

MORDKIN BALLET.
—
Another Fine Program Enjoyed in



MASSEY HALL

TORONTO

1938-1939

FORTY-FIFTH SEASON



A PRICELESS POSSESSION

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FORTY-FIFTH SEASON — 1938-1939

MASSEY HALL

TRUSTEES:

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The Hon. Vincent Massey

F. R. MacKelcan, Esq., K.C.

His Worship Mayor Day

Wilfred C. James, Director

G. Ross Creelman, Assistant Director

FRIDAY and SATURDAY, OCTOBER 21, 22, 1938

ADVANCED ARTS BALLETS, INC.

Presents

THE NEW MORDKIN BALLET

In a season of New Ballet Creations and Great Classical Revivals

with

MIKHAIL MORDKIN

(Ballet Master and Artistic Director)

and

PATRICIA BOWMAN

LUCIA CHASE

NINA STROGANOVA

LEON VARKAS

DIMITRI ROMANOFF

KAREN CONRAD

VLADIMIR DOKOUDOVSKY

EDWARD CATON

KARI KARNAKOSKI

SAVVA ANDREIEFF

SPECIAL ORCHESTRA

Under the direction of

MOIS ZLATIN

Conductor of the Moscow Zimin Opera Company

BRONISLAVA POJITSKA

Assistant to Master of Ballet

MASSEY HALL, TORONTO, OCTOBER 21 - 22, 1938

PROGRAM FOR FRIDAY EVENING, OCTOBER 21st.

SWAN LAKE
TREPAK
VOICES OF SPRING

SWAN LAKE

(Le Lac des Cygnes)

A New Symphonic Version by MIKHAIL MORDKIN

Music: TSCHAIKOWSKY

Scenery and Costumes: LEE SIMONSON

Swan Lake was first produced at the Bolshoi Theatre, Moscow, in 1877. Originally it was a four-act ballet with an involved libretto. The second act, torn from its context and with the Petipa choreography, is what has generally been danced on the stages of Western Europe and America.

In the present version Mr. Mordkin has let himself, for the first time among choreographers, be guided by the music rather than by the old libretto. In translating the music into visual terms pure classical ballet dancing has been demanded. The mood of the music has suggested to Mr. Mordkin the eternal creative man grasping for, and never quite attaining, his ideal. Now his path is cut across by hindering genii, now by spirits that seem to help. Never, however, can he feel that he has really possessed the ideal. It is interesting to note in this connection—that the music of Tschaiikowsky is that of search and yearning, never that of attainment—and Mr. Mordkin has had in his thoughts continually while moulding this little ballet the true story of Tschaiikowsky and Nadejda von Meck, the composer and the widowed baroness who loved and courted with thousands of letters over a period of thirty years yet never once met.

With Mr. Mordkin, Mr. Simonson has worked out a setting which likewise has been dictated by the music. The mise en scène is in the romantic period with the faked ruins, the blasted tree, the Gothic castle in the distance—all of the paraphernalia with which romantic souls of the early 19th century surrounded themselves in order to help escape a troublous world. The one man in the ballet is dressed in a costume which might be that of Byron or a hundred other romantics and behind him shimmers "le lac" which may suggest Lamartine's poem. Among his innovations, Mr. Mordkin has not insisted that the dancers appear to be swans—the impossible aim of designers for over 60 years: to make a ballerina look like a bird. The suggestions of swans in Mr. Simonson's costumes are of the faintest and the emphasis has been placed on danceability.

CHARACTERS

The Ideal PATRICIA BOWMAN
The Poet LEON VARKAS
The Protective Genii NINA STROGANOVA, KAREN CONRAD
The Fates (The Black Maidens) Misses BRANDBOURG, CASTELLO, GOODMAN
Ensemble Misses CHARISE, DANIELOVA, DOKOUDOVSKA, FARRELL, FEID,
GOMBOVA, LAURI, PERLOVA, REICHER, STRICKLAND,
UPTON, ZALIPSKAYA.

MORDKIN BALLET.
—
Another Fine Program Enjoyed in

MASSEY HALL, TORONTO, OCTOBER 21 - 22, 1938

TREPAK

(World Premiere This Season)

Music: ALEXANDRE TCHEREPNINE
Book: By MIKHAIL MORDKIN, SERGE SOUDEIKINE and ALEXANDRE TCHEREPNINE
as dictated to SERGEIR STRENKOVSKY
Visual Shaping by SERGE SOUDEIKINE
LIBRETTO
Choreography by MIKHAIL MORDKIN

Scene 1

Rich in symbolism, highly complicated in harmonics and rhythm, a daring new departure in choreography, Mikhail Mordkin has yet given *Trepak* a universal humanity and a visual simplicity. Shorn of its overtones and undertones (which every man must read in for himself as he watches the ballet) the simple action plot begins with Chort (The Devil) appearing before the curtain and giving the tone for the whole work to the orchestra.

As the curtain opens the Recruit is dancing. The Devil chases him to a barrel of vodka. The Recruit drinks and starts toward the neighboring village. He is met by two Veterans who push him into a crowd of peasants and proceed to tell of their prowess in wars past. The Babas (Peasant Girls) dance and the Recruit makes love to one of them. The Baba's lover drags her away and there ensues a fight between him and the Recruit which quickly becomes a general brawl. The Recruit stops and boldly challenges all of the men to a contest as to who can best dance the Trepak. *The Trepak is the oldest dance of the Russian peoples, emerges from a dim past and continues to this day. To its exaggerated movements they express the heights of joy, the depths of grief and the excesses of religious ecstasy.* The Babas join in the dance. A small detachment of soldiers marches in to take the Recruit away. The Mother brings the traditional bread, salt and vodka as much to placate as to welcome the soldiers. The Recruiting Officer begins to drill the Recruit. The Recruit is befuddled by the drilling and asks permission to substitute the Trepak. A Trepak follows with all participating. The Mother with the ikon (holy image) and the Leader of the Sect appear, bless the departing Recruit and solemnize his betrothal to the Maiden. The Maiden vows chastity and loyalty as the soldiers march her fiancé, the Recruit, away.

SCENE 2

In the Chapel of the Sect the peasants are working themselves into a religious frenzy, flagellating each other in a semi-religious, semi-bacchanalian orgy. The Maiden appears, as a purified ideal of the worshipers, and the religiomanics melt away.

SCENE 3

The Maiden in a daze retires to the forest where she meets the Spirit of Nature who reveals to her the mysteries of life. The Devil and his Assistant come upon the Maiden and lead her into temptation, breaking the vows she made when her lover, the Recruit, departed. The Maiden falls in a trance; Monks appear, bless her with holy water, make her repent and carry her off to a religious haven. As time passes, a file of monks come by; the Recruit returns from the wars and meets the Maiden. They embrace at the joy of reunion and look at a monument erected for the glorification of the military man. They are joined in their admiration by the peasants and soldiers. To celebrate the homecoming of the Recruit and his return to his fiancée everybody dances the Trepak. At the last moment the Devil appears. The Maiden is terrified because he holds the key to her secrets. However, the Devil pushes her back into the Recruit's arms and finds a new disciple among the Peasant Girls, as the Maiden and the Recruit embrace.

CHARACTERS

Chort (The Devil) MIKHAIL MORDKIN
The Maiden LUCIA CHASE
The Recruit DIMITRI ROMANOFF
Spirit of Nature NINA STROGANOVA
Birch Trees LEON VARKAS, KAREN CONRAD
Veterans VLADIMIR DOKOUDOVSKY, KARI KARNAKOSKI
Recruiting Officer EDWARD CATON
Devil's Assistant SAVVA ANDREIEFF
Mother ASHBY ACREE
Leader of the Sect NOEL CHARISE
Drummers Messrs. DAY, SAUNDERS
Soldiers Messrs. CHARISE II, EWING, MILOVIDOFF, TAKSA
Moujiks Messrs. BLAND, DANIELOFF, DARENCOURT, LUND
Babas (Peasant Girls) Misses CASTELLO, FARRELL, FEID, GOMBOVA, GOODMAN,
LAURI, PERLOVA, REICHER, UPTON
Monks Messrs. BLAND, DANIELOFF, DARENCOURT, LUND
Religiomanics Misses BRANDBERG, CASTELLO, FARRELL, FEID, GOMBOVA, GOOD-
MAN, LAURI, PERLOVA, REICHER, UPTON
Messrs. BLAND, CHARISE II, DANIELOFF, DARENCOURT, DAY, EWING,
LUND, MILOVIDOFF, SANDERS, TAKSA
Old Women, Professional Beggars, Cripple, Beasts, etc.

MASSEY HALL, TORONTO, OCTOBER 21 - 22, 1938

VOICES OF SPRING

Book and Choreography by MIKHAIL MORDKIN
Music by JOHANN STRAUSS, Arranged by MOIS ZLATIN
Scenery and Costumes by LEE SIMONSON

LIBRETTO

The scene of this gay comedy of flirtations is in the Belvedere Gardens and in the distance may be seen the famous sky-line of Vienna, once the world capital of gaiety.

It is morning and amorous couples flit through the aliiés of the Belvedere. An old man and an old lady, still beau and belle to each other hobble into the sunlight. The Lamplighter, on his morning rounds, comes to attend to his lamps. A Viennese Flirt enters. What might have been a romance between them is cut short by the arrival of two cadets. A uniform catches the eye of the Flirt and the three of them begin a happy day of frolic. Another couple enters: the Flower Girl in Green and her beau, the Boy in Grey. His attention becomes divided when the Flower Girl in Emerald trundles in her flowerbarrow. The two flower girls quarrel over the Boy in Grey as well as over the best spot for setting up their stands. A young Lieutenant strolls through following coquettish village beauties. When he sees the Flower Girl in Emerald and when she discovers him in her hand mirror another romance is begun. The Lieutenant offers her his love alone. She refuses. He offers her the prospect of a ring when he shall have changed the lieutenant's uniform for something grander with epaulets and shows her how they will walk to the altar. She is still gaily unimpressed. A captain enters and by priority of rank sends the Lieutenant on his way. His purchase of a flower from the Girl in Emerald would develop into something more amorous if the lady would allow. The Captain himself becomes the victim of superior rank when a General enters and sends him in turn on a bootless errand. The General indulges his fancy in a reminiscent flirtation with the Girl in Emerald. He relives his former prowess on the field of love as he teaches her the way a true mazurka should be danced. The holiday crowd is sent scampering as an afternoon rain comes down, makes puddles in the paths and necessitates the lighting of the lamps. The lovers we have seen at the beginning of the day once more cross the scene: the Flirt and her friends the two Cadets, the Boy in Grey and the Flower Vendor in Green and the Captain still follows gay feminine laughter. Only the Flower Girl in Emerald is left disconsolate and alone, wondering if perhaps she hadn't laughed once too often at the heated proposals of the Lieutenant when—joy of joys—he returns. As the others pick their ways carefully around the puddles, the Lieutenant and the Girl in Emerald, reunited, stride heedlessly through all water on their way off.

CAST (In order of appearance)

Old Man	NOEL CHARISE
Old Lady	ASHBY ACREE
Lamplighter	SAVVA ANDREIEFF
The Flirt	KAREN CONRAD
Two Cadets	VLADIMIR DOKOUDOVSKY, KARI KARNAKOSKY
Boy in Grey	DIMITRI ROMANOFF
Flower Vendor in Green	NINA STROGANOVA
Flower Vendor in Emerald	PATRICIA BOWMAN
Lieutenant	LEON VARKAS
Captain	EDWARD CATON
General	MIKHAIL MORDKIN
Girls of Vienna	Misses BERGER, BRANDBOURG, CASTELLO, CHARISE, DANIELOVA, DOKOUDOVSKA, FARRELL, FEID, GOMBOVA, GOODMAN, LAURI, PERLOVA, REICHER, STRICKLAND, UPTON, ZALIPSKAYA
Cavaliers	Messrs. BLAND, CHARISE II, DANIELOFF, DARENCOURT, DAY, EWING, LUND, MILOVIDOFF, SAUNDERS, TAKSA
Street Cleaners	— Drum Major and Band — Citizens of Vienna.

MORDKIN BALLET.

Another Fine Program Enjoyed in Massey Hall.

Mikhail Mordkin's ballet scored again in its closing performance on Saturday evening at Massey Hall. Applause was frequent and spontaneous; the final number ended with repeated curtain calls for the principals, and with an ovation for Mordkin himself.

The ovation was deserved. Since the ballet performed here a year ago music, settings, costumes, choreography and the dancing of the entire company have improved astonishingly. New dancers have been added. Their performances have vitality, pace and brilliance that promise well for the future. Certainly the dancing of Nina Stroganova and Karen Conrad Saturday evening had the technical perfection of Danilova and Barinova, and Leon Varkas' performance in Swan Lake compared favorably with the work of Petroff and Lichine in the same role.

Saturday's program included La Fille Mal Gardee, Swan Lake and the Goldfish. Mordkin mimed the part of the bustling old mother, Marceline, in La Fille Mal Gardee, with his customary skill. Lucia Chase and Dimitri Romanoff, as the hoydenish daughter and her lover, played and danced their roles with an arch and infectious gaiety. Guer-tel's music is tuneful, but undistinguished. It suffered by comparison with Tchaikowsky's haunting background for the Swan Lake story, and Tcherepnine's dramatic and descriptive score for the Goldfish.

I did not like Mordkin's new version of Swan Lake. His poet too closely resembled the tragic hero in Massine's version of Berlioz's Symphonie Fantastique. Vagueness in conception resulted inevitably in vagueness in interpretation. The corps de ballet were not quite swans, yet they suggested them, both in costume and in their movements, which were traditional. What were they, then, and what was their relation to the Byronic poet the program did not say.

The Goldfish, which closed the program, was adopted by Mordkin from the fairy tale of Alexander Fushkin. It provided opportunities for the old fisherman, and Lucia Chase as his wife, and for a brilliant display of the talents of the entire company in the festival scene at the magic palace. Soudeikine's costumes in this scene were particularly colorful, a delight to the eye.—Herman Voaden.

J. J. NISSEN DIES.

Portland, Me., Oct. 23 (AP).—John J. Nissen, 73, president of a baking company bearing his name, died today. Mrs. Neil S. Deaton, Toronto, is a daughter.

TORONTO, OCTOBER 21 - 22, 1938

SATURDAY EVENING, OCTOBER 22nd.

FILLE MAL GARDEE

SWAN LAKE

THE GOLDFISH

FILLE MAL GARDEE

(The Badly Guarded Daughter)

6. First presentation in America: by Mikhail Mordkin in 1937.

shioned in its conventional symbolism, but the Tchaikovsky music is charming and the whole ballet formed a judicious foil and contrast for the wilder and more naturalistic "Trepak." Lee Simonson's Byronic setting was exceedingly clever.

Tonight the Hogarthian "Ill-used and Perjured Daughter" and the gorgeously comic and artistic "Goldfish."—L. M.

Scene 2—In the Fields

LIBRETTO

man, frowns upon the love of her daughter, Lizette, for the es with Michot, a wealthy neighbor, to marry her daughter se. Marceline invents many chores such as churning butter e occupied and out of Colin's company. However, love and brave efforts. Colin manages to enter Marceline's farmhouse bringing in. Lizette, afraid of his being discovered, secretes brings Nikesse to call on Lizette and her mother, Lizette treats Marceline locks Lizette in her room, not knowing that she is per. All of the neighbors have taken an interest in the affair to those of the lovers win Marceline's consent to the marriage wedding is the occasion of a general celebration.

CHARACTERS

.....	MIKHAIL MORDKIN
.....	LUCIA CHASE
.....	DIMITRI ROMANOFF
.....	EDWARD CATON
.....	SAVVA ANDREIEFF
.....	LEON VARKAS
.....	NINA STROGANOVA
.....	KAREN CONRAD
.....	M. DARENCOURT
.....	M. CHARISE I
.....	Misses ACREE, FARRELL

(Over)

MASSEY HALL, TORONTO,

VOICES OF

Book and Choreography by
Music by JOHANN STRAUSS, Ar
Scenery and Costumes by

LIBRETT

The scene of this gay comedy of flirtations is i
may be seen the famous sky-line of Vienna, once t
It is morning and amorous couples flit throug
and an old lady, still beau and belle to each other
on his morning rounds, comes to attend to his la
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in Emerald. He relives his former prowess on
true mazurka should be danced. The holiday
comes down, makes puddles in the paths and nel
we have seen at the beginning of the day once
the two Cadets, the Boy in Grey and the Flower
gay feminine laughter. Only the Flower Girl
dering if perhaps she hadn't laughed once too
when—joy of joys—he returns. As the others
the Lieutenant and the Girl in Emerald, reunite
way off.

CAST (In order

- Old Man
- Old Lady
- Lamplighter
- The Flirt
- Two Cadets
- Boy in Grey
- Flower Vendor in Green
- Flower Vendor in Emerald
- Lieutenant
- Captain
- General
- Girls of Vienna
- Misses BERGER, BR
DOKOUDOVSKA, FARRELL,
REICHER, STRICKLAND, U
Cavaliers
- Messes. BLAND, CHARISE
LUND, MILOVIDOFF, SAUN
Street Cleaners — Drum Major and Band — Cit

I always used to boast that I
would live to see the day when
these dreads were driven out, and
that time has now come," he said.
"Over a long lifetime I have seen
my dream come true, but that is not
all. Both my parents lived to over
eighty-five and today I am con-
fident I will live to see a thirty-one
hour week and complete harmony
between labor and capital.
"My roots were in Canada and I
follow Canadian affairs closely.

EASE

OF RHEUMATISM, NE
QUICKLY—SIMPLY GET
AND FOLLOW EASY D



Take 2 "Aspirin" Tablets with a full glass
water. Repeat if necessary according to directio
Relief from rheumatic pain usually comes f
If pain persists, see your doctor.

Relief Usually Come
When "Aspirin"

Now everyone can afford the prompt
relief from pains of headache, rheuma-
tism, neuritis—in the very way thou-
sands of doctors advise—and with
this quick, inexpensive way, save the
dollars once spent on high priced
remedies.

Your own doctor probably will tell
you that the simple directions above
—the "Aspirin" way—often brings
relief from pain within a few minutes.
Possibly one of the fastest, most effec-
tive ways known.

Demand and Get —ASPIR

TRADE-

MASSEY HALL, TORONTO, OCTOBER 21 - 22, 1938

FOR SATURDAY EVENING, OCTOBER 22nd.

Music & Drama
DEPARTMENT
Conducted by LAWRENCE MASON

NEW MORDKIN BALLE

Large Crowd Applauds First of
Two Massey Hall Programs.

The New Mordkin Ballet opened
its two-night visit to Massey Hall
with a much enjoyed and applaud-
ed performance on Friday. Hand-
some new costumes and settings;
a good-sized and skilful orchestra
under an eminent conductor, Mois
Zlatin; well-managed, if not start-
lingly "advanced," lighting, good
pace, well-planned and smoothly
executed choreography, fine danc-
ing by gifted principals and ense-
mble, amusing plots or episodes, and
a feeling always of the worthy ar-
tistic maintenance of a great tradi-
tion, combine to make these exotic
productions rank well up in the
history of Russian Ballet in Toron-
to. Their absolute authenticity is
guaranteed by the presence and
general direction of the famous
Mikhail Mordkin, whose rich vein
of comic impersonation makes an
important contribution to the suc-
cess of each program.

"Trepak," not seen before in To-
ronto, was the best of the three
ballets on the first program, in
vitality, originality and Russ color.
The costuming was strikingly effec-
tive, the action lively, and the plot
vivid. Lucia Chase was admir-
able as The Maiden, but all the
roles were well taken. The moder-
nistic Tcherepnine music was
brilliantly effective.

"Voices of Spring" was a delight-
ful little comedy of Viennese gal-
lantry and love-making to the
strains of Strauss waltzes, with
Patricia Bowman dancing beauti-
fully and many others contributing
clever bits. Lee Simonson's set-
ting was a triumph.

"Swan Lake" was more old-
fashioned in its conventional sym-
bolism, but the Tchaikovsky music
was charming and the whole ballet
formed a judicious foil and con-
trast for the wilder and more
naturalistic "Trepak." Lee Simon-
son's Byronic setting was exceed-
ingly clever.

Clerk
Gossips

ILLE MAL GARDEE
SWAN LAKE
THE GOLDFISH

ILLE MAL GARDEE

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bolism, but the Tchaikovsky music
was charming and the whole ballet
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Tonight the Hogarthian "III-
Chaperoned Daughter" and the
gorgeously comic and artistic
"Goldfish."—L. M.

- 1—The Wedding
- 1—Inside of Marceline's House
- 2—In the Fields

LIBRETTO

an, frowns upon the love of her daughter, Lizette, for the
with Michot, a wealthy neighbor, to marry her daughter
Marceline invents many chores such as churning butter
occupied and out of Colin's company. However, love and
ave efforts. Colin manages to enter Marceline's farmhouse
ringing in. Lizette, afraid of his being discovered, secretes
ings Nikesse to call on Lizette and her mother, Lizette treats
rceline locks Lizette in her room, not knowing that she is
All of the neighbors have taken an interest in the affair
those of the lovers win Marceline's consent to the marriage
wedding is the occasion of a general celebration.

CHARACTERS

- MIKHAIL MORDKIN
- LUCIA CHASE
- DIMITRI ROMANOFF
- EDWARD CATON
- SAVVA ANDREIEFF
- LEON VARKAS
- NINA STROGANOVA
- KAREN CONRAD
- M. DARENCOURT
- M. CHARISE I
- Misses ACREE, FARRELL

(Over)

MASSEY HALL, TORONTO

VOICES OF

Book and Choreography by
Music by JOHANN STRAUSS, A
Scenery and Costumes by

LIBRET

The scene of this gay comedy of flirtations is
may be seen the famous sky-line of Vienna, once
It is morning and amorous couples flit through
and an old lady, still beau and belle to each other
on his morning rounds, comes to attend to his la
have been a romance between them is cut short
catches the eye of the Flirt and the three of them
enters: the Flower Girl in Green and her beau, the
when the Flower Girl in Emerald trundles in her

KYLE JOHNSTON.

Who has been elected president
of the Eglinton Business Men's
Association.

In boarding homes it would cost
83 cents per day for each child and
the family would be broken up.
They are devoted to each other and
should not be separated. The best
a bootless errand and the most economical
in Emerald. He relives his former prowess on the
true mazurka should be danced. The holiday crowd
comes down, makes puddles in the paths and necessitates
we have seen at the beginning of the day once more
the two Cadets, the Boy in Grey and the Flower Girl
gay feminine laughter. Only the Flower Girl in Green
dering if perhaps she hadn't laughed once too often
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CAST (In order of)

- Old Man
Old Lady
Lamplighter
The Flirt
Two Cadets
Boy in Grey
Flower Vendor in Green
Flower Vendor in Emerald
Lieutenant
Captain
General
Girls of Vienna
Cavaliers
Street Cleaners

I always used to boast that I
would live to see the day when
these dreads were driven out, and
that time has now come," he said.
"Over a long lifetime I have seen
my dream come true, but that is not
all. Both my parents lived to over
eighty-five and today I am confident
I will live to see a thirty-one
hour week and complete harmony
between labor and capital.
"My roots were in Canada and I
follow Canadian affairs closely.

CHANCE

David H. had been employed for
twelve years—then through no fault
of his own he lost his job. He
hadn't been earning enough to
build up a reserve fund and
wasn't long until he was up against
it. His young wife is trying to
keep things going by accepting
every chance of work she gets, but
at the most she only works three
or four half-days a week. When
Mrs. H. works, Mr. H. stays at home
to care for the three youngsters
aged 9, 6 and 3.

Several months ago things got so
bad the H's were evicted from their
home. Their furniture was put in
storage and the family is now living
in one large room. They haven't
any kitchen of their own, and Mrs.
H. has to get meals the best way
she can when other people aren't
using the kitchen stove. There is
no cupboard or drawer space and
their few belongings are piled up
about on the floor. The children
haven't a proper place to sleep, and
their health is beginning to show
the effect of living in such cramped
quarters.

The family is on public relief
now. Mr. H. looks every day for
a job, but he's getting discouraged.
Mrs. H. is convinced that if they
could get their furniture out of
storage and move into a good-sized
house, she could make her operating
expenses by renting rooms. The
storage company has agreed to
release the furniture on payment
of \$5 per month until the bill is
met. Mr. H. offered to work for
the storage company to pay off his
storage bill, but it couldn't be
arranged. If they could just get
their feet again, their whole future
might be saved.

Cost approximately \$150.
Case attested by Federation for
Community Service.

CASE NO. 12.

Left With Seven Children.

When Mr. T.'s wife died and left
him to care for their seven children,
he was desperate. His salary
amounted to a little more than \$15
per week. His eldest child, Janet,
barely 15 years old, couldn't manage
such a large household and

and get - NOT IN

TRADE-

MASSEY HALL, TORONTO, OCTOBER 21 - 22, 1938

PROGRAM FOR SATURDAY EVENING, OCTOBER 22nd.

LA FILLE MAL GARDEE

SWAN LAKE

THE GOLDFISH

LA FILLE MAL GARDEE

(The Badly Guarded Daughter)

First Produced: at Bordeaux, 1786. First presentation in America: by Mikhail Mordkin in 1937.

Music by GUERTEL

Book by DAUBERVAL

MIKHAIL MORDKIN

MARCELINE SOUDEIKINE

Marceline's House

ding

Marceline's House

elds

TO

on the love of her daughter, Lizette, for the

a wealthy neighbor, to marry her daughter

invents many chores such as churning butter

out of Colin's company. However, love and

Colin manages to enter Marceline's farmhouse

Lizette, afraid of his being discovered, secretes

to call on Lizette and her mother, Lizette treats

Lizette in her room, not knowing that she is

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ACTERS

MIKHAIL MORDKIN

LUCIA CHASE

DIMITRI ROMANOFF

EDWARD CATON

SAVVA ANDREIEFF

LEON VARKAS

NINA STROGANOVA

KAREN CONRAD

M. DARENCOURT

M. CHARISE I

Misses ACREE, FARRELL

The local appearance of the
Mordkin Ballet is a happy event
for Boris Volkoff who has some
happy and humorous recollections
of early associations with Mord-
kin in Russia. In 1923, Mordkin
formed a company for a twenty-
month tour through France, Eng-
land, United States and Canada.
While rehearsing, the members
were paid one-quarter the rate of
of rehearsing the tour turned out
to amount to one performance at
the Moscow Conservatory at
Music. It seems the director of
the bank in Moscow was suddenly
arrested and the English backer
of the ballet project was unable
to get the necessary 40,000 rubles
out of the bank to finance the
start of the trip.
Boris still has vivid recollec-
tions of his audition for the
Mordkin group. With many other
aspirants he faced the board of
judges, answered their innum-
erable questions and showed off all
his tricks. Unfortunately, Boris
had not worn a dancing costume,
but had presented himself in his
best white and black checked
trousers and white blouse. As a
final feat he demonstrated to the
judges his famous spin, which
was greeted with hilarious ap-
plause. The reason was soon evi-
dent to the performer, for the
street pants had not been equal
to the strain and were, quite
literally, split from top to bottom!

(Over)

MASSEY HALL, TORONTO

VOICES OF

Book and Choreography by
Music by JOHANN STRAUSS,
Scenery and Costumes by

LIBRET

The scene of this gay comedy of flirtations is
may be seen the famous sky-line of Vienna, once

It is morning and amorous couples flit throug
and an old lady, still beau and belle to each other
on his morning rounds, comes to attend to his la
have been a romance between them is cut short
catches the eye of the Flirt and the three of them
enters: the Flower Girl in Green and her beau, the
when the Flower Girl in Emerald trundles in her

KYLE JOHNSTON.

Who has been elected president
of the Eglinton Business Mene
Association.

In boarding homes it would co
83 cents per day for each child a
the family would be broken u
They are devoted to each other a
should not be separated. The be
a bootless errand. The most economic
in Emerald. He relives his former prowess on t
true mazurka should be danced. The holiday cr
comes down, makes puddles in the paths and nee
we have seen at the beginning of the day once mo
the two Cadets, the Boy in Grey and the Flower
gay feminine laughter. Only the Flower Girl in
dering if perhaps she hadn't laughed once too off
when—joy of joys—he returns. As the others pi
the Lieutenant and the Girl in Emerald, reunited
way off.

CAST (In order of

- Old Man
Old Lady
Lamplighter
The Flirt
Two Cadets
Boy in Grey
Flower Vendor in Green
Flower Vendor in Emerald
Lieutenant
Captain
General
Girls of Vienna
Cavaliers
Street Cleaners — Drum Major and Band — Citizens

I always used to boast that I
would live to see the day when
these dreads were driven out, and
that time has now come," he said.
"Over a long lifetime I have seen
my dream come true, but that is not
all. Both my parents lived to over
eighty-five and today I am confi-
dent I will live to see a thirty-one
hour week and complete harmony
between labor and capital.
"My roots were in Canada and I
follow Canadian affairs closely.

Chance.

David H. had been employed fo
twelve years—then through no faul
of his own he lost his job. H
hadn't been earning enough t nce
build up a reserve fund and
wasn't long until he was up again
it. His young wife is trying

in Britain Outlined

Mount Dennis, Oct. 21 (Special).—
W. H. McVicker, overseas secretary
of the Boys' Brigade, was the prin-
cipal speaker at a meeting of the
Toronto and District Lifeboy Coun-
cil, in Pearn Memorial Church to-
night. He outlined the progress of
the movement in the Motherland,
and will address the Boys' Brigade
Council in St. Barnabas' (Chester)
Church tomorrow night. Captain J.
A. Gair, the Dominion president,
occupied the chair.



Left With Seven Children.

When Mr. T's wife died and left
him to care for their seven chil-
dren, he was desperate. His salary
amounted to a little more than \$15
per week. His eldest child, Janet,
barely 15 years old, couldn't man-
age such a large household and in

and get — NOT TALKING.

MASSEY HALL, TORONTO, OCTOBER 21 - 22, 1938

PROGRAM FOR SATURDAY EVENING, OCTOBER 22nd.

LA FILLE MAL GARDEE
SWAN LAKE
THE GOLDFISH

LA FILLE MAL GARDEE

(The Badly Guarded Daughter)

First Produced: at Bordeaux, 1786. First presentation in America: by Mikhail Mordkin in 1937.

Music by GUERTEL

Book by DAUBERVAL

Choreography by MIKHAIL MORDKIN

Scenery and Costumes by SERGE SOUDEIKINE

- Act I—Scene 1—Outside of Marceline's House
Scene 2—The Wedding
Act II—Scene 1—Inside of Marceline's House
Scene 2—In the Fields

LIBRETTO

Marceline, a bustling old woman, frowns upon the love of her daughter, Lizette, for the
buoyant Colin. Instead she agrees with Michot, a wealthy neighbor, to marry her daughter
to his son, the dim-witted Nikesse. Marceline invents many chores such as churning butter
and spinning flax to keep Lizette occupied and out of Colin's company. However, love and
mischievousness circumvent her brave efforts. Colin manages to enter Marceline's farmhouse
in the sheaves the harvesters are bringing in. Lizette, afraid of his being discovered, secretes
him in her room. When Michot brings Nikesse to call on Lizette and her mother, Lizette treats
him with contempt. Enraged, Marceline locks Lizette in her room, not knowing that she is
again throwing the lovers together. All of the neighbors have taken an interest in the affair
and at last their entreaties added to those of the lovers win Marceline's consent to the marriage
of her daughter and Colin. The wedding is the occasion of a general celebration.

CHARACTERS

- Marceline
Lizette (Her daughter)
Colin (Lizette's true love)
Michot (A weathy countryman)
Nikesse (His stupid son)
André
Ninette
Jeannette
Notary
Clerk
Gossips
MIKHAIL MORDKIN
LUCIA CHASE
DIMITRI ROMANOFF
EDWARD CATON
SAVVA ANDREIEFF
LFON VARKAS
NINA STROGANOVA
KAREN CONRAD
M. DARENCOURT
M. CHARISE I
Misses ACREE, FARRELL

(Over)

MASSEY HALL, TORONTO, OCTOBER 21 - 22, 1938

LA FILLE MAL GARDEE (Continued)

VARIATIONS

- Act I, Scene 1, Outside of Marceline's House
1. Pas de Ruban LUCIA CHASE and DIMITRI ROMANOFF
- Act I, Scene 2, In the Fields
2. Marceline's Danse de Coqueterie MIKHAIL MORDKIN
 3. Pas de Deux LUCIA CHASE and DIMITRI ROMANOFF
 4. Polka Misses CASTELLO, FARRELL, GOODMAN, LAURI
 5. Pas de Trois LEON VARKAS, NINA STROGANOVA, KAREN CONRAD
 6. Peasant Dance Misses ACREE, BERGER, BRANDBOURG, CASTELLO, CHARISE, DANIELOVA, DOKOUDOVSKA, FARRELL, FEID, GOMBOVA, GOODMAN, LAURI, PERLOVA, REICHER, STRICKLAND, UPTON, ZALIPSKAYA
- Messrs. BLAND, CHARISE I, CHARISE II, DANIELOFF, DARENCOURT, DAY, EWING, LUND, MILOVIDOFF, SAUNDERS, TAKSA
7. Galop LUCIA CHASE and DIMITRI ROMANOFF
- Act II, Scene 1, Inside of Marceline's House
- Act II, Scene 2, The Wedding
8. Pas de Bouquet LUCIA CHASE and DIMITRI ROMANOFF and Misses BERGER, BRANDBOURG, CASTELLO, CHARISE, DANIELOVA, DOKOUDOVSKA, FARRELL, FEID, GOMBOVA, GOODMAN, LAURI, PERLOVA, REICHER, STRICKLAND, UPTON, ZALIPSKAYA and Ensemble.

SWAN LAKE

(Le Lac des Cygnes)

A New Symphonic Version by MIKHAIL MORDKIN

Music: TSCHAIKOWSKY

Scenery and Costumes: LEE SIMONSON

Swan Lake was first produced at the Bolshoi Theatre, Moscow, in 1877. Originally it was a four-act ballet with an involved libretto. The second act, torn from its context and with the Petipa choreography, is what has generally been danced on the stages of Western Europe and America.

In the present version Mr. Mordkin has let himself, for the first time among choreographers, be guided by the music rather than by the old libretto. In translating the music into visual terms pure classical ballet dancing has been demanded. The mood of the music has suggested to Mr. Mordkin the eternal creative man grasping for, and never quite attaining, his ideal. Now his path is cut across by hindering geni, now by spirits that seem to help. Never, however, can he feel that he has really possessed the ideal. It is interesting to note in this connection that the music of Tschaikowsky is that of search and yearning, never that of attainment—and Mr. Mordkin has had in his thoughts continually while moulding this little ballet the true story of Tschaikowsky and Nadejda von Meek, the composer and the widowed baroness who loved and courted with thousands of letters over a period of thirty years yet never once met.

With Mr. Mordkin, Mr. Simonson has worked out a setting which likewise has been dictated by the music. The mise en scène is in the romantic period with the faked ruins, the blasted tree, the Gothic castle in the distance—all of the paraphernalia with which romantic souls of the early 19th century surrounded themselves in order to help escape a troublous world. The one man in the ballet is dressed in a costume which might be that of Byron or a hundred other romantics and behind him shimmers "le lac" which may suggest Lamartine's poem. Among his innovations, Mr. Mordkin has not insisted that the dancers appear to be swans—the impossible aim of designers for over 60 years: to make a ballerina look like a bird. The suggestions of swans in Mr. Simonson's costumes are of the faintest and the emphasis has been placed on danceability.

CHARACTERS

- The Ideal PATRICIA BOWMAN
 The Poet LEON VARKAS
 The Protective Genii NINA STROGANOVA, KAREN CONRAD
 The Fates (The Black Maidens) Misses BRANDBOURG, CASTELLO, GOODMAN
 Ensemble Misses CHARISE, DANIELOVA, DOKOUDOVSKA, FARRELL, FEID, GOMBOVA, LAURI, PERLOVA, REICHER, STRICKLAND, UPTON, ZALIPSKAYA.

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MASSEY HALL, TORONTO, OCTOBER 21 - 22, 1938

THE GOLDFISH

Adapted by MIKHAIL MORDKIN from the fairy tale of ALEXANDER PUSHKIN upon the occasion of the poet's centenary

Music by NICOLAI TCHEREPNINE

Décor and Costumes by SERGE SOUDEIKINE

Choreography by MIKHAIL MORDKIN

LIBRETTO

An old fisherman catches in his net the queen of the mermaids in the form of a golden fish. Although she offers to buy her freedom the kindly fisherman lets her return to the sea. When his greedy wife hears the tale she angrily demands that he call back the golden fish and require the ransom. Five times the fisherman is browbeaten into recalling the golden fish to ask for increasingly extravagant gifts. The fifth time, when the wife demands to be made queen of the seas, the golden fish remains silent. When the old man returns to his wife he finds that all the magic gifts have vanished and that she is left once more complaining before her miserable hut.

SCENE 1—The Fisherman's Hut.

SCENE 4—The Sea

SCENE 2—The Sea.

SCENE 5—The Palace.

SCENE 3—The Fisherman's New House.

SCENE 6—The Sea.

SCENE 7—The Fisherman's Hut once more.

CHARACTERS

Fisherman	MIKHAIL MORDKIN
Wife	LUCIA CHASE
Goldfish	PATRICIA BOWMAN
Chout (Clown)	DIMITRI ROMANOFF
Master of Ceremonies	SAVVA ANDREIEFF

VARIATIONS

1. Persian	DIMITRI ROMANOFF, NINA STROGANOVA
2. Mazurka	Misses PERLOVA and FEID, Messrs. DOKOUDOVSKY and KARNAKOSKY
3. Trepak	Monks: EDWARD CATON — Babas (Pensan Girls) Misses ACREE, CHARISE, GOMBOVA, GOODMAN, REICHER, STRICKLAND — Moujiks (Peasant Men) Messrs. BLAND, DARENCOURT, SAUNDERS
4. Top	NINA STROGANOVA
5. Tartar	AUDREY CASTELLO, LEON DANIELOFF
6. Czardas	KAREN CONRAD, LEON VARKAS
7. Queen's Dance	LUCIA CHASE

Persian Maids, Chouti, Whipping Posts, Milkmaids, Bidas, etc.

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Entire Production Conceived and Staged under Personal Direction of MIKHAIL MORDKIN.
Musical Choreographic Numbers controlled by MIKHAIL MORDKIN.

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CREDITS

Musical Arrangements by Mois Zlatin and Eugene Fuerst
Scenery Executed by Eugene Dunkel Studios and Studio Alliance
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Smetana—Overture "The Bartered Bride."

Mozart—No. 41 in C ("The Jupiter").

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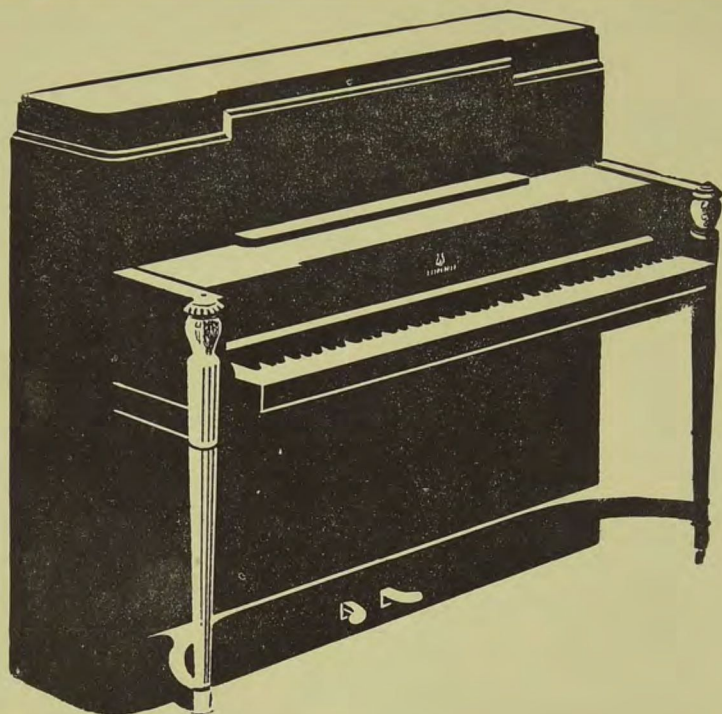
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EUGENE FUERST, Conductor

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partner
for Xenia*

*very fine
"9000"*

"LAKE OF SWANS"

BALLET IN 2 ACTS and 3 SCENES
Composed and Produced by Mikhail Mordkin
Music by Tchaikowski and Glazunoff.
Scenes and Costumes by Constantin Aladjalov.

CHARACTERS

Prince	Mikhail Mordkin
Queen of Swans	Xenia Maklezova
Friend of Prince	Pierre Vladimiroff
Comrades of Prince	Daks
	Bines
	Volodin
	Bolschakoff
	Dollar
	Coudy

SYNOPSIS OF SCENES

Act I.—Scene One

"THE DREAM OF THE PRINCE"

- A—"WALTZ OF THE PEASANTS"
Misses: Shabalska, Fokima, Yoricva, Sergeiva, Helène,
Nossova, Messrs.: Daks, Volodin, Bines, Bolschakoff,
Dollar, Coudy.
B—"DANCE WITH BEAKER"
Entire Ensemble.

Act I.—Scene Two.

"Enchanted Lake"

- With the Liberation of the Queen of Swans from the
wicked charm of the Wizard.
A—"DANCE OF SWANS"
Shabalska, Sergeiva, Maxine, Fokina, Corrine, Helène.
B—"ADAGIO"
Xenia Maklezova and Mikhail Mordkin.
C—"VARIATIONS OF SWANS"
Misses: Helène, Maxine, Corinne, Yurieva, Nossova,
Levandovska, Soloviova, Gotova.
D—"VARIATION"
Xenia Maklezova.
E—"WALTZ OF SWANS"
Shabalska, Fokina, Sergeiva.

INTERMISSION

Act II.—Scene Three

"FESTIVAL IN THE PALACE OF THE PRINCE"

- A—"ADAGIO"
Xenia Maklezova and Mikhail Mordkin.
B—"DANCE OF PRECIOUS STONES"
Emerald by Corinne—Diamond by Helène—Ruby by
Solviova.
C—"VARIATION"
Mikhail Mordkin.
D—"VARIATION"
Xenia Maklezova.
E—"CODA"
Xenia Maklezova, Mikhail Mordkin and Ensemble.
F—"DANCE OF THE MIMOSA"
Maxine.
G—"SPANISH DANCE"
Pierre Vladimiroff, Misses: Yurieva, Fokina, Nossova,
Levandovska, Daks, Volodin, Bines, Coudy.
H—"DANCE OF THE WHITE ROSE"
Sergeiva.
I—"DANCE OF THE RED ROSE"
Shabalska.
J—"MAZURKA"
Xenia, Maklezova and Mikhail Mordkin.
K—"KAKOVIK"
Entire Ensemble.

INTERMISSION

"DIVERTISMENTS"

- 1—"PASTORALE" Music by Tchaikovsky
Sergeiva and Volodin.
Misses: Corrine, Helène, Levandovska.
Messrs: Bolshakoff, Bines, Coudy, Dollar.
2—"NIGHTINGALE" Music by Peter
Xenia, Maklezova.
3—"DANCE OF COSSAIRE" Music by Glazunoff
Pierre Vladimiroff.
4—"BUTTERFLY DANCE" Music by Grise
Maxime.
5—"WANKATANKA" Music by Liadov
Yurieva and Bolshakoff.
6—"GYPSY DANCE" Music by Bartello
Daks and Corinne, Serge, Helène, Levandovska.
7—"DANCE OF ANITRA" Music by Grieg
Fokina.
8—"EGYPTIAN DANCE" Music by Tchaikovsky
(A) "Adagio" Xenia Maklezova and Mikhail Mordkin.
(B) "Bow and Arrow Dance" Mikhail Mordkin.
(C) "Variation" Xenia Maklezova.
(D) "Dance with Symbols" Xenia Maklezova and
Mikhail Mordkin. Misses: Sergeiva, Yurieva,
Levandovska, Helène.
Messrs.: Volodin, Coudy, Bolshakoff, Dollar.

fairly good
~~work~~ and
~~delightful~~
programme.

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- D—"VARIATION"
Xenia Maklezova.
- E—"WALTZ OF SWANS"
Shabalska, Fokina, Sergeiva.

INTERMISSION

Act II.—Scene Three

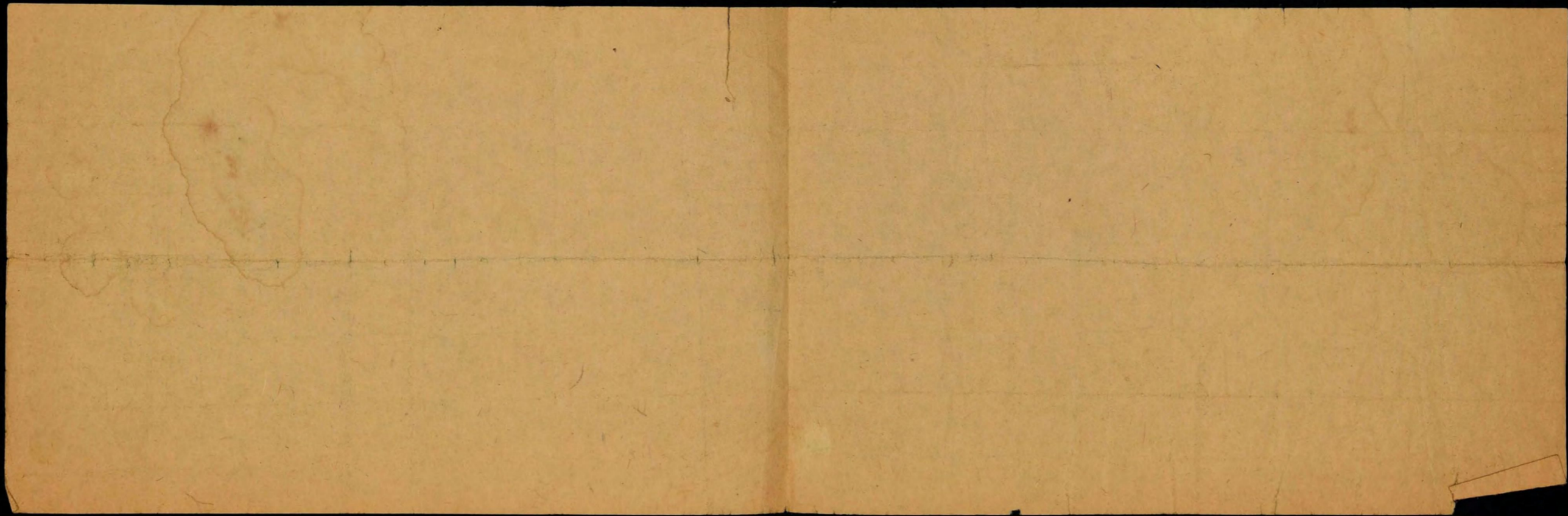
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- B—"DANCE OF PRECIOUS STONES"
Emerald by Corinne—Diamond by Helène—Ruby by Solviava.
- C—"VARIATION"
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Sergeiva.
- I—"DANCE OF THE RED ROSE"
Shabalska.
- J—"MAZURKA"
Xenia, Maklezova and Mikhail Mordkin.
- K—"KAKOVIK"
Entire Ensemble.

INTERMISSION

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- 3.—"DANCE OF CORSAIRE"Music by Glazunoff
Pierre Vladimiroff.
- 4.—"BUTTERFLY DANCE"Music by Grise
Maxime.
- 5.—"WANKATANKA"Music by Liadov
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Sheik HusseinMikhail Mordkin
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Medora, a favorite of HusseinHilda Butsova
A Snake CharmerPierre Vladimiroff
A Vendor of Slave GirlsNicolai Zvereff
The EunuchGregory Ermoloff
Gayane, Azaide's faithful companion.....Anita Avila
Kerim, Hussein's bodyguard Michael Arshansky
A Jester Alexis Rothov
A Singer Virginia Marvin

II.

1. PAS DE BOUQUETS Hartfeld
Mlles. Avila, Courtney, Fokina, Jesseph, Lilina, Lorrain Marvin,
Moran, Selikova, Sergeieva, Shabelska, Wheeler.
2. ITALIAN BEGGARSaint-Saens
Mikhail Mordkin.
3. NIGHTINGALE Tchaikowsky
Vera Nemtchinova
4. WANYKA-TANYKA Liadaff
Mlle. Marvin and M. Arshansky.
5. SPINNING TOPBizet
Mlle. Moran.
6. THE PHOENIXTchaikowsky
Hilda Butsova and Pierre Vladimiroff
7. TREPAK Rubenstein
The Sexton—Gregory Ermerloff.
Village Girls: Mlles. Avila, Courtney, Fokina, Jesseph, Lilina,
Lorrain, Marvin, Moran, Selikova, Shabelska, Spencer, Wheeler
Village Boys: Mm. Arshansky, Mikhailoff, Navinoff, Rathov, Volodin

III.

1. HUNGARIAN RHAPSODY Liszt
Mlle. Shabelska and M. Mikhailoff. Mlles. Avila, Courtney,
Fokina, Spencer. Mm. Arshansky, Bradley, Nazinoff, Sari.
2. A CAUCASSIAN DANCE Rubenstein
Mlle. Doubrovska and M. Vladimiroff.
3. THE SEAGULL Tchaikowsky
Hilda Butsova
4. DANCE OF BRITTANY Guitel
Mlles. Jesseph, Lilina, Lorrain, Moran, Selikova, Wheeler
Mm. Arshansky, Mikhailoff and Sari.

Programme—Continued

5. THE BUTTERFLY Greig
Mlle. Marvin.
6. EGYPTIAN DANCE (Bow and Arrow)
Tchaikowsky and Moussorgsky
Vera Nemtchinova and Mikhail Mordkin. Mlles. Avila, Courtney,
Sergeieva and Spencer. Mm. Arshansky, Bradley, Sari, Volodin.

TUESDAY AFT. and EVENING

OVERTURE "A Night in Madrid" Glinka
CARNIVAL

A choeographic episode by Mikhail Mordkin

Pierrot Mikhail Mordkin
Pierrette Vera Nemtchinova
Columbine Hilda Butsova
Harlequin Pierre Vladimiroff
The Marquis Nicolai Zvereff
Chief Buffoon Erast Mikhailoff
Masks, Spanish Girls, Spaniards and Buffoons
Prologue read by Edmund Bradley.

II.

SOUVENIR OF ROSES

A chereographic etude by Mikhail Mordkin

The Girl Hilda Butsova
The Boy Pierre Vladimiroff
Corps de Ballet

III.

1. EGYPTIAN DANCES (Bow and Arrow)
Tchaikowsky and Moussorgsky
Vera Nemtchinova and Mikhail Mordkin. Mlles. Avial, Courtney
Sergeieva and Spencer. Mm. Arshansky, Bradley, Sari, Volodin.
2. WANYKA-TANYKA Liadaff
Mlle. Marvin and M. Arshansky.
3. DANSE CLASSIQUE Delibes
Pierre Vladimiroff
4. SPRING Lazzari
Hilda Butsova
5. MELODIE HEBRAIQUE Arensky, Saint-Saens, Zimbalist
Vera Nemtchinova and Mikhail Mordkin
Mlles. Avila, Courtney, Fokina, Jesseph, Lilina, Lorrain, Marvin,
Moran, Selikova, Sergeieva, Shabelska, Spencer, Wheeler
Mm. Arshansky, Bradley, Ermorloff, Mikhailoff, Nazinoff,
Rothov, Sari, Volodin.

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PRESENT

**MIKHAIL
MORDKIN**

and his

Russian Ballet

supported by

Vera Nemtchinova

Hilda Butsova

Pierre Vladimiroff

Vladimir Bakaleinikoffff

Conductor

Victor Bay

Concert Master

1926
Mon. & Tues., Nov. 22 & 23

MASSEY MUSIC HALL

NORMAN M. WITHROW, Manager

Programme

MONDAY EVENING

AZIADE

A choreo-drama by Mikhail Mordkin

Sheik Hussein	Mikhail Mordkin
Aziade, a captive girl	Vera Nemtchinova
Medora, a favorite of Hussein	Hilda Butsova
A Snake Charmer	Pierre Vladimiroff
A Vendor of Slave Girls	Nicolai Zvereff
The Eunuch	Gregory Ermoloff
Gayane, Azaide's faithful companion.....	Anita Avila
Kerim, Hussein's bodyguard	Michael Arshansky
A Jester	Alexis Rothov
A Singer	Virginia Marvin

II.

1. PAS DE BOUQUETS
- Mles. Avila, Courtney, Fokina, Jesseph, Lilina, Lorrain Marvin, Moran, Selikova, Sergeieva, Shabelska, Wheeler.
2. ITALIAN BEGGAR
- Saint-Saens
Mikhail Mordkin.
3. NIGHTINGALE
- Tchaikowsky
Vera Nemtchinova
4. WANYKA-TANYKA
- Liadaff
Mlle. Marvin and M. Arshansky.
5. SPINNING TOP
- Bizet
Mlle. Moran.
6. THE PHOENIX
- Tchaikowsky
Hilda Butsova and Pierre Vladimiroff
7. TRÉPAK
- Rubenstein
The Sexton—Gregory Ermerloff.
Village Girls: Mles. Avila, Courtney, Fokina, Jesseph, Lilina, Lorrain, Marvin, Moran, Selikova, Shabelska, Spencer, Wheeler
Village Boys: Mm. Arshansky, Mikhailoff, Navinoff, Rathov, Volodin

III.

1. HUNGARIAN RHAPSODY
- Liszt
Mlle. Shabelska and M. Mikhailoff. Mles. Avila, Courtney, Fokina, Spencer. Mm. Arshansky, Bradley, Nazinoff, Sari.
2. A CAUCASSIAN DANCE
- Rubenstein
Mlle. Doubrovska and M. Vladimiroff.
3. THE SEAGULL
- Tchaikowsky
Hilda Butsova
4. DANCE OF BRITTANY
- Guitel
Mles. Jesseph, Lilina, Lorrain, Moran, Selikova, Wheeler
Mm. Arshansky, Mikhailoff and Sari.

Programme—Continued

5. THE BUTTERFLY
- Greig
Mlle. Marvin.
6. EGYPTIAN DANCE (Bow and Arrow)
- Tchaikowsky and Moussorgsky
Vera Nemtchinova and Mikhail Mordkin. Mles. Avila, Courtney, Sergeieva and Spencer. Mm. Arshansky, Bradley, Sari, Volodin.

TUESDAY AFT. and EVENING

- OVERTURE
- “A Night in Madrid”
- Glinka
CARNIVAL

A choeographic episode by Mikhail Mordkin

Pierrot	Mikhail Mordkin
Pierrette	Vera Nemtchinova
Columbine	Hilda Butsova
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Masks, Spanish Girls, Spaniards and Buffoons
Prologue read by Edmund Bradley.

II.

SOUVENIR OF ROSES

A chereographic etude by Mikhail Mordkin

The Girl	Hilda Butsova
The Boy	Pierre Vladimiroff

Corps de Ballet

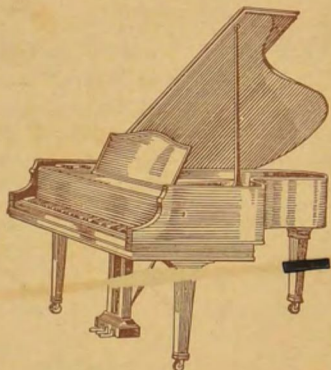
III.

1. EGYPTIAN DANCES (Bow and Arrow)
- Tchaikowsky and Moussorgsky
Vera Nemtchinova and Mikhail Mordkin. Mles. Avial, Courtney Sergeieva and Spencer. Mm. Arshansky, Bradley, Sari, Volodin.
2. WANYKA-TANYKA
- Liadaff
Mlle. Marvin and M. Arshansky.
3. DANSE CLASSIQUE
- Delibes
Pierre Vladimiroff
4. SPRING
- Lazzari
Hilda Butsova
5. MELODIE HEBRAIQUE
- Arensky, Saint-Saens, Zimbalist
Vera Nemtchinova and Mikhail Mordkin
Mles. Avila, Courtney, Fokina, Jesseph, Lilina, Lorrain, Marvin, Moran, Selikova, Sergeieva, Shabelska, Spencer, Wheeler
Mm. Arshansky, Bradley, Ermorloff, Mikhailoff, Nazinoff, Rothov, Sari, Volodin.

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VICTORIA THEATRE, TORONTO

THURSDAY, FRIDAY AND SATURDAY, OCTOBER 7TH, 8TH, AND 9TH, 1937

ADVANCE PRODUCTIONS, INC.

(Program subject to change without notice)

presents

THE MORDKIN BALLET

with

LUCIA CHASE MIKHAIL MORDKIN VIOLA ESSEN
DIMITRI ROMANOFF NINA STROGANOVA LEON VARKAS
MORDKIN CORPS DE BALLET

in

“GISELLE”

THURSDAY EVENING AND SATURDAY EVENING

Music by ADOLPHE ADAM

Story by THEOPHILE GAUTIER

First Performance since 1911 when Mikhail Mordkin as Ballet Master of the Imperial Russian Ballet made Ballet History with Anna Pavlova as his dancing partner and

“THE GOLDFISH”

In Its First Presentation Ever Offered to the Public

THURSDAY EVENING AND SATURDAY MATINEE

Story by ALEXANDER PUSHKIN

Music by TCHEREPNINE

Choreography and Direction by

MIKHAIL MORDKIN

Orchestra Under Direction of

MOIS ZLATIN

Conductor of the Moscow Zimin Opera Company

“LA FILLE MAL GARDÉE”

(THE BADLY GUARDED DAUGHTER)

FRIDAY EVENING AND SATURDAY MATINEE

Music by GUILLET

Story by DAUBERVAIL

In Its First Presentation in this Country

Choreography and Direction by

MIKHAIL MORDKIN

Orchestra under Direction of

MOIS ZLATIN

Conductor of the Moscow Zimin Opera Company

“DIONYSUS”

FRIDAY EVENING AND SATURDAY EVENING

Music by GLAZOUNOV

Based on classic traditions

Never before presented and especially created for the Mordkin Ballet by Mikhail Mordkin

CREDITS

Scenery and Costumes by SERGIE SOUDEIKINE
 Musical Arrangements by EUGENE FUERST
 Scenery Executed by EUGENE DUNKEL STUDIOS
 Costumes Executed by HELENE PONS and MME. BALIEFF
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 GEORGE EPSTEIN at the Hammond Organ

Drapes by KAY VELDEN & Co.

Production Built by THEODORE REISI

Electrical Equipment by DUWICO

"Giselle" Cast

This is a tale of sweethearts, love and hate, legends and superstitions in olden days, written by Theophile Gautier, favorite French novelist of "Mlle. de Maupin" fame and embalmed in the graceful music of Adolphe Adam.

Act one ends with the disclosure of the nobility of Albert when village festivities are interrupted by the arrival from the hunt of the Viscount with his daughter Bathilde, the betrothed of Albert. Giselle, heart broken, falls and is carried to her mother's cottage while Albert refuses to be resigned.

The second act opens on the night scene at Giselle's tomb. A glabrous moon and formless wings flutter through the mists. It is the thrilling scene of "The Willing"—the souls of departed love-lorn maidens, which according to an old Silesian legend mentioned in the poems of Heine, come dancing over the tarn at midnight with their Queen to receive the spirit from the grave of their latest sister to die unwed. In significant pirouetting poses with spirit arms crossed over her breast, the vague figure of the Queen is searching for the grave. Then kindred spirits approach, timid as the souls of bluebirds to the haunting Dance of Death rhythm. The discarded and revengeful gamekeeper Hans is driven with shrieking music to leap from the high rocks to his death in remorse. The sorrowing lover Albert is praying at the grave. The soul of Giselle rises in her spirit loveliness, hovers over the grieving lover and is commanded by the Queen of Death to entice him to join their fatal revelries. Dawn threatens and Giselle slips from Albert's embrace back to her tomb. The hero falls weeping and expires as Bathilde arrives too late to claim her betrothed.

ACT 1—Vineyard in France

ACT 2—The Cemetery

Giselle	Lucia Chase
Loys (Duke Albert)	Leon Varkas
Hans	Dimitri Romanoff
Berthe	Ashby Acree
Viscount	Rodionoff
Bathilde	Hercelia Danielova
Wilfried (Albert's Valet)	Edward Hedges
Myrtha (Queen of Willys)	Nina Stroganova
Peasant Girls	Misses Upton, Perlova, Fied, Comber, Zalipska, Rodionova, Charisse, Milette
Peasant Boys	Messrs. Brinkman, Popoff, Kalchoff, Danieloff, Bland, Darencourt, Charise, Nargo
Old Man	Alex Lazuk
Willys	Misses Goodman, Lynn, Lauri, Denton, Perlova, Zalipskaya, Feid, Farrell, Charise, Gomber, Uuton, Rodionova, Savage, Felsher, Milette, Blandford Hunters, Guests and Musicians

"The Goldfish" Cast

An old fisherman catches in his net the queen of the mermaids in the shape of a golden fish. She offers to buy her freedom but he lets her go out of the kindness of his heart. When his quarrelsome and greedy wife hears about it, she demands that he call back the golden fish and demand the ransom. Five times she sends him back to the sea to ask for more gifts and favors. The fifth time when she demands to be made queen of the seas, the golden fish remains silent. When the old man returns to his wife, he finds that all the magic gifts have vanished, and she is left desolate in her miserable hut.

Fisherman	Mikhail Mordkin
Wife	Lucia Chase
Goldfish	Nina Stroganova
Chout	Dimitri Romanoff
Gypsies	Misses Lauri, Upton, Savage
Gypsy Boys	Messrs. Brinkman, Kalchoff, Popoff, Rodionoff
Persians	Misses Danielova, Zalipskaya, Rodionova, Charisse, Felsher, Goodman
Babas	Misses Gomber, Blandford, Acree, Milette, Farrell, Denton, Townsend
Russian Boys	Messrs. Bland, Hedges, Darencourt, Charise
Persian	Janna Perlova and Leo Danieloff
Czardas	Nina Stroganova and Leon Varkas
Tartar	Beatrice Lynn and George Chaffee Incidental Polish and Rhinda Dances

SCENE 1—The Fisherman's Hut

SCENE 4—The Sea

SCENE 2—The Sea

SCENE 5—The Palace

SCENE 3—The Fisherman's New House

SCENE 6—The Sea

SCENE 7—Same as Scene 1.

Entire Production Conceived and Staged Under Personal Direction of MIKHAIL MORDKIN
 Musical Choreographic Numbers Controlled by MIKHAIL MORDKIN

ALL RIGHTS RESERVED

"La Fille Mal Gardée" Cast

A humorous ballet of the classic type, very popular in Russia for many years, known there as "The Precaution in Vain" and in Paris "La Fille Mal Gardée" or "The Badly Guarded Daughter", is being introduced to America for the first time. It's farcical story and the wayward daughter as the central characters, afford bountiful opportunities in the happiest vein of comedy.

The daughter Lizette and her young gallant Colin are much in love with each other but the affair is opposed by the girl's mother, who wishes her to marry Nicesse, the son of a rich neighbor. Nicesse, an uncouth rustic, is brought by his father to call upon Lizette and her mother. Strangely, he is quite as indifferent to Lizette as she is contemptuous towards him. Provoked, the mother locks Lizette in her room with a scolding as soon as their guests leave. Colin, meantime, has hidden himself in the house. A group of neighbors, boys and girls, knowing this, induced the mother to go away with them. Lizette and Colin properly find each other and dance the expression of their happiness. The mother returns in the midst of their lovemaking but the crowd of laughing boys and girls overrule her indignation and even force her into consenting to the match between Lizette and Colin.

ACT 1—Scene 1—Outside of Marceline's house

ACT 2—Scene 1—Inside of Marceline's house

Scene 2—The Fields

Marceline	Mikhail Mordkin
Lizette (her daughter)	Lucia Chase
Colin	Dimitri Romanoff
Michet	George Chaffee
Nicesse (his son)	Leon Varkas
Notary	Noel Charise
Clerk	Edward Hedges
Gossips	Misses Acree and Townsend
Pas De Trois	Nina Stroganova, Viola Essen and Leon Varkas
Variation	Misses Denton, Goodman, Lynn, Perlova
Peasant Dance	Messrs. Brinkman, Danieloff, Kalchoff, Popoff
Corps de Ballet	Misses Blandford, Charise, Danielova, Denton, Farrell, Feid, Gomber, Goodman, Lauri, Lynn, Milette, Perlova, Upton, Rodionova, Savage Messrs. Bland, Brinkman, Charise, Danieloff, Darencourt, Hedges, Kalchoff, Lazuk, Nargo, Rodionoff

"Dionysus" Cast

"Dionysus" is a new creation of Mikhail Mordkin, which is based on Greek mythology, its richness in movement and drama being set against an everchanging background resplendent with colors and design and revealing the mystery of Glazounov's captivating music.

Song of the Wind	Nina Stroganova and Leon Varkas
Sunshine	Misses Denton, Goodman, Perlova
Shepherdesses	Misses Lynn, Rodionova, Zalipskaya
Shepherds	Messrs. Bland, Darancourt, Rodionoff
Waltz	Lucia Chase, Dimitri Romanoff, Nina Stroganova, George Chaffee, Viola Essen, Leon Varkas
Variation	Nina Stroganova and Viola Essen
Bacchus	Dimitri Romanoff
Satyrs	George Chaffee, Messrs. Brinkman, Danieloff, Kalchoff, Popoff
Bacchanale	Lucia Chase and Dimitri Romanoff
Corps de Ballet	Misses Acree, Blandford, Charise, Danielova, Farrell, Feid, Gomber, Milette, Upton, Savage, Townsend. Messrs. Bland, Charise, Darencourt, Hedges, Lazuk, Nargo, Rodionoff

Entire Production Conceived and Staged Under Personal Direction of MIKHAIL MORDKIN
Musical Choreographic Numbers Controlled by MIKHAIL MORDKIN

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EXECUTIVE STAFF FOR ADVANCED ARTS

Advance Productions, Inc., was organized for the sole purpose of assisting Mikhail Mordkin in the forming of a permanent organization in presenting to the American public the art in which he is so famous.

<i>Business Director</i>	<i>Managing Director</i>	<i>General Manager</i>
MIKHAIL MORDKIN, JR.,	RUDOLF ORTHWINE,	FRANK CRUICKSHANK,
<i>Manager in Advance</i>		Bradford Mills
<i>Press Representative in Advance</i>		Walter Darling
<i>Special Representative</i>		Bert Lang
<i>Business Representative</i>		Howard E. Potter
<i>Secretary</i>		Marie Sherman
<i>Stage Manager</i>		Edward Brinkman
<i>Master Mechanic</i>		Chester Thompson
<i>Master of Properties</i>		Walter Blauvett
<i>Chief Electrician</i>		Erle Bell
<i>Flyman</i>		Frank Croce
<i>Mistress of Wardrobe</i>		Malvina Nickerson
<i>Asst. Mistress of Wardrobe</i>		Helen Marshall
<i>Master of Transportation</i>		Eddie Boyar