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1966

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EXPO 1896

Directed and Choreographed by  
Walter Burgess

- Fran Liberman

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# THE RED & WHITE REVUE OF MCGILL UNIVERSITY

presents

*Here*

*A*

*Fair,*

*Their*

*Affair*

produced by **ROBERT E. BOWKER**

directed & choreographed by **WALTER BURGESS**

assistant director & choreographer **ROSE ANNE SANKOFF**

book by **CHRIS BURKE**

**LEANNE SCHWARTZ**

**ERICA POMERANCE**

music direction by **CONRAD KUEBLER**

assistant **BRIAN CLEAR**

music by **CONRAD KUEBLER**

**BRIAN CLEAR**

**SYLVIA MOSCOVITZ**

arranged & conducted by **ED ASSALY**

lighting by **ARTURO MORETTI**

set design by **STEVE SLUTSKY**

costume design by **JUDITH ARCHER**

costume construction by **BRANA BIENSTOCK**

stage manager **BILL HINKEL**



*Robert E. Bowker*

**PRODUCER**

*".....HAFTA is the product of a fusion of imagination and fact, which, I believe, must be the basis of all human progress and endeavor. Without imagination, we would find little that is truly new — without fact, we have even less that is history, on which, after all, we base imagination."*

Producer of the Red and White Revue is a position to which Bob certainly did not aspire when he entered McGill in 1962. With the experience of three years as a free-lance commercial radio announcer behind him, it was only natural that his sights should be set on Radio McGill. Somehow, he managed to get through a year as Executive Producer, followed by another as Chief Announcer.

Then, in the fall of 1964 came the "break of his life". Radio McGill was asked to do television programs on a local closed-circuit channel reaching thirty-five thousand homes, and Bob was chosen as Manager of McGill T.V. For the duration of his third year Science, he produced and directed a wide range of programs: from football and hockey, to news and satire; from documentaries to musical extravaganzas, and from a Christmas service to an Easter musical.

Last summer, Bob was hired by the closed-circuit T.V. company to head up their entire station operation, which resulted in a strengthening of his desire to be a part of the charisma that is Television Production.

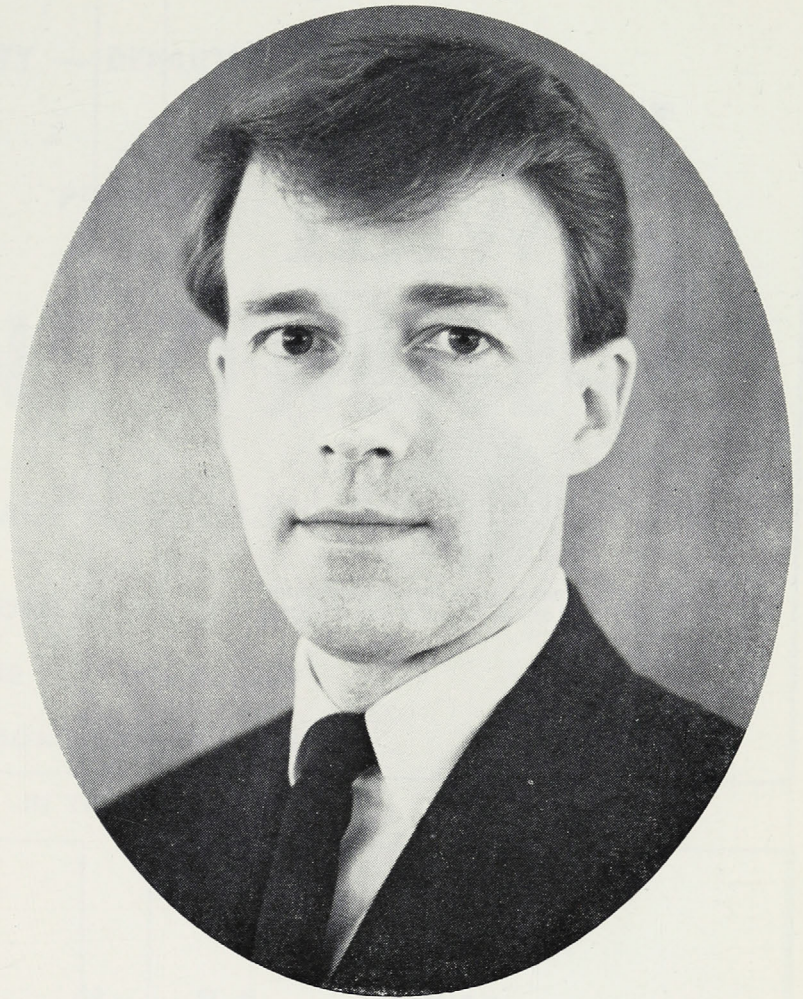
The job of Revue Producer is an extremely difficult one to define, or to describe. The million - and - one details which ultimately combine into the big show must, each of them, be made explicit, organized and delegated. If anything goes wrong it is inevitably the Producer's head that rolls first. Few of these countless items can thus escape his attention. Letter forms, budget, script control, seating plans, music and lighting are all firmly under his thumb.

Into this myriad of potentially great problems, and rewards, Bob came willingly but innocently. With luck, a dash of tact, and an armful of high goals, he brought the Revue through nine months of work culminating in this production of HAFTA. Now, after heading a team which worked extremely hard, and well together, Bob looks ahead to a future in Television of Production, and perhaps, in many ways to the same problems... but always to the ultimate feeling of satisfaction when a job is well done.

*Walter Burgess*

**DIRECTOR/CHOREOGRAPHER**

*"Who does one see for an L. L. D. ?  
Third year at McGill —  
Will  
That get me an L. L. D. ?  
L is for L is for L as in D ?  
D is for D as in fiddle de ?  
Maybe one ?  
Could be two ?  
Surely for three  
Years —  
Will get me my L. L. D."*



Wally was born in Kingston, Ontario. At an early age he moved to British Columbia and lived on Vancouver Island, where he was educated and saw the start of his theatrical career.

Vancouver's well-known, but now defunct, "Theatre Under the Stars", where most of Broadway's Musicals have been performed, was one of the major training grounds for most of the West Coast's performers. Walter was featured there for two seasons.

After leaving Vancouver, Walter danced with the San Francisco Opera Company and continued studying in the United States. He joined a New York production which took him out to Hollywood and the Greek Theatre.

From Hollywood he departed for a three year tour of Europe with London's Festival Ballet. He returned to Canada and was adopted by the C. B. C. in Toronto where he joined the Variety department and worked for several seasons in their major musical productions.

He took a leave of absence to create the part of the mute in the British production "Salad Days" in New York.

After returning to Canada he was invited to assist the Vancouver International and Charlottetown Festivals.

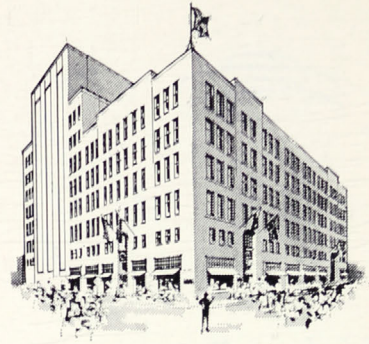
1966 will be Walter's third Red and White Revue for McGill University.

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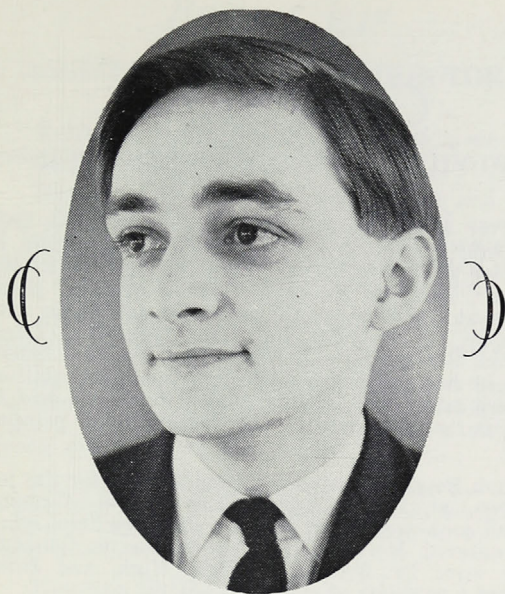
*to*

THE RED AND WHITE REVUE 1966

**CANADIAN JOHNS-MANVILLE CO. LIMITED**

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## *Christopher Burke*

**WRITER**

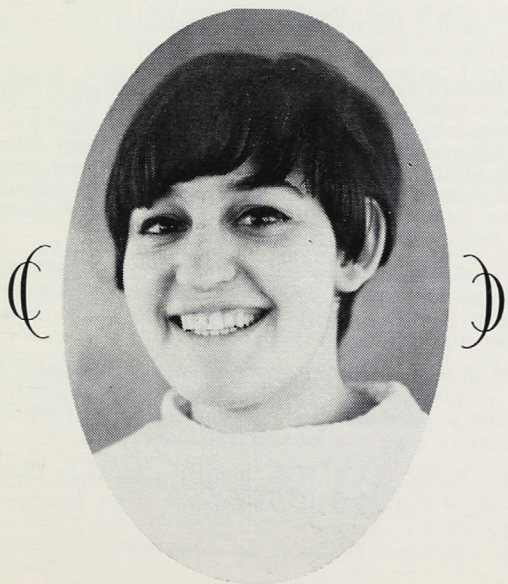
Despite being English, Chris seems to be quite settled in Canada. He is supposedly working on an M.A. in Economic Development and aims to show that a developing country can become affluent if it is well-supplied with theatres, the new Math., and dollars. His favourite fictional characters are Pierre Bezuhov and Snoopy, and he listens to all sorts of music. His connection with the theatre has been chiefly as an actor at McGill and with the Paupers, and his first writing effort was "Come, Come", a revue presented by the McGill Players last October. Chris also finds time to work for the Anglican Chaplaincy and drink beer. He likes American girls. His approach to the Red and White Revue has been a simple one — get it written as quickly as possible and change it afterwards to make it funny. When asked about the jokes in the show he said, "What jokes?"



## *Leanne Schwartz*

**WRITER**

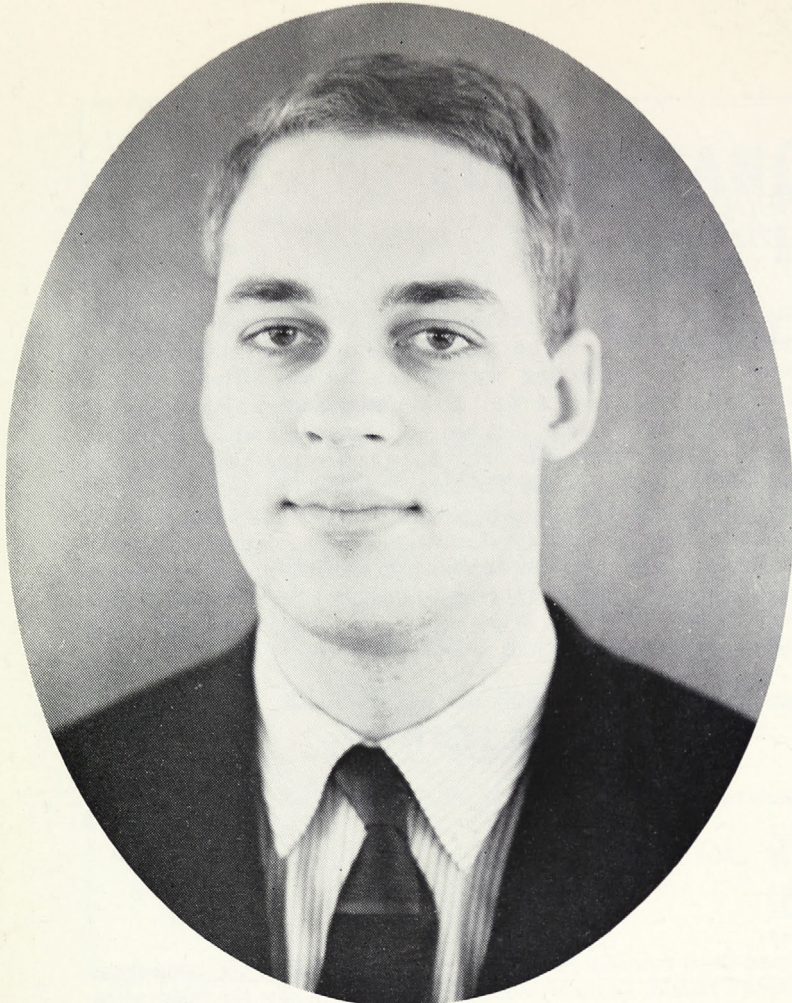
Untapped until recently discovered, while thinking at the restaurant on Ste. Helene's Island, Leanne Issenman Schwartz is now the inspiration girl of HAFTA. Actually, she had been planning it for the past nineteen years. She studied the theatrical ropes with Dorthey Davis and Violet Walters until her public speaking fame at Mount Royal High made her decide that her talents lay elsewhere. She has since stopped talking publicly, that is), and can be found two days out of seven writing a term paper. The other five are devoted to — well, we won't say. If you didn't notice her name on the Radio McGill Staff, you can't miss it now : LEANNE SCHWARTZ.



## *Erica Pomerance*

**WRITER**

Ever since her birth at the Royal Victoria Hospital twenty years ago, Erica Pomerance's life has been on a slow run down hill. She decided to become a writer at the age of nine when her first story was privately printed, by her father. In Fourth year, Honours English at McGill, she is beginning to regret the move — none of her term papers has been published. Her creative efforts win rejection slips from Forge and are adopted as space fillers by the Daily. She is now reduced to writing unsigned Film Society notes, and joined the Revue only to see her name in print. Among her non-literary assets are heavy bones, two guitars and a recently-acquired haircut.



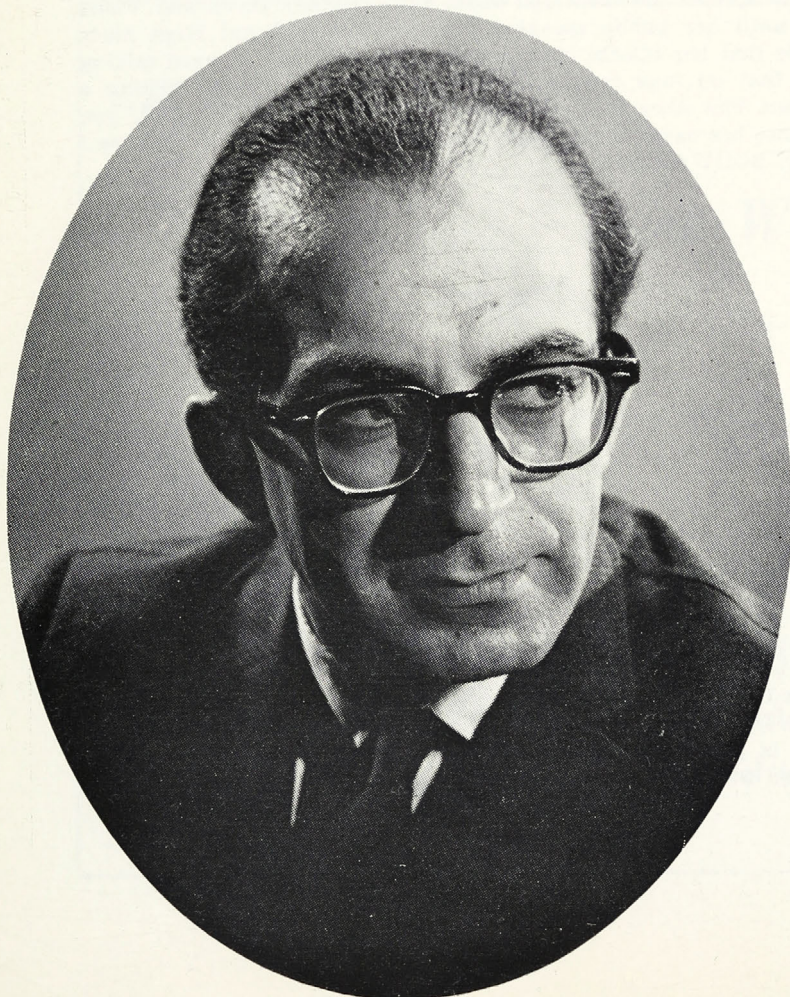
## *Conrad Kuebler*

### **MUSICAL DIRECTOR/COMPOSER**

Ever since the age of eight, Conrad has been preparing himself for the Musical Directorship of the Red & White Revue 1966. "I felt it in my fingers", says he. He began taking classical piano lessons at the Toronto Conservatory of Music with the hope of becoming the fifth "Big B" (Bach, Brahms, Beethoven, and Bartok) of classical music. When he had reached the Grade IV level, he realized that his name was spelled with a "K", and had to abandon the project. So he switched to popular music.

Bob Bowker started training Conrad for the job in 1960, at Mount Royal High School, figuring Conrad could get him a position as stage-hand when they entered McGill. Other influences on Conrad's music were Dr. Jones of T.M.R. High, and Jerry Clifford.

Since joining the Revue in the fall of '65, Conrad has made many great discoveries. He picked up Sylvia Moscovitz along the way, and recently has learned that he can write music.



## *Ed Assaly*

### **ORCHESTRATION**

Light-fingered Ed Assaly directs the orchestra and arranges the music for the Red and White. He is a pianist himself and is by no means restricted to popular music. He plays with the Montreal Symphony Orchestra when a piano is required, and recently acted as musical creator and accompanist for the television production of the Leonard Bernstein opera "Trouble in Tahiti".

To the Red and White he adds a professional polish to the music, which is extremely valuable. Without it, we probably couldn't charge so much for the tickets.

Working with an amateur score and cast is very different from working with the Montreal Symphony Orchestra, yet somehow Ed always manages to cope and is a great help to all.

We would like to take this opportunity to thank him for all his work on this show.

## Brian Clear

### ASSISTANT MUSICAL DIRECTOR

Brian is presently in his final year BSc, majoring in Chemistry at McGill.

Having worked on set construction and stage crew for last year's revue, he has vivid memories of trying to get twelve-foot high sets through the eight-foot doors of the old Students' Union and of stage curtains which jam on opening night.

After searching for something a little less traumatic, he decided that music was the best choice.

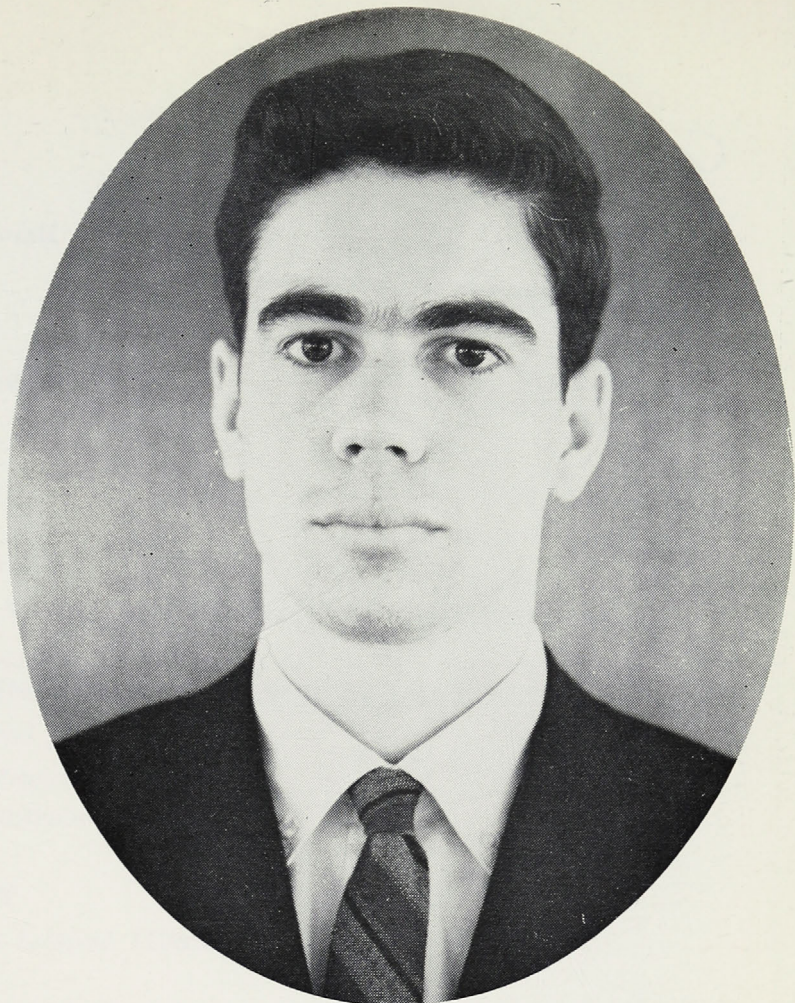
He readily admits that his music has been influenced by such greats as Beethoven, Brahms and Charlie Brown, and his songs in the show have strong overtones of the latter.

He has also been heard to say that the ability to play the piano is "a definite asset in music composition." His New Year's Resolution is to "start piano lessons soon."

His plan for the future is to compose a masterpiece of creative musical genius, combining all his talents and capacity into one glorious tribute indicative of his musical potential.

"But, 'Poor Johnny One Note' has already been written" comment his friends.

"With friends like that, who needs enemies!"



## Sylvia Moscovitz

### COMPOSER

Sylvia's story is typical of the success of the "Red and White Revue" people this year — from Rehearsal Pianist to Music Writer in two and a half hours. Our blushing bombshell so impressed Conrad that she has become the (only) darling of the music team.

The "Great Exhibition Waltz" and the "Ville-neuve Tower Polka" are products of our brunette freshette's genius which stems from a past of published poetry, piano professors and proud parents.

When she tripped over a piano bench at age six, her bubbly-gummed fingers stuck to the keys, resulting in the first four notes of Beethoven's "Victory" Symphony. Thus began a career with many fond memories... losing her voice during a solfège exam and having her mind go completely blank in the middle of a concert at Redpath Hall.

With six years of private teaching, two years at the Provincial Conservatoire and a year at McGill's Conservatory behind her, Sylvia is now in first year Arts and prefers to focus her latent creativity on a journalistic career. She'll either end up being the first female composer on Broadway, or selling newspapers in front of the Helen Hayes Theatre.



*Cast  
of  
Characters*

Romance Villeneuve	PAMELA TODDS
Mme Villeneuve	SHARON SUTHERLAND
Mayor Alphonse Villeneuve	DOUGLAS TEES
Morris Fasdie	GARY PERCIVAL
Mr. Icarus Snap	PETER THOM
Mrs. Ermintrude Bernard	SALLY THOMPSON
Mr. George Bernard	ANTHONY HILLIER
Reporters	GEORGE B. ALLES JOHN KOTRLY
Female Reporter	PHILIPPA PARSONS
Prime Minister	JULIAN FORRESTER
Leader of the Opposition	JEAN-CLAUDE RACICOT
Aldermen	RICK SHAW GABY GLUCK STAN SPIVAK TONY HAGGARTY ALAN BASBAUM
English Delegate	JULIAN FORRESTER
German Delegate	JOHN LAZARUS
American Delegate	GABY GLUCK
Russian Delegate	SANDY TEITLEBAUM
French Delegate	ALAN BASBAUM
Expo '67 Guide	ANN HENDERSON
Fledgling Guides :	BONNIE BROTMAN KAREN KATES ANNE SURCHIN SANDY TEITLEBAUM
Maid	DONNA ISSENMAN
Valet	JULIAN FORRESTER
Architects	SIMON SCHNEIDERMAN MIKE CHODOS
Major Domo	JEAN CLAUDE RACICOT
Mrs. Bernard's Entourage :	
Mrs. Peabody	LINDA MICKLEBOROUGH
Mrs. Tilley	MARG DUGGAN
Mrs. Lasagesse	PHYLLIS ANGEL
Mrs. Vaurien	TOBY STARR

Dancers: Rose Anne Sankoff (Asst. Choreographer), Irene Kannakko,  
Ellen Messing, Allayne Knox, Zeld Wolofsky

# Scenario

## ACT I

- OVERTURE**      (*Kuebler*)
- PROLOGUE**      **AT EXPO '67**  
*Who was Alive in '95 ?* (*Kuebler-Schwartz-Pomerance*)
- SCENE I**      **THE LIVING ROOM OF MAYOR VILLENEUVE 1895**  
*My Tub and I* (*Moscovitz*)  
*Meilleur Mayor Villeneuve*  
(*Clear-Pomerance-Schwartz*)
- SCENE II**      **A STREET**  
*Trickster's Lament* (*Clear*)
- SCENE III**      **MAYOR'S LIVING ROOM**  
*I Need Love* (*Kuebler-Burke*)
- SCENE IV**      **A STREET**  
*She's Found True Love* (*Kuebler-Burke*)  
*A Fair Affair* (*Kuebler-Burke*)
- SCENE V**      **FASDIE'S OFFICE**  
*We are the Architects* (*Kuebler-Burke*)  
*If Only Somebody Cared* (*Kuebler-Burke*)
- SCENE VI**      **A STREET**  
*The Power of Words* (*Kuebler-Burke*)
- SCENE VII**      **THE MAYOR'S BALL**  
*The Great Exhibition Waltz* (*Moscovitz*)  
*Social Event of the Year* (*Kuebler-Burke*)  
*A Scandal, A Scandal* (*Kuebler-Burke*)  
*Why is it Always Their Affair ?* (*Kuebler-Burke*)  
*If Only He'd Take the Plunge* (*Kuebler-Burke*)  
*Keep Your Head Held High* (*Kuebler*)  
*Villeneuve Tower Polka* (*Moscovitz*)







# *Scenario*

## ACT II

ENTR'ACT	(Kuebler)
SCENE I	<b>MAYOR'S LIVING ROOM</b> <i>Delegates' Song</i> (Clear-Burke)
SCENE II	<b>A STREET</b> reprise: <i>The Power of Words</i>
SCENE III	<b>BENEATH A DIRIGIBLE</b> <i>Just Mediocre</i> (Kuebler-Burke)
SCENE IV	<b>A STREET</b> <i>What a Scoop</i> (Clear-Moscovitz-Burke)
SCENE V	<b>MAYOR'S LIVING ROOM</b> <i>To the Capital</i> (Clear-Burke)
SCENE VI	<b>A CORRIDOR IN OTTAWA</b> <i>Bless the Day</i> (Clear)
SCENE VII	<b>HOUSE OF COMMONS</b>
SCENE VIII	<b>A CORRIDOR IN OTTAWA</b>
SCENE IX	<b>HOUSE OF COMMONS</b>
SCENE X	<b>NEWSPAPER OFFICE</b> reprise: <i>The Fair Affair</i>
SCENE XI	<b>A STREET</b> reprise: <i>Lament</i>
SCENE XII	<b>MAYOR'S LIVING ROOM</b> <i>Keep Your Chin Held High</i> (Kuebler-Burke) reprise: <i>My Tub and I</i> reprise: <i>Meilleur Mayor Villeneuve</i>
EPILOGUE	<b>AT EXPO '67</b> reprise: <i>Who was Alive in '95?</i>
FINALE	<b>COMPANY</b> <i>At Expo '67</i> (Kuebler-Burke)

# *Production Staff*

Production Manager	JEREMY LACH
Assistant	JUDY ZIMMERMAN
Business Manager	PAUL TETRAULT
Treasurer	MARK FELDMAN
Promotions	TED KEEFER, BOB MacCALLUM, NORM POSTONE
Publicity Director	MARY BOURKE
Assistants	MARILYN MIRABELLI, JOHN DUFORT
Programme Manager	FRAN HOROWITZ
Advertising Manager	GERRY BROWN
Personnel Manager	MARI-PAT O'BOYLE
Assistants	CAROLYN MILLER, LILLIAN BERRY
House/Tickets	MYRON SILVER
Stage Manager	BILL HINKEL
Stage Crew	JOHN DUFORT, JIM BOARDMAN
Set Design	STEVE SLUTSKY
Set Construction	STEVE SLUTSKY, SUSAN KERSHMAN, GERRY WEXLER, STANLEY GODLOVITCH, PAM HODGSON
Lighting	ARTURO MORETTI
Properties	ANN STEWART
Costume Design	JUDITH ARCHER
Costume Construction	BRANA BIENSTOCK
Assistants	Virginia Howard, Judy Rawlings, Allison Grant, Ellen Zion, Janice Tanton, Isabella Dadrowski, Myrna Wright, Pauline Hockenstein, Sherry Swift, Ann Scrivner, Sindy Lerner, Mary Annett
Make-up	MARY BENNETT, MARY ANNETT
Script Girl	MARY McALLISTER

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## About Us (Cast)

**PAMELA TODDS** Like almost everybody else (!) on this show, Pam is a graduate of Mount Royal High School. Her talents are numerous, and she can sing, act and dance as well. Since she learned that she was to play the lead, she has been going around saying, "I'm so excited." She is also exciting, particularly in the show, and should keep everybody happy. Her previous experience in the theatre has been with the McGill Players, and in High School. When asked what she thought of her work in these groups she said, "I'm so excited." She hopes to go in the theatre, preferably in musical comedy, and when asked what she thought of the Red and White as the first step in her career she said, "I'm so excited." At McGill she is studying, which is very praiseworthy, and when asked what she thought of her courses she said, "I'm not so excited."

**SHARON SUTHERLAND** Sharon was launched into her theatrical career as a musical director for her kindergarten class. Drawing on this vast well of experience, she directed, choreographed, and produced Monkland High's only musical, "Bon Voyage", finally making the McGill scene as a fairy in the McGill Players production of "A Midsummer Night's Dream". She also appeared in Carol Brainin's I. V. D. L. award-winner "Mother, May I Take a Step?", as well as in "Cache on Delivery". She has tried her hand at various artistic enterprises: Panorama reviewer, Forge, and McGill Daily Women's Sports Editor. She brings all her vague musical comedy talent to the dramatic role of Mme Villeneuve.

**DOUGLAS H. TEES** Douglas is a graduate of Bishop's University in Lennoxville, P.Q. He is currently studying Law at Chancellor Day Hall. He is co-author of "The Grate Escape" and the award-winning "The Eskimos Who Came in from the Cold", musical revues performed at Bishop's University in 1964 and 1965 respectively. He is Founder and Chairman of the Board of P.W.P.U., or Pregnant With Puns Unlimited, an organization dedicated to preserving the lowest form of humour from extinction. His future plans include a burning desire to produce a screen version of "Le Code Napoleon" starring Charlton Heston as Pothier, and Mickey Rooney as a dismemberment of ownership.

**GARY EDWARD PERCIVAL** Gary is a philosophy and history major and hails from the land of "John". Bred, born, and reared in Montmartre, Saskatchewan, he attended school in Regina before entering McGill. His position on campus is that of a social nobody. He believes that college is wonderful because everyone is on the make. Until HAFTA, Gary's singing experience was confined to his bath. During auditions, when asked what acting experience he had, he replied that he had helped his father sell used cars. He is not a member of any radical political organization; however, he is generally subversive. Gary brushes his teeth manually.

**PETER ROBERT THOM** Peter has the dubious distinction of being a STRANGER to those who know him as well as those who don't. Shortly after the close of the Revue, he is scheduled to record in New York with a well-known Rock and Roll group. Peter may also be seen singing on "The New Generation", usually creating his own lyrics. He is also chairman of the C.B.C. Youth Council. Last year's Revue marked a turning point in his life as it gave him the opportunity to realize his potential. After finding nothing, it is amazing that he was once again accepted into the Red and White.

**SALLY THOMPSON** Sally, a 22-year-old who hails from Halifax, N.S., is presently working at McGill as the Chairman's secretary in the Philosophy Department. Although she has had no previous acting experience she is an aspiring singer. She has studied voice with Bernard Diamant for two years and plans to continue, possibly to go into opera or concert singing. This is her first Red and White Revue.

**ANN HENDERSON** This multi-talented Miss is a newcomer to our Red and White family. However, Ann is no freshette when it comes to performing. Among her many show biz credits she includes "Emily" in the production of Thornton Wilder's "Our Town" and a TV performance of the fabulous "Steam Heat" number from "Pajama Game". For the last two years, Ann has studied arts, liberally, at Mount Holyoke College in Massachusetts, where theatre played a big part in her crowded curriculum. But as you can see, her interest progresses far beyond academics.

**BONNIE, ANNE, KAREN and SANDY** are collectively individual and individually collective. They sing like Nureyev and dance like Streisand. They direct like Paul Newman and act like Fredrico Fellini. They sing Beatle songs continually; they drive everybody crazy. The Beatles are crazy; everybody drives. Having amazing potential and little else, they feel obliged to refuse the leading roles because they add so much to the chorus. Individually Sandy, Bonnie, and Anne sing, Karen doesn't; Bonnie dances, Sandy, Anne, and Karen don't; Anne, Sandy, and Karen act, Bonnie doesn't. Oh yes, Sandy dyes her hair, Bonnie pierces her ears, Anne goes on diets and Karen has consumption.

**ROSE ANNE SANKOFF** Upon returning to the Red and White this year and being asked her name Rose Ann replied, "Sankoff". "And before it was changed?" "Pavlova". Rose Anne, who has been dancing since she was four, has also taught ballet in Montreal. She received a scholarship from the Banff School of Fine Arts in 1963. She is presently occupied as chairman of a Choreographers' Workshop which is preparing the "Fied Piper" for the new Montreal Children's Theatre Ballet. Rose Anne has confessed freely that her first desire is to become a singer.

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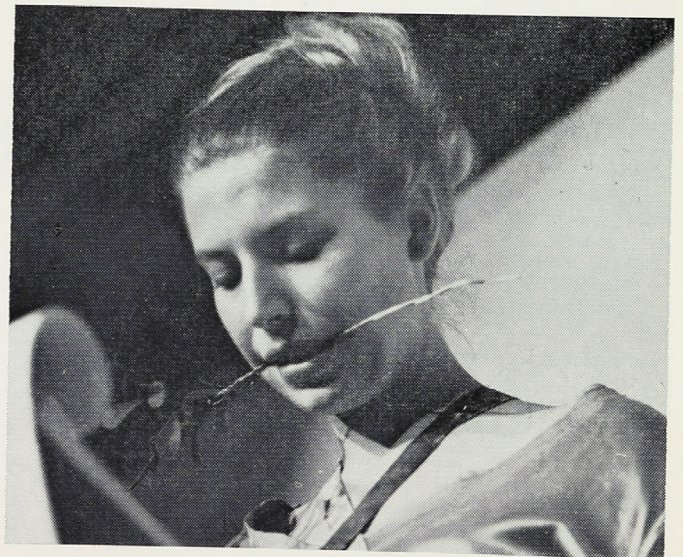
"FINAL Script?!?"



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## About Us (Production)

**JEREMY LACH** Jeremy is this year's production manager, and is the last of the true veterans. His long list of accomplishments stretches back to the 1963 production of "Something for Nothing" in which he starred as a walk-on. Scarred by a successive line of Producers who refused to acknowledge his acting abilities, he has taken revenge by hanging on to the Production staff, and laughing at the cast from the first row of Moyses Hall. Now in his eighth year of a nine year B.A. program, Jeremy is threatening that if the cast doesn't laugh back this year, he is going to buy the Revue and take it on tour.

**PAUL TETRAULT** Paul is a third year Commerce student, a veteran of "Cache on Delivery" wars. Last year as treasurer, his magic signature nearly made us bankrupt. Uninclined artistically and nearly tone deaf, Paul likes working with the Revue, because he gets inspiration from an association with the "arty" element. He also mentioned something about parties. Paul was so disinterested with the Production side of the show last year that he only got to see the second half, and that was on Benefit Night when he didn't have to pay. This year, as well as being Business Manager, he is trying his hand at publicity.

**MARI-PAT O'BOYLE** Mari-Pat has a mari smile in her pat-rician eyes that can set any man's blood o'boiling. HAFTA is the latest in a long series of Revues whose creators have known Mari-Pat as the kind of Girl Friday that you would like to see on a Saturday night as well. But she has secret longings (don't we all) to step out of her backstage role and burst upon the stage like a fiery star that streaks across the heavens, exploding into gorgeous, glowing plumes of purple, mauve, magenta, and saffron — colours that we who know her have always seen a-flashing in her Irish eyes.

**BILL HINKEL** Bill is also known as "Pussycat". After six years in Canada, he is suspected of draft-dodging. A child prodigy in the theatre, Bill began his dramatic career at the age of two. He played the role of policeman at the intersection of a very convenient highway. His audience was captivated. A man of taste, Bill's preferences include English tweed, English girls, French wines, French girls, German saurkraut, German girls, Italian pizza... Bill is only seen in the company of male friends, when acting as Assistant Production Manager of Radio McGill or in the Grill Room. Backstage, we let him think he is a terror.

**STEVE SLUTSKY** Steve is the only bearded member of our production crew this year. He grew his beard two years ago when he did the set design for "The Man in the Green Flannel Suit". It was still on when he did "Cache on Delivery" last year. This year, when asked if there was any correlation between his splendid beard and his unexcelled ability, he replied that it is quite functional. When designing, he strokes it, until inspired. When building, he uses it to hold pencils, nails, cigarettes. When painting, it is a handy, ever-present paint rag. Graduating this year in honours Philosophy, he hopes to travel, but will continue set-design until the opportunity presents itself.

**FRAN HOROWITZ** Fran is the Producer of the very programme which you are now, hopefully, enjoying reading. After a year's leave of absence, she decided to return to the Revue in a bigger and better position. In her present capacity, she is most famous for her emphasis on CONSENSUS, which, in her interpretation, means, everyone doing the work. In this way, if success greets the programme, credit goes to the members of the Red and White, particularly herself; if the programme meets with

failure, blame lies with the Red and White and not particularly herself. Fran's greatest contribution to the programme was in securing FRAN LIBERMAN, whose fine handwork appears on the cover.

**GERRY BROWN** Gerry was born in Montreal on his birthday. He attended school in Montreal, graduating three years ago from Marymount High School, not T.M.R. (like some other people we know). He is majoring in Chemistry and Mathematics. This is his first year with the Revue. He was employed by the C.B.C. for two years where he gained invaluable experience as the co-chairman of the C.B.C. Youth Council. Gerry can generally be found wandering around at rehearsals soliciting ads from cast members' fathers' children.

**JUDY ARCHER** Judy is presently in third year, majoring in Sociology and Psychology. This, combined with her pugilistic training, is a great asset in the January sales. She has been with the Revue since "Just a Season". She started off designing and constructing costumes but now has competent assistants to relieve her of that chore. She has also designed and constructed costumes for a summer play at Chateau Lake Louise. Judy has been sewing her own clothes since she was twelve, and hasn't reaped yet.

**BRANA BIENSTOCK** Brana is spending her first season with the Red and White as head of Costume Construction. Her qualifications for this position are Director of Wardrobe and Make-up for Hillel's 1965 production of "Come Blow Your Horn"; Layout Designer and Commentator for the Hadassah (1965) fashion show, and in charge of costuming for the "Wizard of Oz" put on at Camp Kennebec in 1965. Having had the opportunity to display her talent in wardrobing, Brana is considering a career in fashion design after serious study both in New York and Paris.

**MARY THERESA BOURKE** Mary, Publicity Director for this year's Red & White, is in her fourth year, Bachelor of Science in Nursing. Last year she took an interest in Radio McGill, enjoying the contacts with the students, and the social and business interviews. Thus her interest in her present position. She claims that the Red & White has provided a most interesting and diversified activity and that it has been a most enjoyable experience. Mary plans employment in Public Health or Industrial Nursing when she graduates next year.

**MYRON SILVER** Although his main interest and future vocation (hopefully) lie in the field of Chemistry, Myron has always had the grit of sawdust in his bones. After dabbling in small theatrical productions in High School and at camp, he has finally made it to the "Big Time" with the Red & White. A brilliant performer in his own right (and his own opinion), Myron has decided to forego the limelight in favour of some behind the scenes work, and, by the time the Revue is over, he should know the seating plan of Moyses Hall like the palm of his hand.

**MARK FELDMAN** Mark finds himself Treasurer of the Red and White as the result of a search for practical experience to augment nearly three years of boredom with debits and credits in the School of Commerce. Although only a rookie in this sphere of campus activity, Mark has established himself as the power behind the throne. He has aroused the fears and anxieties of the upper echelons of authority with his policies of deficient spending for the Revue. By the way, Mark categorically denies any association between his planned European trip this summer and his handling of Revue funds.

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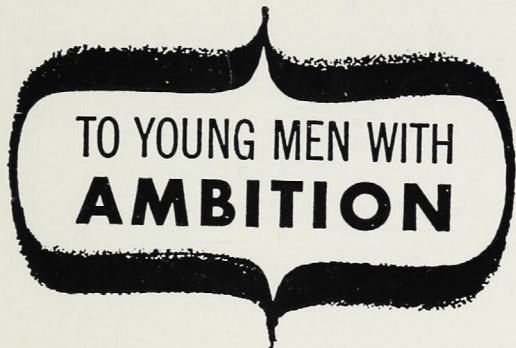
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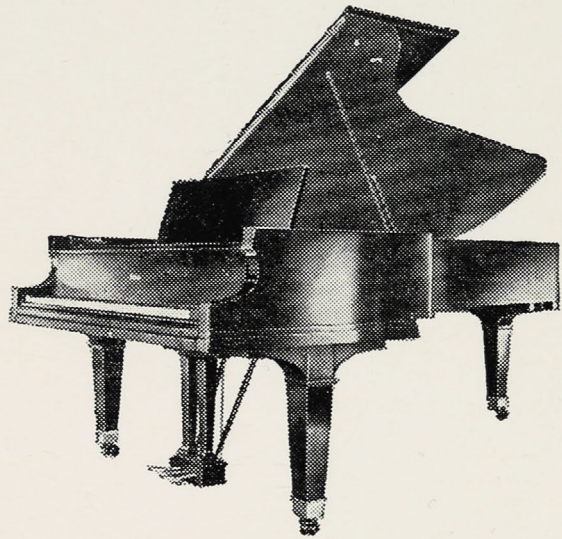
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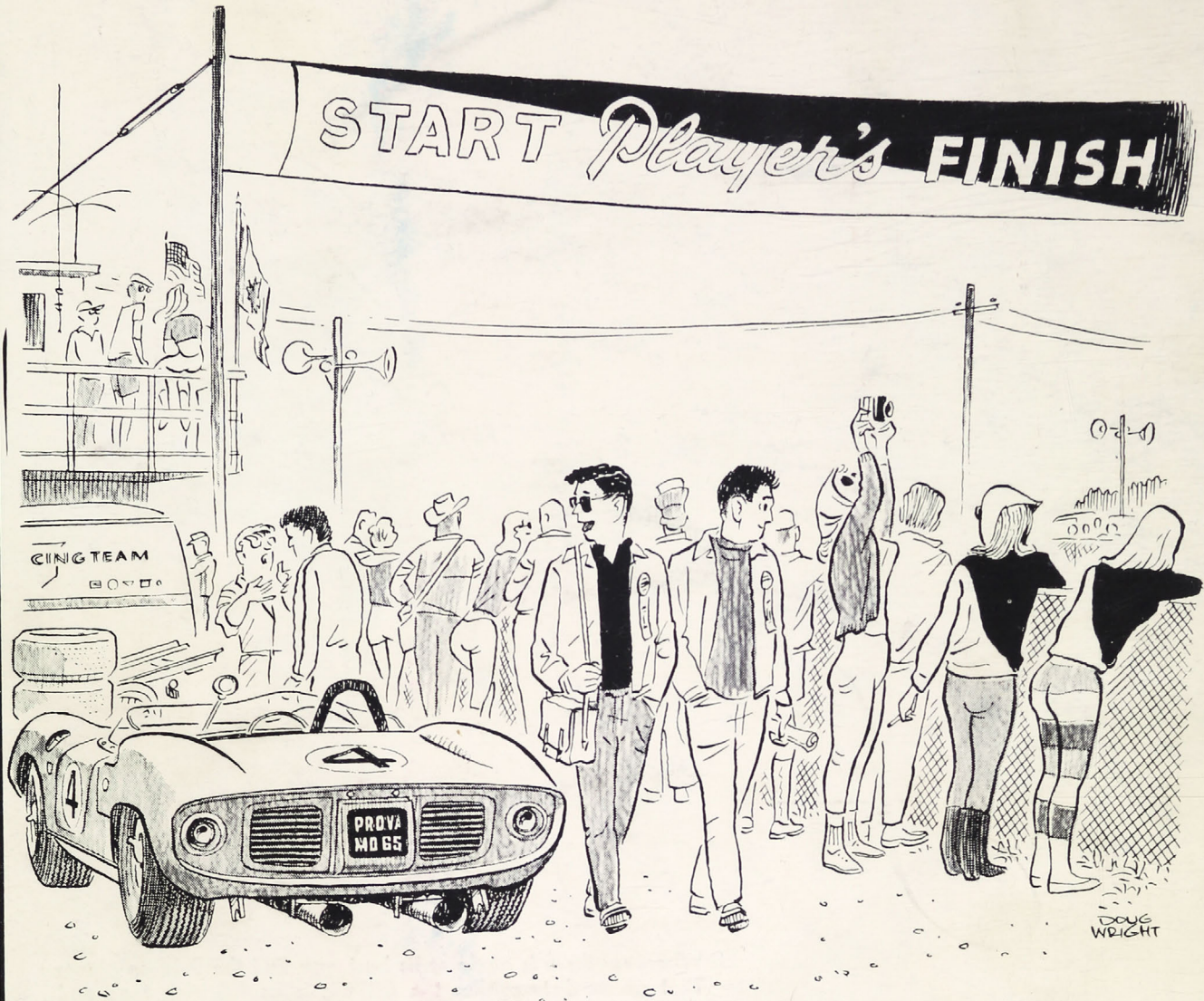
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