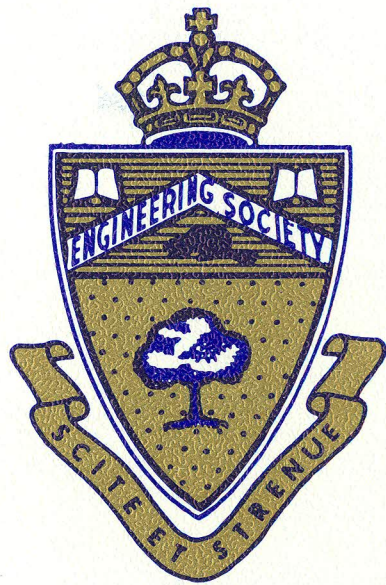


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S.P.S.

(to the tune of 'Canada')

S.P.S. (Now we are APSC) we love you (Now we are 2×10^3)
 S.P.S. (Now we are APSC) strong and true (strong and true)
 North, South, East, West, we're the very best
 at making the world go 'round.
 It's the hundredth anniversary of — Engineering.
 Everybody cheer together . . .

S.P.S. (Now we are APSC) we love you (Now we are 2×10^3)
 S.P.S. (Now we are APSC) we're true blue (gold and blue)
 We'll stand by you, we won't let you down,
 Take us along right now.
 We'll do all our problem sets,
 and give you all our very best
 Cause Skule House we love you.



SP_aS_s^m — SKULE NITE

HISTORY OF SKULE NITE

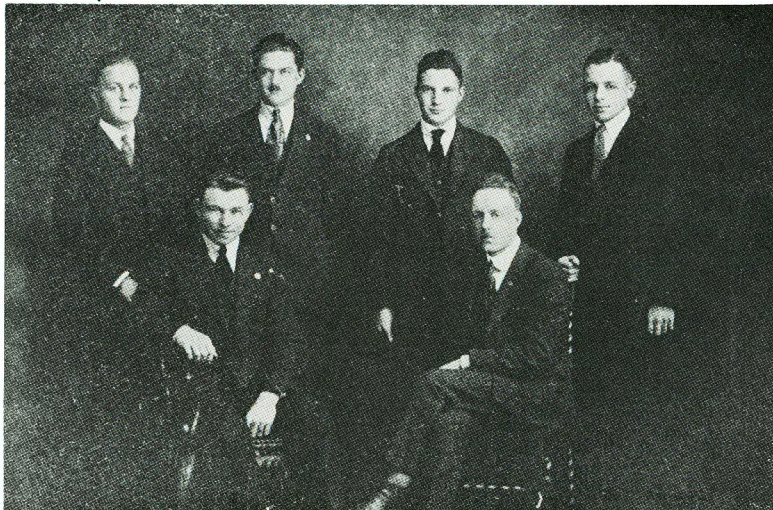
8:30 p.m., Wednesday March 2nd, 1921. The last few bars of the overture were barely audible as the thunderous applause of 1343 people opened the main curtain of Massey Hall. This marked the beginning of what was to become the "highlight of the school year" in not only the Engineering Faculty, but in the entire University. In its time it would become a full-length show running for as many as eight performances, drawing crowds of up to three thousand people, attracting the attention of the press, television, and theatre scouts from all over Canada. In the next fifty years out of this show would develop some of the best musical comedy that has ever originated in Toronto, including costumes and dance steps comparable to those of Flo Zeigfield, sets and technical innovations equal to the best of Hollywood in its late forties-early fifties prime, and a completely new form of entertainment that is said to have been the forerunner of television musical comedy shows like those of Toronto's own Wayne and Shuster, and more recently Rowan and Martin's "Laugh-In". Whether these statements are an exaggeration or not does not really matter. The fact is, they are the memories that remain with the thousands of actors, actresses, stagehands, directors, and audiences that have ever been a part of Skule Nite.

The origins of Skule Nite can be traced as far back as the early years of the century. At that time there was no show as such, but frequently students and professors would perform short skits and musical ensembles at social events during the year. In 1920 the Engineering Society Executive appointed a Stunt Night Committee to bring together all these scattered dramatic efforts into one show. As it turned out, there was so much interest in this idea that it was decided Massey Hall should be rented for the performance. On March 2, 1921 a thirteen act review called "NGYNRS SP_aS_s^m" was performed with overwhelming success. The show included short skits such as "Laboratory Lapses" and "The Adventures of Chloreen", as well as musical and instrumental interludes all written and performed by schoolmen. A relatively new addition to the Faculty, the Toike Oikestra, was in the pit and, as history records it, was the mainstay of the show:

"The music was provided by the Toike Oikestra, an "All School" organization, who received the fruits of their labour, not in the form of cabbage and bricks, but in applause and appreciation."
 Transactions, 1921

The great success of this show brought "NGYNRS SP_aS_s^m" back to Massey Hall the next year. As in the year before, tickets were sold at fifty cents each to cover costs (in those days it cost \$198.13 to rent the Hall compared to \$700.00 today). The show in its second season was again extremely well received.

In 1923 however, the format of "NGYNRS SP_aS_m" changed quite radically. The show was moved to Hart House for reasons that fifty years later in 1973 are humorous. As it is reported in "The Transactions" of 1923, the move to Hart House had little to do with the show itself, and was rather a successful attempt to bring the lady friends or "members of the weaker sex — to use a much hackneyed if not doubtful phrase" into the House to enjoy all the facilities that it had to offer.



School of Science NGYNYRS SP_aS_m committee, 1920-1921 — THE BEGINNING

"We will devise a plan whereby our lady friends may view Hart House as is. They must see all the departments in action — from the rifle ranges to the library."

Transactions, 1923

This year brought about a complete change in the type of show that had been presented in the previous two years. The performance in the Hart House Theatre was only a small part of the evening's festivities. Almost the entire House was opened up for displays, demonstrations, and sports activities. There were swimming and water polo exhibitions in the 'tank' (today known as the pool), basketball games, fencing, boxing, and wrestling matches in the gyms, and shooting competitions in the rifle ranges. One of the highlights of the night was the 'Midway' in which each Department ran games or demonstrations, giving lollypops out as prizes. 'Hot Dawgs' and coffee were on sale for five cents and there were three dance bands on hand from 10:30 p.m. until 1:00 a.m.

This year, 1923, is regarded as being the beginning of School Night. It was truly a school night, with all facets of student activities on display. Admission was free and of course restricted to schoolmen and their lady friends. There were over two thousand people in Hart House that night.

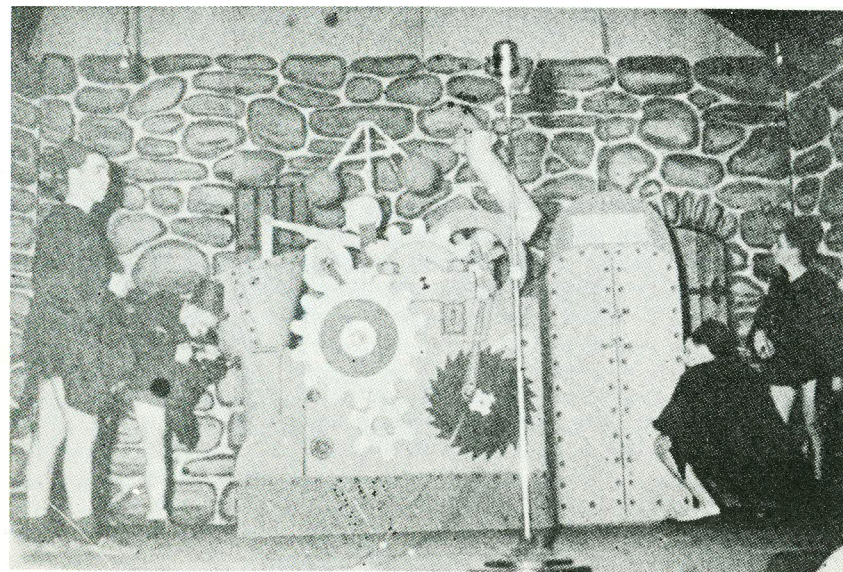
The format of School Night that was established in 1923 continued for over twenty years, combining a variety of theatrical reviews with displays, competitions and dancing. In 1924 an original play called "Insomnia" was performed in which Ralph Kerr, the author, played the leading lady (all the

female parts up until 1944 were played by schoolmen). The play was a humorous prophecy of the faculty and the university thirty years hence and, like much of our humour today in the Toike and Skule Nite '73, was based on a satire of the present life in the university. It is interesting to note that many of the attitudes that were depicted in the early days of School Night are still prevalent today. The School Night of 1929 (or Stunt Night as it was sometimes called) presented one skit in which the Varsity staff was convicted of "many unmentionable crimes" and the editor was subsequently hanged. Doubtless this skit would be as hilarious now as it was then. The club displays that were scattered throughout the House also added fun and enjoyment to the evening's activities. One of the displays at School Night 1924 was a particular hit:

"The Chemical Club with the aid of an array of stills and vats gave an exhibition of the manufacture of the forbidden fluid, but alas, all that was served to the mob that surged around was harmless orange crush."
Transactions, 1924.

For the next twenty years School Night, School Nite, and eventually Skule Nite enjoyed the reputation of being the most popular 'Informal Night' on campus. It was credited with the highest attendance of any social event put on at the University. By 1936 the evening had expanded to include two performances of the 'Revue' in the theatre, a buffet supper, and dancing with five orchestras until 2:00 a.m. It was certainly a full evening of entertainment for the modest admission price that was levied.

This popularity continued through the late thirties and early forties. Although the 'Midway', the club displays, and most of the sports competitions were slowly disappearing from the list of attractions, the 'Revue' itself was becoming the most important part of the evening. Of course the old dance



The "MACHINE" of 4T6 purpose — manufacture custom built gals.



bands were always very popular. One of these bands was described in the following way:

"... the Commodores (a quartet) catered to all with lilting waltzes and "hep-cat Jive" mingled with dances such as the popular "Coki Oki" What else could one ask for?"

Transactions and Yearbook, 1940.

The School Nite of 1944 marked a changing point in the history of this social event. Because Hart House Theatre was unavailable that year, the entire show was moved over to the Royal Ontario Museum (why ROM of all places is a mystery). Timber beams and columns, a timber ramp, a helicopter (loaned by the T.T.C.), a totem pole, a tandem bicycle, spotlights, backdrops, platforms, a bed and mattress, a switchboard, street lamps, etc., etc., all invaded the Museum for the show. There is probably truth to the rumor that on February 4th, 1944 Cleopatra turned over in her sarcophagus. A tremendous amount of work was put into the performance that year, and the show was extremely well done. The added festivities that had played such a large part in the evening in the past were dwindling however. So much effort was being put into the theatrical portion of the event that there was no time or support for organizing the other activities. In the following year, the 'Revue' would become the only attraction on the School Nite program.

School Nite 1945 began a new era in the history of this yearly event. The show was moved ahead into November and ran for several nights. A director

and a producer were chosen almost a full year before show time and work would begin immediately. Detailed sets, lighting, and technical effects became more and more complex, each year building on the knowledge of the year before. The cast and crew also grew from year to year, as more people returned to take part in the show for their second, third and even fourth season. The number of people directly involved in the performance reached as high as one hundred and fifty. Professional musicians became involved; a conductor was often hired, as was a choreographer. After 1944 the role of women in the show became very important indeed. Girls in Engineering, Nursing, Pots, and Arts and Science all came out to audition. In fact, in 1961 out of one hundred and fourteen people in the cast, forty-five were girls.

1945 began a trend in the style of School Nite that would last for over twenty years. By 1949 eight performances of the show were being given and even still people were clamouring for tickets. It has been said that in the fifties one ticket to Skule Nite would trade for two tickets to the Grey Cup on the open market. The show was rapidly becoming more professional in dancing, singing, acting, and especially in technical effects. A whole term would be spent building machines and 'gismos', many of which had only cameo roles, but all of which added a special touch that was familiar to Skule Nite alone, a touch that only Engineers could add.

During the fifties magnificent dance scenes and chorus lines outfitted in elaborate costumes were a major part of the production. Those who were involved in Skule Nite during the fifties and sixties will remember well Arline

Patterson, the choreographer who returned for twelve years running to work on the show. Her dances have often been compared to those of Flo Zeigfield in style and complexity. In this era many of the people involved in Skule Nite came back year after year to take part: directors like Bob Zacharczuk, singers like the Skulehouse Four, and many other dedicated people. This was perhaps the greatest asset of Skule Nite during these years; each new season brought back at least fifty old faces, experienced and eager to do it all again.



By 5T1 girls from across campus were kicking up their heels in SKULE NITE

The performance itself during these fruitful years was invariably based on humour. It was made up of short skits, quick and fast moving, each one poking fun at some institution, tradition or group of people. Sex and booze were reoccurring themes in many skits, and for the most part were used to poke fun at Engineers themselves.

In the later sixties however, attendance at Skule Nite was beginning to drop off, as it was for many campus activities at the time. The once spirited college student was being replaced by a more serious breed which was not the least bit interested in the old 'rah rah' life that at one time had embraced the university. This change in student attitude was becoming evident on campus' all over the world. Although the spirit in Skule was less effected than in most faculties, by 1966 the box office of Skule Nite was beginning to suffer from it. By 1968 it was becoming very hard for the Engineering Society to justify the thousands of dollars that were being poured into the show.

In an attempt to revive interest in the Engineering production, the Society in 1968 decided to put on the Broadway musical comedy "Stop The World, I Want To Get Off". As much work was put into this show as ever before, and it

WITH PERMISSION OF THE HART HOUSE DRAMA CLUB

**The
Engineering Society
of the
University of Toronto**

PRESENTS THE 50th ANNIVERSARY OF

**SKULE
NITE**

7T3

AT THE HART HOUSE THEATRE

**Produced for the Engineering Society by
JOHN VANNESTE**

**Directed by
MIKE STANEK**

**Orchestration and Musical Direction by
VICTOR DIMITROFF**

ACT I

IN THE BEGINNING

with the entire Skule Nite cast

YOUR HOSTS

Mike Stanek
& Groucho Marx

GREAT MOMENTS IN ENGINEERING HISTORY

Michel Chamberland, Al Snow, Paul Baker, Dave Shindman, Frank Ahlin, Jon More, Steve Cress, Rhys Beak, Dave Matthews, Bill Jarvis, Steve Swigger, Lawry Simon.

GODIVA WAS A LADY?

UMLAUT	Rhys Beak
LEOFRIC	Peter Quinn
GODIVA	Herself
LOLITA	Jane Avery
AUTHORITATIVE VIKING	Steve Cress
OTHER VIKINGS	Dave Shindman Al Snow
	Frank Ahlin Martin Snelgrove
	Steve Swigger
MESSENGER	Jon More
VILLAGERS	Paul Baker
	Dave Matthews

& the Coventry Town Band

S.N.A.F.U.

JANITOR Bill Jarvis

SUPERSTAR

JOE SKULE	Steve Cress
NURSES	Jane Avery Gail Busluk
	Mairee Gandera Peggy Brandon
	Donna Bowie Jocelyn Paine
	Robynn Borins Joanne Ritter

WIN A DATE CONTEST

HOST	Jon More
BACHELOR 1	Michel Chamberland
BACHELOR 2	Dave Matthews
BACHELOR 3	Bill Jarvis
MONIQUE	Peggy Brandon

SPEEDY MEDI KING

DOCTOR	Jon More
MISS NIGHTINGALE	Jane Avery
MR. TANNY	Dave Shindman
MRS. BURTON	Kathy Malone
MISS LABOG	Gail Bashuk
STANFIELD	Steve Swigger
McTAVISH	Michel Chamberland

I'M A FORESTER

FORESTER	Paul Baker
CHORUS OF ENGINEERS	Jon More Frank Ahlin
	Martin Snelgrove Bill Jarvis
	Rhys Beak Dave Shindman
	Steve Swigger Dave Matthews
	Steve Cress

A MOMENT OF MEDITATION

REVEREND POTTERTON Peter Quinn

THE VENTRILOQUIST AND THE DUMMY

Paul Baker and Paul Connolly

THE ONLY ONES WHO NOTICE

Paul Baker, Dave Shindman, Frank Ahlin, Michel Chamberland, Al Snow, Jon More, Steve Cress, Rhys Beak, Dave Matthews, Bill Jarvis, Steve Swigger, Lawry Simon

HANDLES WATER MUSIC

ACT II

ORCHESTRAL

THE ZETA PSI FIVE

WE ENGINEERS

Peter Quinn, Martin Snelgrove, Bill Jarvis, Steve Cress, Steve Swigger, Paul Baker, Jon More, Rhys Beak, Frank Ahlin, Lawry Simon, Dave Shindman, Dave Matthews

ADMISSION IMPOSSIBLE

STUDENT Dave Shindman
PROF. ETKIN Dave Matthews

A MUSICAL?! INTERLUDE?!?!

SIR FRANCIS DRAKE AND ALL HIS MEN

FRANCIS DRAKE	Peter Quinn
QUEEN ELIZABETH	Kathy Malone
BOSUN	Steve Cress
LOOKOUT	Paul Baker
SAILOR	Frank Ahlin
CREW	Martin Snelgrove
	Dave Matthews
	Jon More
	Lawry Simon
	Steve Swigger
SPANISH OFFICER	Jocelyn Paine
SPANISH GIRL	Rhys Beak
RUNNER	Gail Bushuk
LADIES IN WAITING	Robynn Borins

OUR HERO

Jane Avery, Mairee Gandera, Robynn Borins, Donna Bowie, Gail Bushuk, Joanne Ritter

GOVERNMENT MAN

NARRATOR	Paul Baker
MR. SMITH	Al Snow
MRS. SMITH	Peggy Brandon
PHOTOGRAPHER	Rhys Beak

LIFE'S LIKE THAT?

JOE SKULE	Steve Cress
ENGINEERS	Steve Swigger
	Dave Matthews
	Bill Jarvis
	Paul Baker

STORES GIRLS	Jane Avery	Mairee Gandera
	Donna Bowie	Kathy Malone
	Robynn Borins	Jocelyn Paine
	Peggy Brandon	Joanne Ritter
	Gail Bushuk	

TALKING HOCKEY

An exclusive coach interview with a BLUES' hockey game recorded in quadrophonic

COACH	Mike Chamberland
INTERVIEWER	Dave Shindman

I AM WOMAN

S.P.S. Girls Coarse

SOUTH CAMPUS

DEMMY	Bill Jarvis
NEVA	Robynn Borins
STUDENTS	Lawry Simon
	Frank Ahlin
	Steve Swigger
	Jon More
	Paul Baker
	Dave Shindman
	Steve Cress
	Al Snow

FINALE

Any resemblance between this programme and the show itself is entirely coincidental

DEBITS

Stage Manager	Dennis Mooney	
Set Design + Co-ordination	Don Buchan and Rick Fletcher	
Set Construction + Stage Crew	Ryszard Staron	Mairee Gandera
	Rhys Beak	Peggy Brandon
	Adam Chamot	Jocelyn Paine
	Andre Martineau	Donna Bowie
	Mike Cox	Al Snow
	Jane Avery	

Writers
Lighting
Quadrio
Wardrobe
Make-up

Skule Nite's motley crew
Brian Miller
Guy Fedorkow
the Suitor
Sheryl Prowse

PROGRAMME

Design
Historian
Photographers

Steve Swigger
Scott Jolliffe
Mike Pasic
Martin Snelgrove
Peter Quinn
Ron Jamieson

Artist

Publicity:

Peter Arato	Ron Guttman
Don Buchan	Dennis Mooney
Rick Fletcher	Thomas Oike

and those who missed out in the confusion

IN THE PIT

the Tiny -Toike-Oikestra

Piano	Victor Dimitroff
Guitar	Ron Guttman
Drums	Alex Lau

Special Orchestral

arranged and performed by the
ZETA PSI FIVE

Trumpet	Bob Cooper
Sax and	
Clarinet	Don Seibel
Trombone	Jim Richardson
Piano	Rick Kaymer
Drums	George McNiellie

was probably the best theatrical performance in the history of Skule Nite. But it did not sell, and thousands of dollars were lost. To all those involved in the production that year it must have seemed that the days of Skule Nite were over. The next year the Executive of the Engineering Society, still suffering from the debt of the year before, would not support another Skule Nite.

Three years past, and in this short time Skule Nite became at most a legend. By 1972 most skulemen had never heard of this event that had once captured the delight of thousands. Many did not care.



The 3T7 Review — only part of the nights activities in Hart House

Finally in the summer of 1972, with the spirit of the centennial being cued in the wings, and with the determination of a handful of Society members, it was decided that Skule Nite would be revived for the centennial year. This decision was hardly an easy one to take. There was much opposition, and most of it well founded on arguments of finances, lack of interest, and no experience. Nevertheless, the decision was made, Skule Nite would go on one more time, even if only as a tribute to its fiftieth anniversary and the hundredth anniversary of the faculty. And so on February 14, 15, 16, and 17, 1973 Skule Nite once more, and perhaps for the very last time, has been brought to life under the lights of the Hart House Theatre.

There is one last thing that should not be left unsaid. A great deal of credit must be given to John Vanneste, Mike Stanek, and all the cast and crew of Skule Nite '73. Although they have had little time and even less experience to work with, they have had an abundance of the most important ingredients that have gone into all the Skule Nites of the past: spirit and determination. Skule Nite '73 is probably the most difficult show that has been attempted in the past fifty years in terms of the limitations imposed on it. For this reason alone I feel that everyone involved in the show deserves a hearty congratulations for being able to bring Skule Nite back to Skule one more time.

R.S.J.
ENG. SOC. PRESIDENT

We Wish to Thank:

RING AUDIO-VISUAL
HONEYWELL
DESIGN TUBE LTD.
DOMTAR LTD.
M.I.M. PARACHUTE PRODUCTS
HAGER HINGE
MONSANTO
POLI-TWINE CORP.
SHEPHERD PRODUCTS
GLIDDEN PAINTS

THE GIRLS OF THE ENGINEERING STORES

and of course

JANET ACKER

PRODUCER'S MESSAGE

Nearly a year ago, the Engineering Society began preparations for a year of Centennial Celebrations. That immediately suggested a revival of Skule Nite, also proper for its fiftieth anniversary.

With the help of old Skule Niters, Fred Benzaguen, Les Japp, and Bob Facharchuk a show began to take shape. Without a Sneezles to occupy the nurses, they shifted their attention to Skule Nite. Thus with a fantastic crew of engineers a little inspiration, and lots of luck we can give you a fiftieth anniversary show.

I personally thank all those who have done anything at all for this Skule Nite. They've made my task much easier and much more enjoyable. Here's hoping that we can get it all together again for another fifty years.

J. E. Vanneste