Peggy McEwen and Eleanor Tomlinson.

This group, under the general supervision of Creighton Douglas, the Stage Director, is responsible for designing and building all the sets used for the Revue.

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## STAGE CREW

Creighton Douglas, Stage Director; Gordon Pollock, Assistant Stage Director. Stage Crew:—George Milne, Bill Arnold, Ross Cooper, David Culver, Hugh Patterson, Bart Sutherland, Si Wittes, David Mackenzie, Barbara Millar, Irene Gardiner, Francis Brewer, Diana Davis, Barbara Joy, Margaret Mackenzie, Mary Mitham and Lois Tyndale.

The stage crew are the labourers of the theatre, and though their job is dull and tiring, unglamorous and not a little dirty, yet its importance cannot be minimised. A set may take weeks to make, yet it must be moved, erected or torn down in minutes, and it is in the shortness of intermissions that a good stage crew proves its real worth.

## TICKET COMMITTEE

Joe Lazarus, Chairman; Committee members:—Arthur Mathewson, Beverly Kilgallen, Bruce Kipper, Audrey Kirkpatrick, Joyce Macario and Robert Munro.

This committee is in charge of all work in connection with the Tickets for the Revue, from the initial printing job, right through to the final job of ticket sales and distribution. Upon its successful functioning the financial fate of the Revue depends, and the crowd present at these performances gives a measure of the group's achievements.

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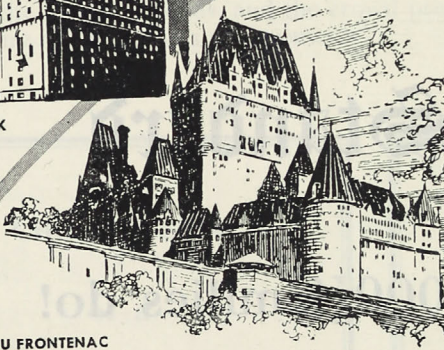
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## WRITERS COMMITTEE

Original script by Seymour Greenman.

Modified for production by the following writers:—David MacCallan, Ross Macdonald, Eugene Jousse, Archie Etienne, Ron Gillespie, Nancy Gillmor, Alan Portigal, Len Ashley, Roy Dohn, John Macdonald, Glenna Lymburner, Althea McCoy, Marion Walsh, Charles Wasserman, Bill Weintraub, Bob Sabloff, Keith Tisshaw and David McLimont.



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# HOLT RENFREW

SHERBROOKE AT MOUNTAIN

## OVERTURE

★

See Musical Synopsis.

## PROLOGUE

★

*Scene:* — An Insignificant Department in the Foreign Office, London.

*Time:* — Tea-time.

Leonard Ashley, John Drechsler, Robert Motyer, Leo Ciceri,  
Donald Fisher.

## ACT I

★

*Scene 1:* — Harem of the Sultan of Alliak Baba.

*Time:* — 5 p.m.

Leo Ciceri, Phyllis Schecter, Ted Blockley, Joe College, Shirley  
Elkin.

Song by Lois Taylor.

Chorus.

Dance Trio.

*Scene 2:* — Market-place in the capital of Alliak Baba.

*Time:* — 9 p.m.

Edgar Wener, Leonard Ashley, John Drechsler, Shirley Elkin,  
Joe College and a native Mob.

## INTERMISSION



## ACT II



*Scene:* — Sign of the Saracen's Head.

*Time:* — 10 p.m.

Two Drunks: Ian Roberts, Donald Fisher.

Barmaids' Song.

Marching Song.

Tumblers.

Waltz Duet: Ron Gillespie, Joyce Lozinski.

Drinking Song.

Magicians: Peter Layne, Geoffrey Cockhill.

Song.

Indian Clubs.

Song.

Barroom Quartet.

Marching Song.

(Not necessarily in order of appearance).

## ACT III



*Scene:* — Harem of the Sultan of Alliak Baba.

*Time:* — Next Morning.

Shirley Elkin, Phyllis Schecter, Ted Blockley, Joe College, Leo Ciceri, John Drechsler, Chorus and Mob.

Ballet.

Dream Nocturne.

Chorus.

Solo Dance.

Solo Song.

## FINALE



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"You can't and they both smoke Sweet Caps."

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# CAST

(In order of appearance)

<i>First Official</i> .....	LEONARD ASHLEY
<i>Abdullah</i> .....	JOHN DRECHSLER
<i>Second Official</i> .....	ROBERT MOTYER
<i>J. Woebegone Crump</i> .....	LEO CICERI
<i>Maf-Maf</i> .....	PHYLLIS SCHECTER
<i>Pasha</i> .....	TED BLOCKLEY
<i>Harem Girls</i> .....	Moira Wedderspoon, Lois Ohman and Bernice Faughnan
<i>Captain of the Guard</i> .....	DAVID FRICKER
<i>Ranana</i> .....	SHIRLEY ELKIN
<i>Another Harem Girl</i> .....	SYLVIA MARCOVITCH
<i>Hungarian Dance</i> .....	ROSEMARY PALIN

★

Chorus Lines:—Moira Wedderspoon, Mary Roure, Myra Judge, Meredith Mercer, Lois Ohman, Frances Lax, Sylvia Marcovitch, Joan Hooper, Ann Purcell, Peggy Ross, Barbara Brown, Bernice Anderson, Elizabeth Atkinson, Barbara Allen, Bernice Faughnan, Joyce Waddell and Peggy McEwan.

Ballet Dancers:—Myra Judge, Lois Ohman, Frances Lax, Sylvia Marcovitch, Joan Hooper, Bernice Anderson, Elizabeth Atkinson, and Bernice Faughnan.

★

The Revue Committee takes this opportunity to express its gratitude to Mr. Peter Miller of the Spiers-Miller studio. Mr. Miller, best known as the instructor who trained Hollywood's Johnny Coy, not only prepared and directed the dance routines for the Revue, but also gave unsparingly of his time and experience in helping the production staff with both the script and the staging.

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### **John Drechsler as Abdullah**

Abdullah is the rightful heir to the ball and chain of the pashadom of the little self-contained country of Alliak Baba. The news that a facist government was in power in this former democracy brought a cry of protest from every civilised state in the world. However, this was only audible in one office of the foreign office in London — where the scene opens.

★

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## Shirley Elkin as Ranana

Ranana is the girl whom Abdullah left behind in his strategic withdrawal from his beloved homeland after the blitzkrieg-like coup dealt underhand by the facist dog of an usurper. Ranana, however, remained behind and was incorporated into the harem of this obnoxious octopus with the beard, and it has been five long years since she has seen her dream man.

★



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### Leo Ciceri as J. Woebegone Crump

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## Phyllis Schecter as Maf-Maf

Maf-Maf is the hoary harpy of the harem, and the bane of the existence of the beautiful and talented members of the chorus. She has a je ne sais quoi, a savoir faire, an élan, a joie de vivre, a sang-froid — rather like an alarm-clock. However, aside from a vigorous penchant for denouncing people, she is probably just a plain home-loving body.

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## Ted Blockley as the Pasha

The pasha, who has been referred to above, is the villain of the piece. He it is who concocted the nauseating brew from which this fantastic fandango has been distilled. By his revolting act of unpatriotic treachery he has raised the curtain on this hair-raising drama. However, there is something to be said in his favour — unlike any other dictator, he really had no extra-territorial designs whatsoever.

## Joe College as the Captain of the Palace Guard

The Captain of the Guard is one of the few entirely sympathetic characters in the cast of this play — we see so little of him. He is one of the underground resistance movers who have successfully wormed themselves into high places. For years and years he has been pro-Abdullah, in fact he is so pro-Abdullah that for years and years he has silently allowed his secret love for Ranana to remain totally unrequited. Quite the little gentleman.

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4. D. Michaud

**Bass** 1. P. Jetté

**Piano** 1. F. Monahan

**'Cello** 1. D. Schecter

**Trumpets** 1. L. Geoffrion  
2. A. N. Other  
3. S. Giduck

**Trombone** 1. G. Marsh

**Drums** 1. J. Doe

**Violins** 1. P. Novak  
2. M. Gelfand  
3. J. Domaraki

★

**Septette:**—Helen Robb, Pat Layton, Isobel Kendree, Kay Draper, Helen Harris, Barbara Graw and Sal Quis.

★

**Barroom Quartette:**—Ian Fraser, John Piper, Joseph Watson and Bob Sproule.



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## MUSICAL SYNOPSIS

### SELECTIONS

#### OVERTURE

Overture Arranged by H. Matthews  
Songs Arranged by Archie Etienne

#### PROLOGUE

ACT I — "MORNING DEW" ..... *Solo*

Sung by Lois Taylor  
Music by Roy Dohn  
Words by Moira Wedderspoon

ACT II — 1. "SONG OF THE REBELS" ..... *Chorus*

Music by Roy Dohn and Archie Etienne  
Words by Ivan Aron

2. "DREAMS" ..... *Septette*

Music by Cort. Brown and Archie Etienne  
Words by Moira Wedderspoon

★

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## Musical Synopsis (cont.)

ACT II — 3. "BRING WINE" ..... *Chorus*

Music by Roy Dohn and Archie Etienne

Words by Ivan Aron

4. "MY LONELY HEART'S PLEADING" ..... *Solo*

Sung by Gordon Pfeiffer

Words and Music by Donalda Johnston

5. "LAST WEEK-END" ..... *Barroom Quartette*

Music by Archie Etienne

Words by Alistair Fraser

6. "LAZY" ..... *Solo*

Music by Archie Etienne

Words by Moira Wedderspoon

ACT III — "OUT OF THE NIGHT" ..... *Solo*

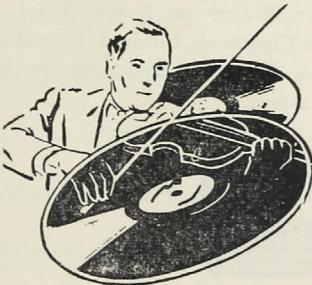
Sung by Lois Taylor

Music by Roy Dohn

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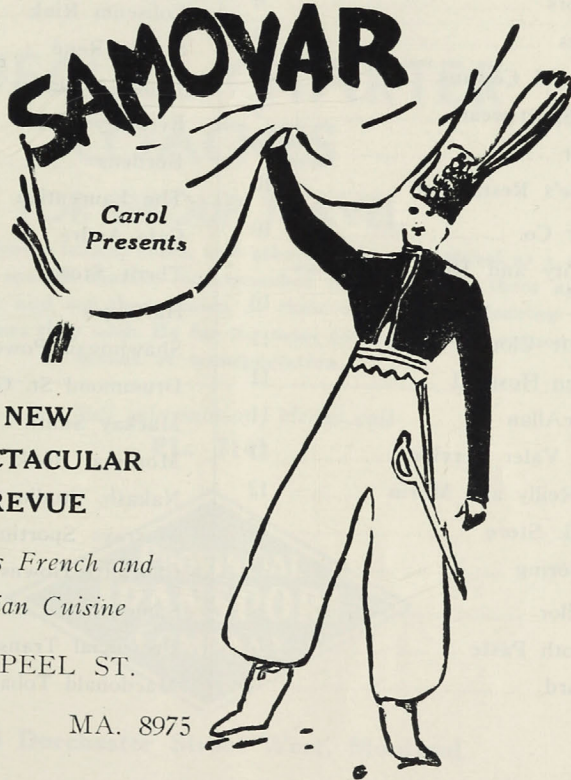
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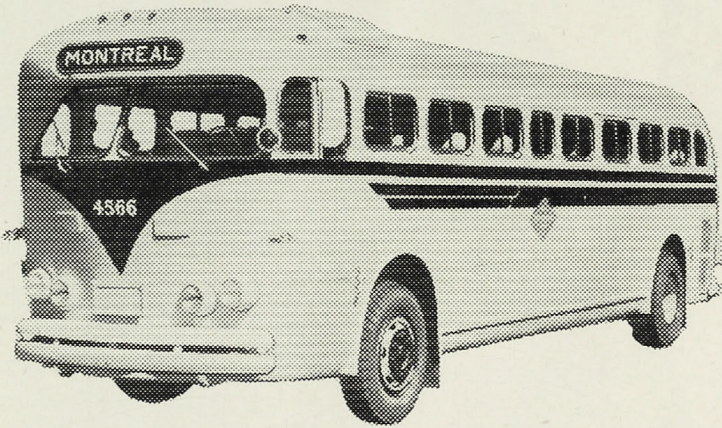
## INDEX OF ADVERTISERS

The T. Eaton Co. .... Inside Front Cover	
Bank of Montreal .....	2
The Robert Simpson Co. ....	2
W. H. Fisher .....	4
Vanity Modes .....	4
Fuller Brush Co. ....	4
Chanel .....	5
The House of Flowers .....	6
Tic Toc .....	6
Lords Sports Shop .....	6
Jacoby Studio .....	6
Ohman's Jewelry .....	6
McLaughlin and Harrison Tailors ...	7
Mount Royal Hotel .....	7
Mansions Garage .....	8
Austin Tailors .....	8
Arthurs Furs .....	8
McDougall and Cowans .....	8
Van Geun Sportswear .....	9
J. J. Joubert .....	9
Dinty Moore's Restaurant .....	10
J. P. Porter Co. ....	10
Montreal City and District Savings Bank .....	10
College Craft Clothes .....	11
Fountain Pen Hospital .....	11
Ley and McAllan .....	11
Sherbrooke Valet Service .....	11
Gillmor, O'Reilly and Morin .....	12
Pooles Book Store .....	12
McGill Tailoring .....	12
Litwins Tailor .....	13
Minties Tooth Paste .....	13
The Standard .....	13
Mongomery, McMichael, Common, Howard, Forsyth and Ker .....	14
Jaegers .....	14
Canadian Pacific Railway .....	14
Elmhurst Dairy .....	15
Holt Renfrew .....	15
Imperial Tobacco .....	18
Nelson and Douglas .....	20
Case Tailors .....	20
Ben's Cigar Store .....	20
Garcia Studio .....	20
J. J. Jackman .....	20
Drummond Medical Building .....	21
Morgans .....	21
Esquire Cafe .....	22
McLaughlin and Harrison .....	22
Coliseum Rink .....	22
Studio René .....	22
James A. Ogilvy's Ltd. ....	23
Berkeley Hotel .....	24
Bordens .....	24
The Laurentian Hotel .....	25
Cafe André .....	25
Thrift Stores .....	26
Hartney's .....	27
Shawinigan Power .....	28
Drummond St. Garage .....	30
Mackay Smith .....	30
Montreal Book Room .....	30
Nakash Studio .....	31
Murrays Sporting Goods .....	31
Charlotte Gowns .....	31
Samovar .....	31
Provincial Transport .....	Opposite
Macdonald Tobacco .....	Back Cover



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