

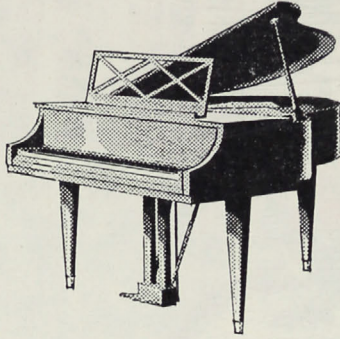
O KENNEDY

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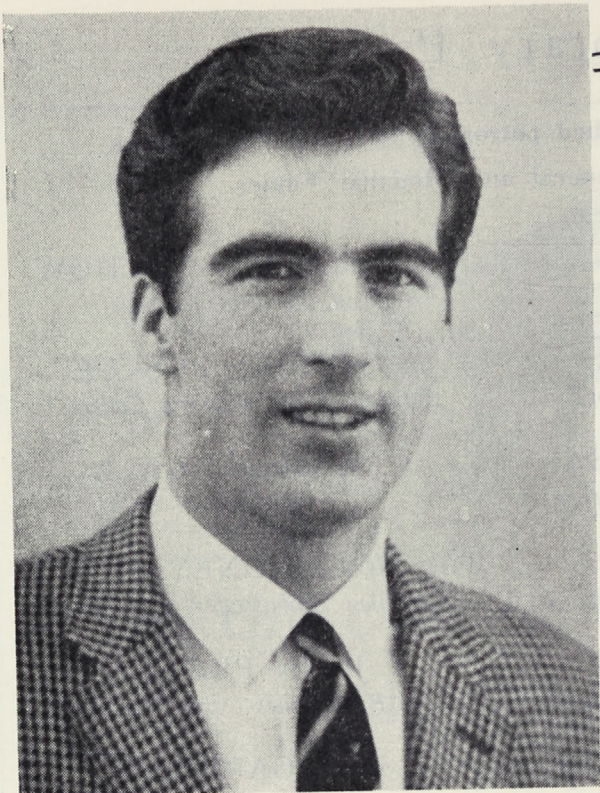
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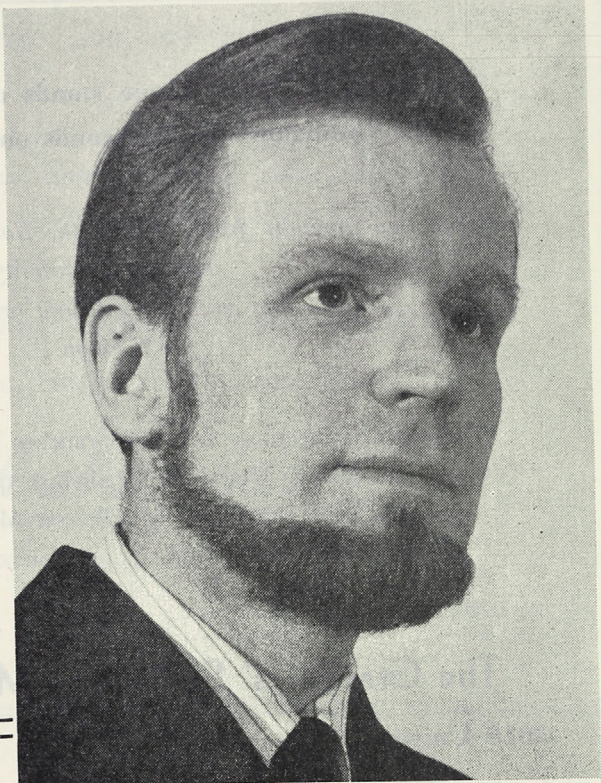
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Producer



BRIAN MACDONALD

Direction and Dances

THE RED AND WHITE REVUE

Presents

"O KENNEDY"

— an inaugural musical comedy —

Produced by **MIKE BERRY**

Direction and Dances by **BRIAN MACDONALD**

Book and Lyrics

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Musical Director

RICHARD NOTKIN

Music

**MIKE BLUMENSTEIN, STEVE COPLAN,
RICHARD NOTKIN, PIERRE PERRON**

Orchestration and Arrangements

ED ASSALY

*Set Design and
Technical Direction*
MARK GRAHAM

Lighting

KEN WITHERS, GEOFF MERSEREAU

Costumes

JUDY WELTON

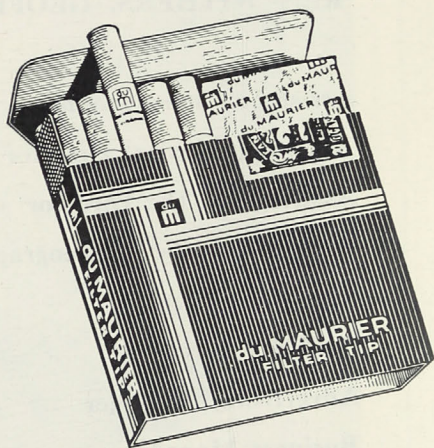
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Assistant Musical Director	- - - - -	MIKE BLUMENSTEIN
Assistant to the Director	- - - - -	ANNALEE ELMAN
Assistant to the Choreographer	- - - - -	NAOMI KERSHMAN
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An Enquiry into The Origins and History Of The Red and White Revue

The Revue is "the closest thing to Aristophanes ever seen on the Canadian stage" remarked Professor Hugh MacLennan in a recently published book we refuse to plug. For those who want to know who's Hugh, he's from McGill — where else?

How did the Red and White become whatever it is today? It all goes back to the serene days of the nineteenth century. In 1899 Victoria reigned, Britannia ruled, and Her Majesty's Theatre in Montreal presented an evening's diversion called "McGill Theatre Night".

This production was staged by professional players, however, and the students took no part in the presentation except for spontaneous demonstrations of enthusiasm by sending flowers, notes, eggs and vegetables to the performers. Inexplicably the show in this format was discontinued by the management of Her Majesty's the following year.

The histrionic instinct, once developed by these dramatic expressions of approval, could not be contained. From 1901 to 1923 the "Theatre Night" of McGill was staged somewhere on campus (the exact location has never been determined; informed guesses suggest the Union Tuck Shop). It consisted of a loosely held together series of song and dance routines and comedy skits presented by various faculties. Trouble was, each faculty tried to ensure its success by sabotaging the others' skits, and instances of collapsing sets and tripped actors were part of the fun.

First Revue

The first Red and White Revue replaced the chaotic "Theatre Night" in 1924, and was comparatively smoothly organized. It was produced at the St. Denis Theatre by Sidney Pierce, a patron of this year's descendant revue. For the next three years, the Revue was presented three days each year at the (by then) His Majesty's Theatre. The last show in His Majesty's was in the history-making year of '27.

Among other events of the year, McGill's Red and White Revue was sabotaged halfway through Act One of opening night by playful students in the balcony who dropped several hundred pounds of flour on the eminent theatre-lovers seated in the orchestra beneath them. Both university authorities and His Majesty's management decided that the revue could use a change of locale.

Precedents

Moyses Hall became the location of the Red and White productions in the early '30s. Another trademark of present Revues was established in 1933 with the production of a musical comedy rather than unconnected routines. The revue was directed by John Pratt, another patron of this year's show.

The title was "Off Key I Sing", which by the way set up another precedent which has unfortunately persisted through the years — atrocious puns for Revue titles. Whence "O Kennedy".

World War II unfortunately put an end to the revue for six years — historians assure us the delay was unavoidable. However, by 1946 another show was mustered. But until 1957 the revue didn't regain its pre-war quality and popularity; 1951's "Red, Light, and Blue" directed by William Shatner being a notable exception.

Then came "Fur Lady" and a deluge of publicity. So much of it that you can't help but know the history of the 1957-60 successes, and if you don't, ask your neighbour. He or she won't know either, but by now you're friends.

Here ends the chronicle.

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(We Stand On Guard For Thee)

— Starring —

BILL LYON
as *General Brewster*

LORY ROSEN
as *Vera*

ALBERT KOVITZ
as *Charlie*

LINDA RANDAL
as *Jackie Laflamme*

RANDY DAVIES
as *Roger*

ELISABETH HESELTINE
as *Captain Parkerhouse*

BOB MOORE
as *Prof. Wagner*

CHARLOTTE ALLEN
as *Mme. Laflamme*

JOHN JULIANI
as *Whitey*

Naomi Kershman and Dorothy Roll
Featured Dancers

— With —

Les Canadiennes: Anne Bruker, Dorothy Cohen, Anne Farmer, Lee Henderson, Elaine Hill, Marion Kahn, Celia Lang, Linda Lang, Leila Siegal, Naomi Singerman, Martha Stein.

Les Soldats Américains: Richard Beach, Graeme Bell, Don Burnham, Israel Charney, Rob Kelder, Frank Martin, Peter Scupham, Nigel Svami, Tony Wilkins. Reevin Pearl.

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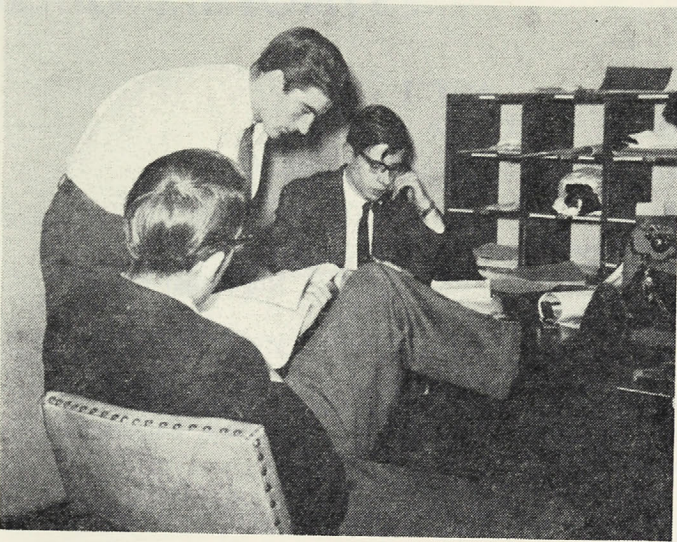


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McGill University Book Store

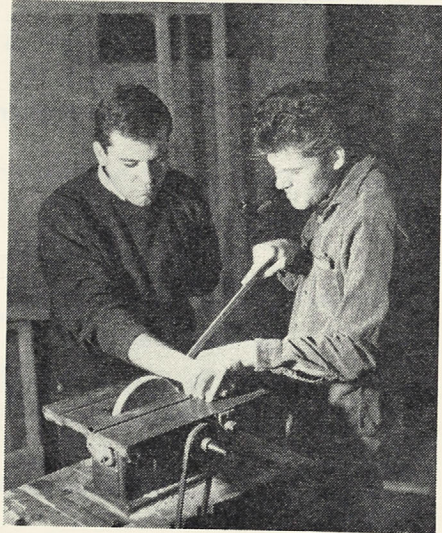
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AND AFTER A FEW
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SYNOPSIS OF SCENES

ACT I

OVERTURE

Scene 1: ST. MAURICE SUR LA GLACE, QUEBEC

"A St. Maurice" - - - - - Chorus
(Perron, Mayerovitch-Shiach)

"A New Dame" - - - - - Roger and Chorus
(Coplan, Mayerovitch)

Scene 2: SOMEWHERE IN OTTAWA

"Spy or Die" - - - - - Captain Parkerhouse
(Blumenstein, Mayerovitch)

Scene 3: BRIEFING ROOM

"Home Town" - - - - - Les Soldats
(Notkin-Blumenstein, Shiach)

"Better Beware" - - - - - Brewster and Soldats
(Notkin, Lyon-Mayerovitch)

Scene 4: CHARLIE'S "OFFICE"

"Home Town II" - - - - - Charlie and Vera

Scene 5: CHEZ LAFLAMME

"Alouette Roque" - - - - - Chorus

"Dat's de Way We Are" - - - - - Mme. Laflamme and
(Blumenstein, Mayerovitch) Canadiennes

"North or Souih" - - - - - Jackie and Roger
(Coplan, Mayerovitch)

Scene 6: BRIEFING ROOM

"If Nixon Woulda Won" - - - - - Quintet
(Coplan, Mayerovitch)

Scene 7: A STREET IN ST. MAURICE

Scene 8: CHEZ LAFLAMME

"Oui Oui" - - - - - Les Canadiennes
(Perron, Shiach)

"O Kennedy" - - - - - Chorus
(Perron, Mayerovitch)

ND MUSICAL NUMBERS

ACT II

Scene 1: A CORRIDOR

Reprise: "O Kennedy"

Scene 2: DETENTION ROOM

"Doin' Time" - - - - Jackie and Roger
(Blumenstein, Shiach)

Scene 3: BRIEFING ROOM

"America Is Movin'" - - - - Brewster and Chorus
(Coplan, Shiach)

Reprise: "Better Beware"

Scene 4: VERA'S ROOM

Scene 5: FINALE - - - - Company

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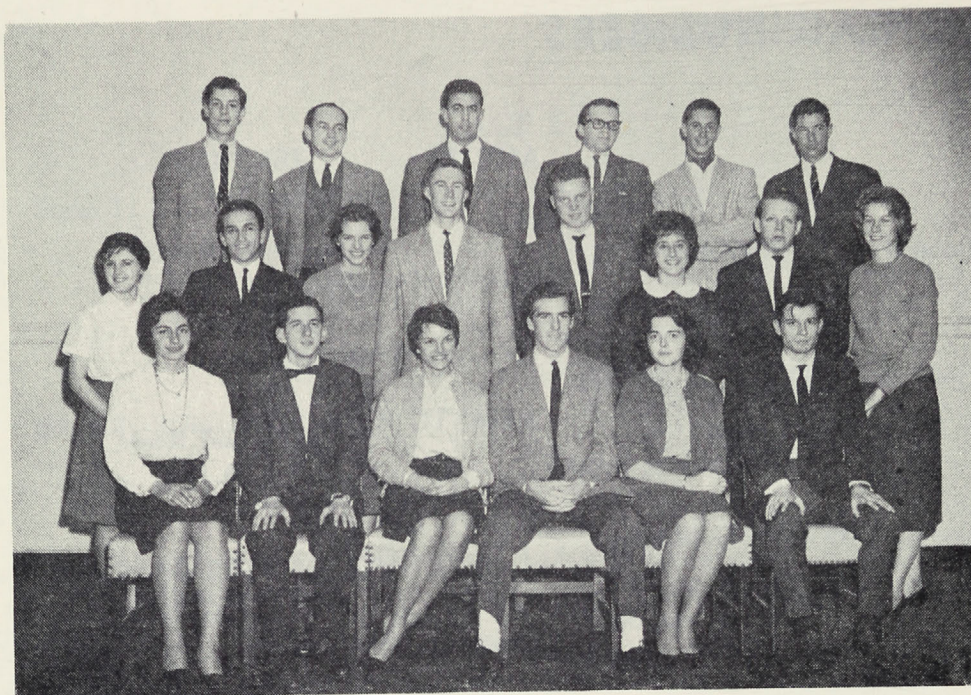
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Ian Harris

Mike Berrill

Ted Roseman

Dave Thornton

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MAKE-UP

Eleanor Portner

Nancy Batist

HOUSE MANAGER

John Luard

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Geoff Mersereau

Dave Mayerovitch

Tom Pound

Mike Schoel

Brian Smith

Dave MacLean

Betsy Monks

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Geoff Mersereau (Ass't Manager)

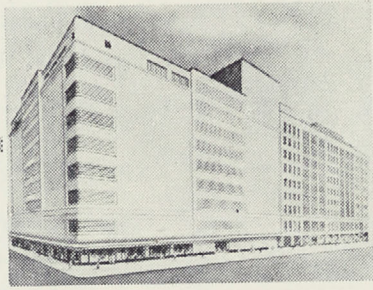
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On Sait Jamais Ce Qui Se Passe

If you missed the first act of "O Kennedy", or if you don't parley la belle langage, or if you can't stay to see all eleven acts, or if you want to be able to explain the whole thing to your babysitter, or if you're a small lady sitting behind a large gentleman, or if you're a large gentleman sitting behind a small lady with a large hat, here's what's going on.

First of all, the writers assure us that the title is a sophisticated example of that recondite literary device, the pun. It also serves to introduce the dominant theme of the whole symphony, the pervasive influence of the U.S. of A. on Canada.

As a rousing opening to the show, the curtain opens. St. Maurice sur la Glace, Quebec, is a small village idyllically located four hundred miles from Montreal (in Canada's national direction, due north). Enter the U.S. Army, which has just decided that a top-secret scientific base at St. Maurice is an integral part of its incisive global strategy.

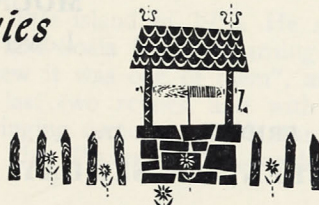
Actually, the base was set up to provide that brilliant German scientist, Prof. Wagner, with room and board. He is unable to live in his new homeland as he has just finished doing some top-secret scientific work for another world power (Russia will remain unnamed here).

The Canadian government, always alert to recent cultural developments, hears of the American infiltration of the homespun French-Canadian milieu. Fearing the loss of a national identity, the Canadian secret service ace, Captain Parkerhouse, sends her deputy Charlie to St. Maurice to investigate.

Charlie arrives in the guise of Company Recreation Officer, and this is what he finds. St. Maurice, including its two leading social figures, Mme. Laflamme and her daughter Jacqueline, is rapidly becoming more and more attuned to the American entity (whatever that means). General Brewster, the American leader, is busy ferreting out un-Americans, assisted in his noble endeavor by Vera, his aide-de-camp.

How this whole mess will turn out has foxed everyone so far, so we'll be as interested as you to see the outcome.

*why throw pennies
in the wishing-well?*

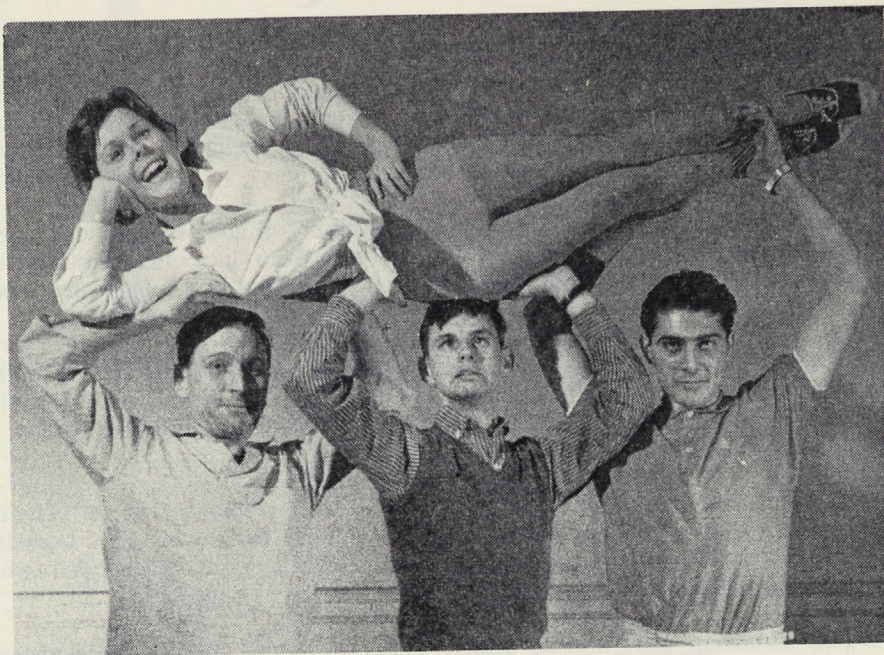


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WHO'S WHO

This is a rough sketch of the aristocracy of "O Kennedy". More complete biographies of the revue wheels will be available to the general public when the 1961 Red and White *Blue Book* is published. In its absence, we offer the following tantalizing scraps of ignorance.

BRIAN MACDONALD claims to have played a part in virtually all revues from 1943 onwards. Director and choreographer of this year's show, as well as "Got It Made" last year and "My Fur Lady", in 1957, Brian explains that the Red and White offers one of the few opportunities to work on an original show-within limits. He is currently on the faculty of the Banff School of Fine Arts and the National Theatre School, and appears regularly on CBC-TV as an actor and dancer. Last fall's French network success, "La Veuve Joyeuse", is one of the hundreds of TV shows he has choreographed.

MIKE BERRY is our harassed Producer, the man everyone on the staff is looking for. As you read this, Mike is still wondering if he's forgotten anything. A British import (or export), he came over to the New World in 1954 to find out what Jacques Cartier had been talking about. Docking in Toronto, he spent two years there, chalked the time up to experience, and came to McGill to see what Montreal was like. Since then he has been busy preparing for this year's revue by studying politics. He is also a top-hole performer on the soccer field.

DAVE MAYEROVITCH, BILL LYON and **ALLAN SHIACH**, the writers, insist they would have written "West Side Story" if they had the talent. Experienced fanatics, they are three fourths of the writing team of "Got It Made" (the last quarter is a voluntary exile to Europe).

Dave's show-biz career has been shaped by the discovery at the age of four that he sings abominably. This drove him into writing. He dresses nattily in bow ties, has visions twice weekly which he cannot explain, professes "no political convictions whatsoever", and thinks in rhyme all the time.

Like all great writers, Bill was born. The day after, the Nazis invaded Czechoslovakia, or Poland, he always forgets which, or was it both? He admits readily his Toronto origin, and got his theatrical experience there, writing several Kew Beach Sunday School Christmas Pageants, not to mention his now legendary run as caddy in the 1953 Canadian Open. Since coming to Montreal, he has played some of the funniest character parts, on and off the stage, seen hereabouts. Tonight you will see him at his inimitable best as General Brewster.

Allan landed in Montreal from the tight little island in 1958. He spent his first three weeks here looking for kangaroos and koala bears. Learning he was in Canada, he snapped his fingers, said "I knew it was one of them", and made the best of it. He played lead parts in the last two revues, and with another Britisher has played in local nightclubs as a singing comedy act. He earned rave reviews (he says) for his performance in the Players' Club production of "Under Milk Wood".

THE MUSIC MEN are under the direction of **Rich Notkin**. He worked for "Wry and Ginger" in 1958, and confesses modestly, "My music is kind of authentic". **Mike Blumenstein**, his assistant, was born and bred in the lower East Side of Snowdon. He wrote his first opera (grand, of course) in Grade Three (we won't mention his Grade Six musical; it never did make Broadway). **Steve Coplan** wrote all the music for "Got it Made" and wound up marrying one of the show's chorus girls. **Pierre Perron** composed for "Wry and Ginger" and has performed in the last 3 Revues.

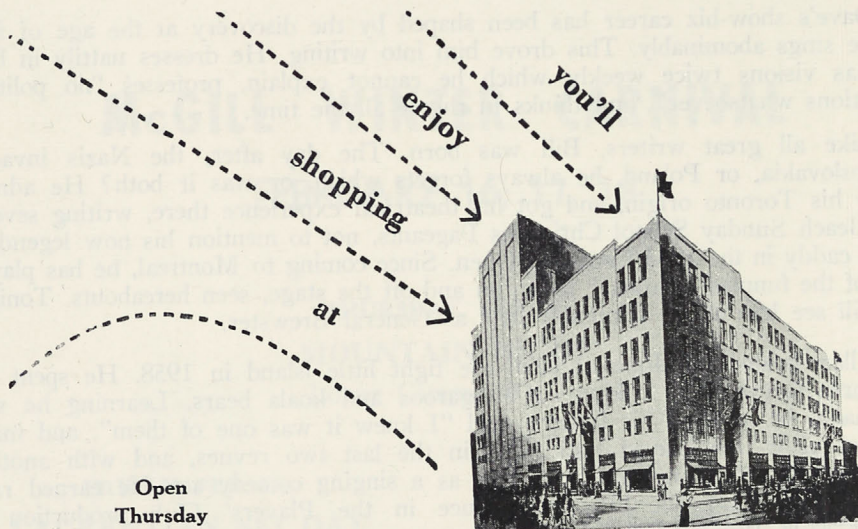
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ED ASSALY is probably a mystery man to the audiences of the last four revues. He's the fellow you see directing the orchestra up front, and orchestrated the music for all the shows since 1957. He arrived in Montreal from the Far West, and has written a great deal of classical and sem-eye-classical music, particularly for the C.B.C.

MARK GRAHAM is yet another ex-Britisher who has designed the sets for "Reign or Shine" in 1959 and "Got It Made" last year, as well as "O Kennedy". He has a sister who is a professional set designer, and four grandchildren in the business.

JUDY WELTON is the chief seamstress of the show. Her home town, Lake Forest, Ill., is so well-studied sociologically she found it necessary to leave for lesser-known parts. Once here, she pricked her fingers for "Reign or Shine" and "Got It Made". She tears her hair distractedly on occasion, partly because it saves hairdressing expenses. She is not a beatnik.

PAGE FAIRCHILD (with a name like that he has to be American) is stage manager of this year's revue. He has put in a frenzied period as a fast-changing character actor in "Wry and Ginger" and "Reign or Shine". Now insane, he can be seen storming out of the Union any day crying in true Lear fashion, "Snow . . . I can't do it . . . one sten gun . . . one ping-pong table . . . a juke box . . ."

Although **BERT KOVITZ** is making his revue debut as Charlie in tonight's show, he has played leading parts in many recent productions at McGill, such as the "Experimentals '60" of the Players' Club and English Department's "Man and Superman". Bert styles himself a sidewalk comedian, plays a mellow jazz clarinet, and will soon leave on a modern odyssey to San Fran, New York, and Europe to develop his music.

LORY ROSEN is another newcomer to Red and White casts. She came to McGill, where she is taking Social Work, from the open spaces of the West. There she gained a great deal of theatrical experience, and besides spent a year in London trying to break into Big Time. This is her first part in a revue, and though she is still wondering if she can do it, nobody else does.

LIZ HESELTINE (if you'll pardon the direct reference) is ace spy Captain Parkerhouse tonight, and has appeared in many guises in three previous revues, "My Fur Lady", "Wry and Ginger", and "Reign or Shine". She is studying to be an electro-microscope when she grows up (or maybe an electro-microscopist, she isn't sure yet).

RANDY DAVIES returns from a leading part in "Got It Made" to play Roger in this year's revue. Randy has played in many Montreal productions and yet claims to have retained his acting, singing, and dancing talents. He has finished his song at a Broadway audition before being told "We'll call you . . ." — quite an achievement.

LINDA RANDAL, the blonde teen in tonight's show, will be remembered as the redheaded teenager in last year's "Got It Made". A show-biz nach'ral, she entered life at an early age and has been at it ever since. She won innumerable prizes, scholarships, and Sunday School pins in her pre-teen years.

BOB MOORE is a German tonight, although he is of Polynesian, Swedish, Patagonian, and Iroquois ancestry. His part in "Got It Made" resulted in lucrative offers from Broadway and Hollywood, all of which he spurned out of laziness. He keeps apartments, women, and Tibetan dogs in all of the world's capitals. He attempts suicide thrice monthly, living in constant fear of succeeding, and admits he is an inveterate liar.

CHARLOTTE ALLEN is another "Got It Made" veteran. She opened eyes around the world in her first major role in St. Louis, Mo. ("Life With Father" presented by the Grade Seven of P.S. 81). She has been raising eyebrows ever since, and is the best Mme. Laflamme ever seen on the Canadian stage.

JOHN JULIANI is new this year, both to the revue and to its base, McGill. He spends his spare time learning a little law, and says he is sorry he didn't come here sooner (we'd better not say he comes from Loyola after that).

MERIROSE ALLEN, our Executive Secretary, if asked about her past, replies primly, "There's nothing to be told". Constant research revealed that she is from Ontario, worked on last year's revue (costumes, backstage, and backdoor), and writes a mean business letter.

TOM KIERANS handles what optimists call our budget. He spurned an illustrious career as a boy millionaire to come to McGill, and has compensated for it by developing one of the most authoritative signatures in the country.

RAY SIMSER runs the Publicity Department of the revue. From his executive suite in the Union he turned the crank that started the gigantic machine that persuaded you to come to the show. Awed to speechlessness by his power, we can say no more.

ANNALEE ELMAN has spent a good deal of her time on the wrong side of the tracks, waiting in a taxi for trains to pass the Rockland crossing. When asked about her background, she says "When I was nine we lived in New Jersey... near a cemetery... we had lovely flowers... the boy next door..."

BRUCE STOVEL thinks he is program(me) manager, and doesn't know how to spell the word. This bothers him, as it is one of the unresolved crises in his forthcoming novel, "Correct Spelling in an Era of World Tension".

JOHN MATHIS, PETER PALMER, and DENNY VAUGHAN are Backstage Patron, Sadie Hawkins Director, and Honorary Producer of this year's show. All newcomers to the revue, they are being carefully groomed by the experienced hands on the staff, and should be a definite asset to future revues.

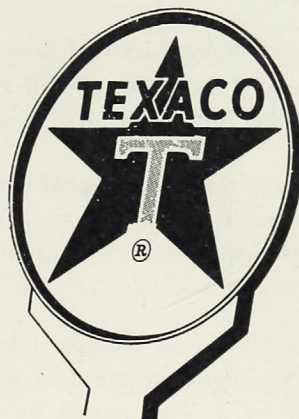
HEATHER DEWAR is Personnel Manager. This means she arranges for cast parties to be arranged, among other duties, and everyone considers her indispensable.

WILF DINNICK has handled the advertising for this year's show single-handedly. Since he represents black ink in the ledger, Wilf is a Red and White anomaly.

FRAN MOWAT is prop girl. She gets American flags for us to abuse from the American consulate by legal methods. That's charm.

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**Banquet & Catering Supplies
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JACK SCOPP

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When James McGill founded the university that bears his name, he called it "The Royal Institution for the Advancement of Learning".

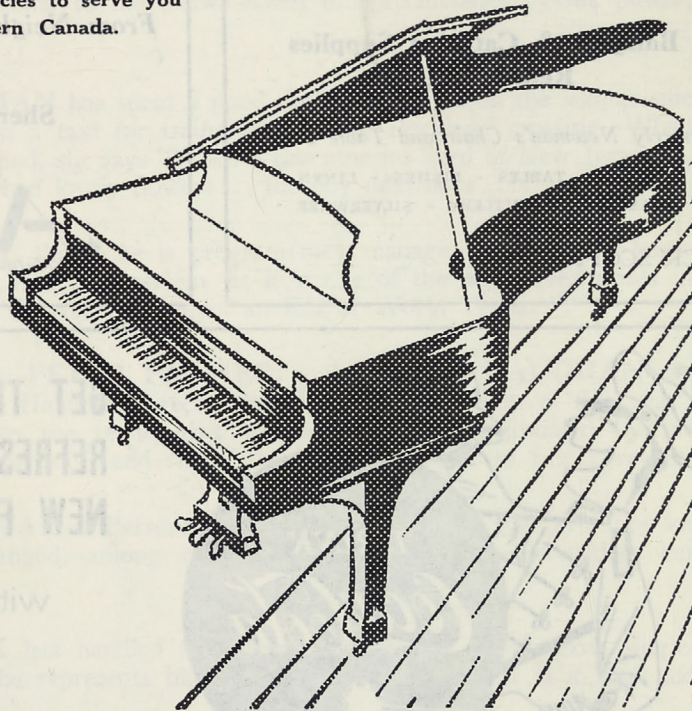
Today, through its graduates and their achievements, it is one of the "great names" among educational institutions, as well as the Alma Mater of top artistic talent.

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