

FEBRUARY  
1960

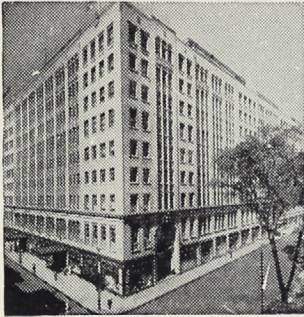


THE RED AND WHITE REVUE OF MCGILL UNIVERSITY PRESENTS

# GOT IT MADE

DIRECTION AND DANCES BY BRIAN MACDONALD ●

# THE SCENE CHANGES



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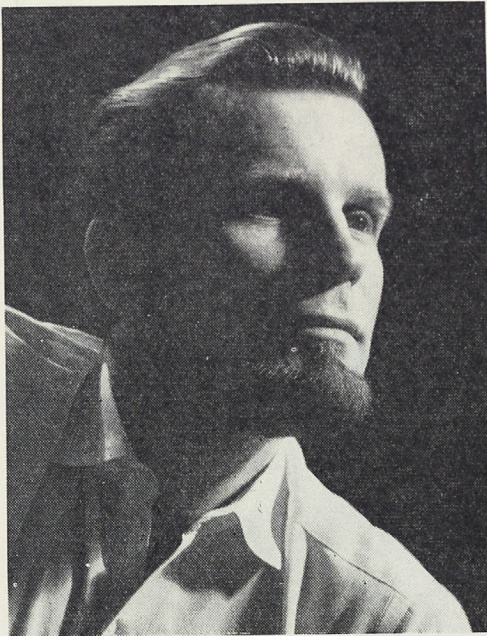
**IAN BINNIE**  
and **JUDY TARLO**

Co-Producers

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**BRIAN MACDONALD**

Direction and Dances

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THE RED AND WHITE REVUE

presents

**“GOT IT MADE”**

— a method musical —

Direction and dances by BRIAN MACDONALD

Co-production by Ian Binnie and Judy Tarlo

*Book and Lyrics by*

DAVE MAYEROVITCH  
IAN BINNIE  
BILL LYON  
ALLAN SHIACH

*Music by*

STEPHEN COPLAN  
*Additional Lyrics*  
JUDITH TARLO  
CHRIS DOBSON

*Technical Direction*  
IAN EASTERBROOK

*Settings*  
MARK GRAHAM

*Costumes*  
HEATHER MacLEOD

*Lighting*  
KEN WITHERS

*Orchestration*  
ED ASSALY

*Assistant Producers*  
IAN EASTERBROOK  
ALLAN SHIACH

Assistant Director - - - - - WALLY MARTIN  
Musical Director - - - - - STEVE COPLAN  
Personnel Manager - - - - - JUDY MOLYNEUX  
Publicity Director - - - - - BOB CARSWELL  
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Stage Manager - - - - - STUART MARWICK  
Properties - - - - - ISABEL JOSEPH  
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Executive Secretary - - - - - ANNALEE ELMAN  
Boy Friday - - - - - PETER CLIBBON  
Assistant Stage Manager - - - - - MIKA IGNATIEFF



...There the hermit  
slaked my burning thirst

Tennyson: *Holy Grail*

Could he be found  
Coke at the hermitage.  
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... and everywhere it has the same  
delicious and refreshing quality.



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"Things which you do not hope happen more frequently  
than things which you do hope!"

Plautus: *Mostallaria*



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# "GOT IT MADE"

— Starring —

MARILYN LIGHTSTONE

as *Candy*

ALLAN SHIACH

as *Benedict*

IAN BINNIE

as *S.B.*

— With —

BILL LYON

as *The Chief*

LINDA RANDAL

as *Vicki*

AVIVA SLESIN

as *Mrs. Siddons*

ANGELA DE-VREEZE

as *Lazy*

SHIRLEY HARRISON

as *Daisy*

LIANE MARSHALL

as *Maisy*

DAN BARAN

as *Scofield*

RANDY DAVIES

as *Enfield*

PIERRE PERRON

as *Brown*

— And —

ALLEN ULRICH

as *Alan Freud*

CHARLOTTE ALLEN

as *Peyton Grace*

PAUL ROSS

as *Charles*

BRUCE SMITH

FRASER ALAN

as *the*

BRIAN UNDERDOWN

DON LAWRENCE

*Quadrupeds*

JUDY GOULD

BARBARA FLANDERS

NINA MAYEROVITCH

DOROTHY ROLL

as *the Benedictees*

NAOMI KERSHMAN

EVE KRUPSKI



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have a

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**FEMALE CHORUS:**

JENNIFER BECK, JUDY IRWIN, NANCY BATIST, BARBARA SOCOLOW,  
SARITA ELMAN, JOANNA PETTET, HEATHER SINCLAIR.

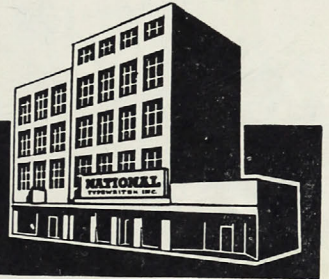
**MALE CHORUS:**

NIGEL BOOSEY, ROBERT MOORE, GRAEME BELL, RAY SAWCHUK,  
ROB KELDER, ROBIN LAKE, BOB RAYMOND, EDGAR ALZNER.

---

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# ERRATA



WHAT'S WRONG WITH THIS PICTURE?



"... AS THE BISHOP SAID TO THE ACTRESS!"

## SYNOPSIS OF SCENES

### Act I

Scene 1: OFFICE OF "GREAT SEXPLOITATIONS" — An Advertising Agency —  
*mid afternoon*

Scene 2: "GALLOPING GALLUP POLL" — *the same day*

Scene 3: COLLEGE DANCE — *later that evening*

Scene 4: THE LESSON — *a few moments later*

Scene 5: ADVERTISING AGENCY — *next morning*

Scene 6: THE IMAGE MAKERS

Scene 7: S.B.'s APARTMENT — *later that evening*

Scene 8: ON THE WAY TO THE TV STUDIO — *the next day*

Scene 9: THE ALAN FREUD SHOW — *later that day*

### Act II

Scene 1: ADVERTISING AGENCY — *the next day*

Scene 2: RALLY — *the same day*

Scene 3: AIRPORT — *the next day*

Scene 4: OFFICE OF A WELL-KNOWN CANADIAN POLITICIAN — *the same day*

Scene 5: A CITY PARK — *the next day*

Scene 6: TV STUDIO — *several days later*

Scene 7: OUTSIDE THE TV STUDIO — *later that day*

Scene 8: FINALE

START Theatre Lobby	You've Forgotten Your Tickets. Wait 1 Turn and Sneak in During Noisy Part of Overture.	Your Car is Receiving a Ticket Swear and Go Back 38 Spaces.
		No U Turn
The Janitor's Cat Has Just Been Ill In One of Your Overshoes. Advance 1 Turn		COMMUNITY CHEST (Pick Any Card)
Washroom Rest One Turn		
CHANCE — You Have Just Won a Beauty Contest. Stop Play and Report to Director for Part in Chorus.		Caught Napping. Game Goes the Other Way. See Rule Three
Broadway Place Ville Marie Park Place (We include these for die-hard Monopoly players) Stop Two Turns and Erect Hotels with Exorbitant rates	You are Here On the Wrong Night. Gross Violation of Rule Three. Run for Exit	<h1>Monotony</h1>
Meldrum's Finest Imported Bat Guano (Subliminal Projection here and also Throughout Show. We get a year's supply for the plug).		FINISH (Stage Door) Go back to START and Recommence play. Buy more tickets, come again.

# MONOTONY

Game Reg. under U.S.Pat. 38599p678 as Free Chinese Chequers

A New Audience Participation Game For Young and Old of All Ages  
To Play During Interval

*(Note: This game is not rigged)*

The Game May Be Played by 452 Persons (or less),  
but Not Necessarily In That Order

## INSTRUCTIONS

- (2) Pry your seat number tag off. This is your counter.\* Be careful to remove all the nails, or you may tear the board. (The nails in your counter, not in your fingers).
- (3) Cheating is punishable by death.
- (4) Players advance in the following manner. After spinning the wheel, each player draws (face down) three cards from a pack having all black face cards removed. The sum of the cards plus seven (7), (See Rule Three) is your move. If the total is more than 45 (forty-five), you have violated Rule Three (111). Report to the House Manager immediately. Do NOT pass "GO". Do not collect \$200.
- (5) Any player may 'Challenge' by beating his opponent over the head with an overshoe, (either foot). (The origin of this rule is somewhat obscure).
- (6) We give "Pinky Stamps".
- (7) The "Britannia" Rule. Britons shall not be slaves. (See Rule Three).
- (8) The first player to reach the Stage Door, or FINISH, shall be adjudged the weiner.

by **Chris Dobson and Stu Marwick**

---

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## MUSICAL NUMBERS

### ACT I

#### OVERTURE

Scene 1: " <i>Sexcess</i> " - - - - - (Coplan, Shiach)	The Sextet and S.B.
Scene 2: " <i>Galloping Gallup Poll</i> " - - - - - (Coplan, Shiach)	The Sextet
Scene 3: " <i>Saturday Nite</i> " - - - - - (Coplan, Mayerovitch)	Chorus
" <i>Career Girl</i> " - - - - - (Coplan, Shiach)	Candy
" <i>There He Goes</i> " - - - - - (Coplan, Mayerovitch)	Chorus
Scene 6: " <i>Cool Clothes</i> " - - - - - (Coplan, Dobson)	The Sextet
Scene 7: " <i>Dress 'em Up</i> " - - - - - (Coplan, Dobson)	Mrs. Siddons and S.B.
Scene 8: " <i>He's Our Ideal</i> " - - - - - (Coplan, Lyon)	The Benedicteens and Vicki
" <i>Win, Place or Show</i> " - - - - - (Coplan, Shiach, Randal)	Vicki
" <i>Don't Get Me Wrong</i> " - - - - -	
Scene 9: " <i>Don't Get Me Wrong</i> " - - - - - (Coplan, Shiach)	Candy and Benedict
" <i>Devil May Care</i> " - - - - - (Coplan, Shiach)	The Quadrupeds
" <i>H-Bomb Love</i> " - - - - - (Coplan, Mayerovitch)	Benedict and Quadrupeds

### ACT II

Scene 1: " <i>Unemployment Blues</i> " - - - - - (Coplan, Mayerovitch)	Sextet
Scene 2: " <i>Live Clean</i> " - - - - - (Coplan, Mayerovitch)	Benedict and Chorus
" <i>Lead Us</i> " - - - - - (Coplan, Mayerovitch)	The Chorus
Scene 3: " <i>Alone Am I</i> " - - - - - (Coplan)	Candy
Scene 4: Anthem - - - - - (Coplan, Lyon)	Chorus
Reprise: " <i>Cool Clothes</i> " - - - - - (Coplan, Dobson — Clibbon — Lyon)	The Sextet
Scene 6: " <i>Without Love</i> " - - - - - (Coplan, Lyon)	The Chief and Sextet
Scene 8: <i>Finale</i> - - - - - (Coplan, Shiach — Mayerovitch)	The Cast

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to the many firms who donated materials; and to these in particular:

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MARGARET WALTERS  
LILLIAN CAPLAN  
STU MARWICK  
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## PROGRAMME CREDITS

Lighting equipment supplied and installed by Independent Productions Ltd.

Piano supplied by Ed. Archambault Ltd.

Miss Lightstone's suit supplied by Edwin's Inc.

The Dog, courtesy of the Eberts Family.

Once more, we would like to say "Thanks, everybody".

---

## PRODUCTION PERSONNEL

### BUSINESS

Andrew Billingsley (Manager)

### MAKE-UP

Rae MacCulloch

### PUBLICITY

Bob Carswell (Director)  
Fran Mowatt  
Di Sinclair  
Nicki Lang  
Dave Angus

### PROPERTIES

Isabel Joseph  
Elizabeth Duquet  
Christine Bone  
Heather Dewar  
David Francis

### PERSONNEL

Judy Molyneux (Manager)  
Lynn Berrill  
Susan Dunbar

### ADVERTISING

Bob Tate (Manager)  
Dave Dunlop  
Peter Denis  
Ron Harvey

### HOUSE MANAGER

Peter Cundill

### TICKET SALES

Mike Berry (Manager)

### REHEARSAL PIANISTS

Steve Coplan  
Dave Smith  
Mike Blumenstein

### SPOT OPERATORS

Brian Smith  
Robin Pearmund

### PROGRAMME

Alan Z. Golden  
Stuart Marwick  
Chris Dobson  
Peter Clibbon

### SECRETARIAT

Annalee Elman (Manager)  
Fran Mowatt  
Marian Jacobsen  
Beth Clibbon

### SET CONSTRUCTION

Ian Harris  
Tom Moffet  
Martin Kellman  
Peter Denis  
Page Fairchild

### COSTUMES

Heather MacLeod (Manager)  
Judy Welton  
Mary Jane Whiting

### LIGHTING

Geoff Mersereau  
Colin Kerr

### STAGE CREW

Stuart Marwick (Manager)  
Mika Ignatieff (Assistant-Manager)  
Ian Harris  
Peter Denis  
Page Fairchild  
Susan Dunbar (call-girl)

REPUBLICA DE CUBA  
PODER EJECUTIVO  
OFICINAS DEL PRIMER MINISTRO

Havana, Cuba,  
November 11, 1959.



Ottawa (4),  
November 23, 1959.

Mr. Robert S. Carswell,  
3633 Oxenden Ave.,  
Montreal 2, P.Q.,  
Canada.

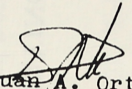
Dear Mr. Carswell:

On behalf of Dr. Castro let me tell you that he appreciates such notes of obvious good will. Although he cannot embark on a theatrical career even in the capacity that you propose, it is very nice to know that he has friends at McGill University.

Please accept our best wishes for the success of the 1960 Red and White Revue. We are taking this opportunity to send along some literature that may be of interest to you.

OFICINAS DEL PRIMER MINISTRO REGISTRO GENERAL SALIDA No. 15967 Fecha 13 NOV 1959
--

Cordially yours,

  
Dr. Juan A. Orta  
Director General

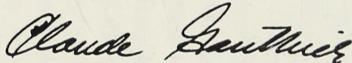
Mr. Robert S. Carswell,  
Chairman of Publicity,  
Red and White Revue 1960,  
3633 Oxenden Avenue,  
Montreal 2, Quebec.

Dear Mr. Carswell:

I am asked to acknowledge your letter of November 6 addressed to the Prime Minister, in which you invite him to accept the position of honorary stagehand, in order to associate him with the Red and White Revue by the students of McGill University.

Mr. Diefenbaker was quite pleased that you should have thought of him in this connection. He regrets very much, however, that he must decline your invitation in the absence of a precedent. You will appreciate, I am sure, that should he do this for your group, a number of similar requests from other organizations could be expected and, among these, there would be some which would have to be turned down for obvious reasons and there would be then created an unfortunate impression of discrimination.

Yours sincerely,

  
Claude Gauthier,  
Secretary.

JAC/jc  
on.

From: THE PRIVATE SECRETARY TO  
THE RT. HON. SIR WINSTON CHURCHILL, K.G., O.M., C.H., M.P.  
HOUSE OF COMMONS.

*Sir Winston Churchill thanks you for  
your letter, but regrets he cannot do as  
you ask.*

---

## B I O G R A P H I E S

**DON'T MISS** these programme notes which we were asked to write (twenty minutes ago) because we intend to tell you all about the organization of "Got It Made". It occurred to us that our audience might not be familiar with what all those impressive titles at the beginning of the programme mean: Director; Producer; Co-producer; Moyse Hall; McGill University; February 4, 1960, and all those other highly technical stage terms.

In order to enlighten you on these matters, we got out the old Ouija Board and found out ourselves, and now if you will place your hands lightly on the tabletop, we will pass this information along to you.

For **BRIAN MACDONALD**, who was director-choreographer-star of "My Fur Lady", McGill is an old stamping ground. "Got It Made" is his sixth Red and White Revue, his career in musical comedy having started with "Subway or Other" way back in the 40's! Brian was also an original member of the National Ballet, and since then has choreographed some three hundred TV shows, directed plays in French and English, as well as last summer's success, "Jubilee". He presently has two ballets, "The Darkling" and "Les Whoops-de-doo" in the repertoire of the Royal Winnipeg Ballet. Last year Montreal audiences were delighted with his intimate revue, "Uptempo '59", which played a year at the Café André.

**IAN BINNIE, CARRYING ON** the tradition of previous Red and White Revue producers, started work on the show early in the Summer and has been working on it ever since. (Summer of 1934). Ian, (named incidently for his uncle Roger Thornton), has many other extra-curricular duties: he is Foreign Secretary, Federation of East Ghana; President, Jack Benny Fan Club and a long-time subscriber to the Ladies Home Journal. He also plays the part of S.B. in the show, to add a touch of Hitchcock.

**CO-PRODUCER JUDY TARLO**, in other decades the assistant to Brian Macdonald, has been more often seen on the stage than behind it. She has been in the last three Revues, and has done professional acting here in "My Fur Lady."

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**THE CHORUS GIRLS** were among the first matters given consideration by the producers. To save you looking through the programme for their names (you nasty man, you) they are found on page seven. The leads are Marilyn Lightstone, as *Candy*; Liane Marshall as *Maisy*; Shirley Harrison as *Daisy*; Linda Randal as *Vicki*; Aviva Slesin as *Mrs. Siddons*; and Angela De'Vreeze as *Lazy*. All these girls, in one way or another, attend McGill. Further, we think you'll agree, they are all female (very) and talented (ditto). Their experience is wide and varied. Marilyn, for instance, has produced a couple of records locally, and has done other professional work. Shirley Harrison has appeared on many other stages here in town. Aviva and Angela, by the way, make their first appearances in a Red and White Revue with "Got It Made." Liane has lots of professional experience around town, and to our knowledge is the only cast member to have appeared in Aklavik.

**IN ACT TWO** you should be starting to notice that there are men as well as beautiful, talented girls in the show. (If you want their names, they're on page seven too). The male leads are Bill Lyon, Allan Shiach, Ian Binnie, Pierre Perron, Dan Baran and Randy Davies. All intend making the stage their home. (We had to forcibly restrain Randy from slinging a hammock backstage. It wasn't really the hammock that bothered us, it was the smoke from his Coleman stove. Kindly note plug. We must keep up with modern trends). All are old pros by now, with many appearances behind them. Shiach, also one of the writers, appeared at the El Morocco for a spell last Fall with another McGill man, Chris Bryant. Bill Lyon, another "Gim" writer, has worked all over Quebec and in Toronto (for the Fuller Brush Company). Dan Baran and Randy Davies have done a lot of work with the McGill Players' Club and other local groups, notably the Steinberg's Groceteria Annual Revue and the P.S. 19 Grade three alumnae semi-annual class play.

**WITH NO COSTUMES**, props, sets or other equipment available from one year to the next, a large staff must be organized to make all these things. People like Heather MacLeod, with her Stratford Festival experience come in mighty handy. She designs and supervises the making of the costumes in a little padded room in RVC. Mark Graham designed the sets, using his experience gained through working in past revues here and in England, as well as the Up-Tempo Revue here in town. (WOW, *another plug*. We could give lessons to Van Doren). Isobel Joseph is prop girl. We are sorry to report that at the moment she is doing two to five in Bordeaux. She was caught collecting props for the payola scene in the Royal Bank.

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**THE STUDENT BODY** seems to be full of capable people, because we had no difficulty in finding people to handle the business end of the show. Andy Billingsley, an old Red and White Revuer is Business Manager, and Bob Tate, advertising manager is really just a figment of Bob Carswell's imagination dreamed up as a publicity stunt (What an imagination). Al Golden, programme manager, also does not exist. We checked into this pretty closely, too. Judy Molyneux is Personnel Director not only for the Revue, but for a big South American concern, the name of which she will not divulge. This is lucky for us though, because she has been able, in her dual capacity, to offer many of the girls jobs in show business down south. (We told ya Julie, *don't go*).

**LAVISHLY DISPLAYED** stages and performers are all very well, but there are people who must run these things. In this end of things we have Ian Easterbrook and Stuart Marwick, Technical Director and Stage Manager respectively. Ian went insane when the writers told him they wanted act two to start with an ocean liner sinking on stage. He can now be reached care of Sunnyside Happy Farm, but all mail must be read to him. Stu does the reading.

**IS THE HIGH POINT OF THE SHOW** meant to come at the end of the first act, the second act or halfway through the interval? This is a question often asked themselves by Dave Mayerovitch, Ian Binnie, Allan Shiach and Bill Lyon. They are the writers, and Steve Coplan the composer. Dave is also known as The Incredible Shrinking Man and insists that we write "Dave has sold hamburgers in all the principal Eastern capitals" in the programme. Does this give you the clue? Steve, on the other hand, never worries what people say about him as long as they mention that he wrote the music for last year's "Reign or Shine" and this year's "Got It Made" which is the show you are now about to see. (If our luck holds).

**PRETTY TRICKY ENDING? EH??**

---

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