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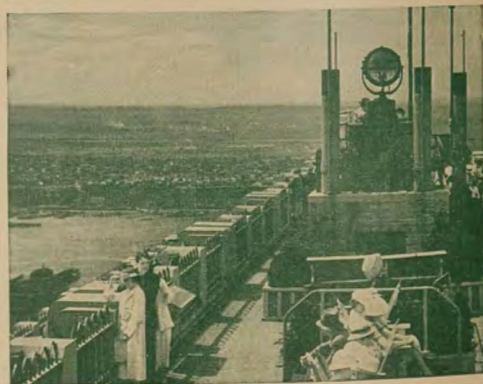
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70-STORY OBSERVATION ROOFS

Curtain Calls

By S. J. BRODY

GRACE MOORE is rapidly taking her place as the most honored singer of our time. To date, the beautiful singing star has been presented to six kings and five presidents, has given twelve command performances, and has been decorated by four nations.

Like many other well known screen stars, MELVYN DOUGLAS seemed destined for a medical career early in life. He studied medicine in Nebraska and in Toronto, Canada. When the war broke out he enlisted in the Medical Corps at Fort Lewis, Washington. A chance meeting with a Shakespearean actor resulted in his first stage rôle.

EDWINA EUSTIS has made triumphant appearances with Leopold Stokowski, the Philadelphia Opera Company, the Russian Grand Opera Company, the Detroit Civic Opera, and the Cleveland Symphony Orchestra. Once, when appearing with the Russian company, she had to learn an entire rôle in Russian in two days.

One of the interesting features of the DANCE INTERNATIONAL is the display of costume and set designs by Marco Montedoro of the Radio City Music Hall, which can be seen on the second floor of the International Building, alongside the works of such famous names as Rodin, Picasso, Bakst, and Malvina Hoffman.

SHOWPLACE

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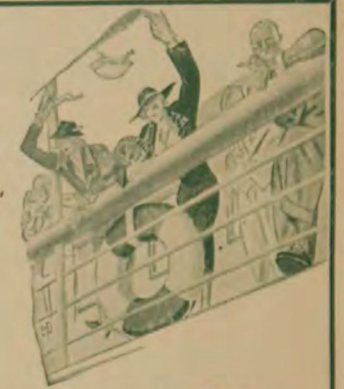
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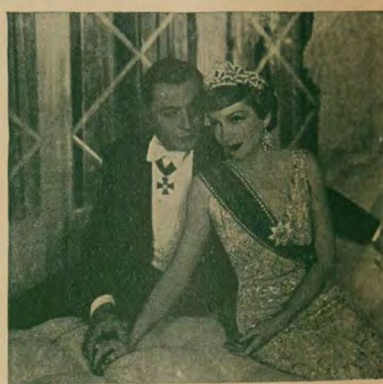
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P R E V I E W S

These pictures will be shown soon at Radio City Music Hall

CLAUDETTE COLBERT
AND
CHARLES BOYER
IN
TOVARICH
WITH
BASIL RATHBONE
ANITA LOUISE



SNOW WHITE
AND THE
SEVEN DWARFS

A WALT DISNEY
FULL-LENGTH FILM
IN TECHNICOLOR



The Center Piece

By KENNETH ANDREWS

ELEVEN delightful mural paintings of outdoor scenes in Arizona are on exhibition on the seventh floor of La Maison Française. Miss Louise N. Grace, member of the prominent Grace family and daughter of the late William R. Grace who twice served as Mayor of New York City, painted them for her home which is being built at Tucson, Arizona.

The paintings, upon which Miss Grace has been working for nearly a year, done in oil on canvas, are so-called "high key" pictures, in cool colors. Soft, blended shades of gray, rust, brown, blue, and much contrasting black and white.

Miss Grace, who paints as a hobby, is a former pupil of Tony Nell.

Her exhibition will continue until January 4. The gallery is open to the public from 10 a.m. to 6 p.m. on week-days and from 2 to 5 p.m. on Sundays.

Lovely Loretta Young caused neck-craning when she recently floated into the Rainbow Room on the arm of Clifton Webb. The lofty night rendezvous—New York's loftiest—seems to be growing steadily in favor with the movie stars paroled from their Hollywood hard labor.

Christmas Suggestion

DEAR RADIO CITY MUSIC HALL:

It occurs to me that you would be interested in knowing that last year I gave my wife, as a Christmas present, twenty-five (sets of two) forty-cent tickets to the Music Hall. It enabled her to see every picture produced and to entertain, most delightfully, a goodly number of friends. I don't know of any Christmas present I ever gave that furnished more genuine and lasting pleasure.

Now it occurs to me that there are many others who might take advantage of this possibility if it were suggested to them.

Sincerely yours, S. E. L.

In response to many such suggestions and requests, Radio City Music Hall is providing a special gift envelope for patrons who wish to purchase tickets as Christmas gifts. Any number of regular admission tickets may be obtained at the Music Hall box office and sent to friends or relatives in an attractive holiday envelope. Or, can you suggest a better way of investing Christmas gift money?



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Although they're not in many zoos;
And far and near for this New Year
Folks know the NEWS that brings good cheer:
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**Mickey Mouse
Accolade**

Mickey Mouse and Walt Disney have shared the greatest international honors of recent movie history, to wit:

OCT. 11, 1933—Walt Disney awarded diploma by Academy of Fine Arts in Buenos Aires.

NOV. 17, 1933—Walt Disney wins "extra special" award of the Academy of Motion Picture Arts and Sciences for his creation of Mickey.

DEC. 29, 1933—Walt Disney listed in British "Who's Who," as creator of Mickey.

JAN. 18, 1934—The Poor Richard Achievement Medal goes to Walt Disney as "a creator of laughter."

MAR. 17, 1934—Gold statuette awarded Walt Disney by the Academy of Motion Picture Arts and Sciences.

MAR. 20, 1934—National Academy of Arts and Letters in Havana presents special honor diploma to Walt Disney.

FEB. 28, 1935—For the third consecutive time a Walt Disney Silly Symphony production is adjudged the best cartoon subject of the year in the Award of the Academy of Motion Picture Arts and Sciences.

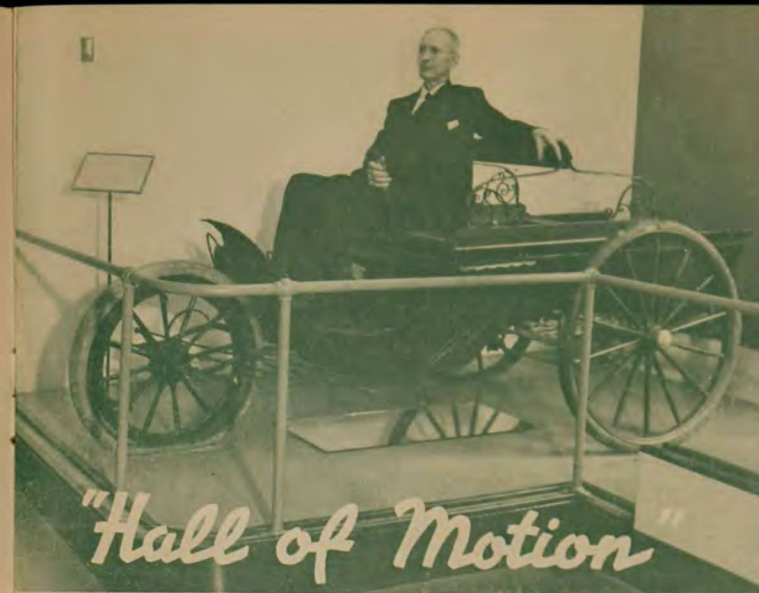
MAR. 3, 1935—Walt Disney awarded third prize in the first Soviet International Film Festival, receiving large crystal bowl with silver ornaments.

JULY 2, 1935—Walt Disney awarded League of Nations gold medal with a citation stating that his productions are the best animated cartoons ever created and that no other films of a similar type can be compared with them.

SEPT. 7, 1937—Walt Disney subject awarded gold medal at the Exposition in Venice, Italy, this marking the third successive year that he has won this distinguished award.

In 1936 and 1937 Walt Disney was also honored with Academy of Motion Picture Arts and Sciences awards, making five in a row. In 1936 he was made a Chevalier of the French Legion of Honor.

Walt Disney's new full-length feature picture, "Snow White and the Seven Dwarfs," will be shown soon at the Music Hall.



"It's a pretty good car yet," asserted Charles E. Duryea, climbing the other day into the automobile he built back in 1898, which once won races and now provides Museum visitors with incredulous amusement.

[This is the second of a series of articles to be published in SHOWPLACE about our Rockefeller Center neighbors.]

By MARIAN CLYDE
McCARROLL

YOU NEVER KNOW whom you may find pushing buttons at the New York Museum of Science and Industry in Rockefeller Center.

One recent visitor looked up from a device he was maneuvering to find Lanny Ross beside him, experimenting with the "voice camera," by means of which, as he sang softly into a tiny microphone, Lanny could see on an illuminated screen a "picture"—wavy line, to you—of how his voice would look if you could actually see it "on the air."

Another visitor, strolling through the Museum's highway transportation section, was intrigued to come upon Charles E. Duryea, famous as "the father of the automobile," sitting in one of the very automobiles he built back in 1898.

And no less a person than Albert Einstein was discovered in the electro-technology division, so fascinated by one of the operating models offering a simple visual demonstration of some abstruse principle of electrical science that he never even knew when his picture was snapped by a candid camera.

Maybe it's the wheels of the miniature locomotives going round and round when you press buttons. Maybe it's the brightly colored panels of machine parts on the walls that put on a fine old show of gears meshing, pistons driving, and things in gen-

"My voice is looking well this evening," said Lanny Ross, when he was found the other night in the Museum of Science and Industry making a sound picture of his voice, on a device called the oscillograph.



RADIO CITY MUSIC HALL

W. G. VAN SCHMUS, Managing Director

WEEK BEGINNING THURSDAY, DECEMBER 23, 1937

Christmas

PROGRAM

Music Hall Stage Shows are produced under the direction of

LEON LEONIDOFF
Senior Producer

RUSSELL MARKERT
Producer

Florence Rogge, Associate Producer

1. Music Hall Grand Organ

Richard Leibert at the Console.

2. The Music Hall News

3. "Peace on Earth" (The Nativity)

Produced by Leon Leonidoff.

Settings by Sergei Soudeikine.

Edwina Eustis.

Music Hall Choral Ensemble

(Vin Lindhe, Director).

4. "The Old Mill"

A Walt Disney Cartoon in Technicolor.

5. "The Toy Princess"

Christmas Pantomime based on "Coppelia." Music by Delibes. Produced by Leon Leonidoff. Settings by Albert Johnson. Costumes designed by Willa Van, Marco Montedoro — executed by H. Rogge. Stage Lighting by Eugene Braun.

• The plot of this dance pantomime concerns itself with a young boy and girl just engaged. . . . The villagers celebrate the event, and the burgo-master gives the couple his blessing. However, for all his love for the girl, the boy becomes infatuated with a beautiful maid who sits motionless in the toy shop window. . . . Left alone before the shop, he serenades her. . . . But, his fiancée discovers him, and since neither knows that the lovely creature is a doll, the

couple quarrel. . . . The girl and her friends swear vengeance. . . . And when the toymaker, leaving his shop, drops his key, the girls seize it and enter. . . . Here they discover that the maid is but a toy, so the girl takes the place of the doll just as the proprietor returns. . . . The old toymaker having read that toys will come to life if injected with a drop of human blood, drugs the boy when he comes to the shop, takes a little of his blood, tries the experiment. . . . And the toys live! . . . But the girl, whom the toymaker mistakes for his priceless doll, knocks him down. . . . Then she awakens the boy, who is forgiven. . . . And the villagers dance at the couple's happy reunion and marriage. . . . This complete ballet in three acts is presented as a tribute to Dance International, currently in progress in the International Building, Rockefeller Center.

THE CAST

The Toymaker Ivan Triesault
The Girl }
The Doll } Eleanor Tennis
The Boy Andre Eglevsky
Burgomaster Hudson Carmody
Rag Doll Jessie Draper
Attendant Robert Vernon
Punch and Judy George Prentice
Music Hall Corps de Ballet
(Florence Rogge, Director)
Music Hall Rockettes
(Dances by Gene Snyder)
Singers, Peasants, Toys, Musicians

Act 1 — "A Square in Front of the Toymaker's Shop."
Act 2 — "The Toy Shop."
Act 3 — Same as Act 1, on Christmas Eve.

6. "I'll Take Romance"

Produced by Everett Riskin. Directed by Edward H. Griffith. A Columbia Picture.

• In addition to the song "I'll Take Romance," Grace Moore, Metropolitan Opera prima donna, is featured in numbers from four of the world's outstanding operas. . . . "La Traviata," one of the greatest works by Verdi, Italy's leading 19th Century operatic composer, was first produced in 1853. . . . Based on the famous play "Camille" by Dumas fils, it has since been sung in every civilized country in the world. . . . "Martha" (premiered in 1847) is the work of Von Flotow, a composer of old royal German parentage. . . . It is an opera with a humorous plot and a happy ending. . . . At least two composers have used the story of "Manon" for operas. . . . Both Massenet and Puccini did. . . . Miss Moore sings the Gavotte heard in Act III, Scene I, from Massenet's version, first performed in 1884. . . . Since 1904, Puccini's "Madame Butterfly" has been considered one of the finest works by the greatest Italian opera composer after Verdi. . . . The story is based on David Belasco's play by the same name. . . . In this photoplay the

"Love Duet" between the American Naval Officer, Pinkerton, and Cio-Cio-San (Butterfly) is presented.

THE CAST

Elsa Terry GRACE MOORE
James Guthrie MELVYN DOUGLAS
Madame Della HELEN WESTLEY
"Pancho" Brown STUART ERWIN
Margot MARGARET HAMILTON
William Kane WALTER KINGSFORD
Rudi RICHARD CARLE
Monsieur Ginard FERDINAND GOTTSCHALK
Pamela ESTHER MUIR
Pinkerton FRANK FOREST
Johan WALTER STAHL
Juan BARRY NORTON
Senor Montez LUCIO VILLEGAS
Bondini GENNARO CURCI
Henri MAREK WINDHEIM

Program notes by Neal Folwell. • Contour curtain made under the Ted Weidhass patents by Peter Clark, Inc. • Scenery built and painted by Stagecraft. • Shoes by I. Miller. • Ballet shoes by La Mendola. • Music Hall photographs by Jimmy Sileo. • Steinway Pianos are used at the Music Hall. • This program subject to change without further notice.

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Seagram's



The intricacies of preparing stuffed fish are studied by the Ballet girls (above), but the Rockettes (below and at right) feel that their forte lies in the making of tasty and attractive jelly.



Domesticity at the Music Hall

ROCKETTES AND MEMBERS of the Ballet Corps took turns recently at putting recipes into practice in the kitchen of the penthouse atop the Music Hall. The Rockettes made a batch of jelly between stage show performances, while the more serious-minded Ballet girls went in for baked stuffed fish under the direction of Ida Bailey Allen, noted home economics expert.

One of the favored Rockette recipes follows:

CRANBERRY CONSERVE

7½ cups (3½ lbs.) prepared fruit
5½ cups (2 lbs. 6 oz.) sugar
½ bottle fruit pectin

To prepare fruit, add 4 cups water to about 2 pounds fully ripe cranberries. Bring to a boil, cover, and simmer 10 minutes. Sieve pulp for jam, if desired. Add 1 cup chopped seeded raisins.

Measure sugar and prepared fruit into large kettle, filling up last cup with water if necessary. Mix well and bring to a full rolling boil over hottest fire. Stir constantly before and while boiling. Boil hard 1 minute. Remove from fire and stir in fruit pectin. Skim; pour quickly. Paraffin hot jam at once.

Makes about 12 glasses (6 fluid ounces each).

This was the Corps de Ballet recipe:

BAKED STUFFED FISH

1½ lbs. haddock, cod, or whitefish	½ teaspoon salt
2 cups bread crumbs	½ teaspoon pepper
1 onion chopped	3 tablespoons margarine
½ teaspoon sage	1 teaspoon sugar

Combine the bread crumbs, onion and seasonings and moisten with a tablespoon or two of water. Clean and rub the fish inside and out with a little salt. Put in the stuffing, fold over, and fasten with toothpicks. Dot with two tablespoons of the margarine. Put in a baking pan and bake in a moderate oven at 350 degrees F, about 40 minutes, basting occasionally with one-half cup of water and a tablespoon of margarine.

[Radio City Music Hall is not operated around one personality. It is the work and achievement of a closely knit organization. In response to inquiries we are publishing a series of articles on Who's Who in Radio City Music Hall, of which this is the sixth.]



Who's Who

R. V. DOWNING

Treasurer
Radio City Music
Hall Corp.

NOT SO VERY MANY years ago R. V. Downing was a schoolboy in Yonkers, and his favorite pastime was participation in church dramatics. Now he is an executive officer with the world's largest theater. The road in between, which has carried him through important financial positions with leading industrial firms, was concerned very little with the theater.

He had just entered the Wharton School of Commerce and Finance when the government organized the Students' Army Training Corps. Mr. Downing received an appointment to Camp Zachary Taylor, but the armistice cut short his military career. The ambitious young man completed his course at Columbia University, attending classes at night and holding daytime positions which dovetailed with his studies—in a bank, with the American Surety Company, and with the Vacuum Oil Company.

After completing his course of study, Mr. Downing obtained a position with the Tidewater Oil Company. As supervisor of all of their warehouses located in the United States, it was his job to see that the warehouses were in the right locations and to analyze sales, keeping supplies of packaged oil always consistent with needs. The work took him to cities all over the United States. It was an important position for a young man, but Mr. Downing succeeded so well that he was soon made assistant to the president of the company.

Five years later he went with the president of his company into a new enterprise which was developing automatic razors, where he served as assistant treasurer.

The next step was as assistant treasurer of an electric refrigerator company; and a short time later Mr. Downing became

(Continued on page 14)

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**HOTEL
CHESTERFIELD**
130 West 49th Street, New York

**Showplace
Fashion
Guide**
By WILLA VAN

FOR THOSE solace-seeking souls who plan to spend the New Year week-end on some icy slope we recommend preliminary limbering-up exercises on the Rockefeller Plaza Skating Pond and at one of the local ski slides. Likewise, we urge an expert dress rehearsal at one of our better New York shops for, remember, the sun glares its brightest on a snow-covered mountain—the wind bites its keenest in a snowstorm—and any woman who is turning temporary athlete must be costumed correctly, comfortably, cheerfully.

Being comfortable includes being warm for the north-bound amazon—from inside out—from toe to top, with the emphasis on the toe. After all you will spend a great part of the day on your feet. Have your boots (for skating and for skiing) made to order and take plenty of fine wool socks. Wear tights—cotton or wool, depending upon your natural fortification against wind and storm. You will enjoy wearing them anyway because they will make you feel exactly like a ballerina—especially if they are topped by a short-skirted skating dress (sketched above) as you glide over the ice.

For skiing, pants are still preferred by professional and novice alike. Knickers are grand if you can forget the hiker cartoons of a few years back. The new tapered trouser is delightful if you are tall and extremely slender of limb, while the reliable plus-fours are becoming to every one. A conventional sport sweater plus a windbreaker or a tweed jacket will keep you snug.

Get your Swiss atmosphere and gayety in knit caps or wool scarfs to be tied, peasant style, around your head. You will want

mitten over your wool-fingered gloves. Select them to add an amusing note to your ensemble. A "must" is the purchase of dark glasses to protect your eyes and more skin lotions than you would take on seven southern cruises.

At evening, around the fire, wear trousers again with tailored jackets, bright of color and formal in fashion. Slip your feet into the easiest, softest, flattest slippers available and let your toes squirm and stretch. The evenings are short, however, and the nights are long that precede an active outdoor day. So cheat the night's cold air with long-sleeved nightgowns, fur-lined slippers and a woolly robe, for you will need a real rest, a sound sleep to salute the morrow's sleet and sun and snow.

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Hall of Fame

RUSSELL MARKERT'S outstanding work at the Radio City Music Hall has won for him recognition by the *Dance Magazine* which, in the January issue, nominates him to its Hall of Fame. Mr. Markert was chosen as one of the five leading personalities in the American dance world.

Asked why *Dance Magazine* has chosen Mr. Markert, Paul R. Milton, editor, said: "The precision dance is as American as Thanksgiving, baseball, and skyscrapers. "Russell Markert has changed a haphazardly-gotten-together group of girls into a troupe, which became the Rockettes, maintaining high artistic and technical standards. He displayed and continues to display a consistent endeavor to achieve a state of perfection bordering on the ideal. He elevated the precision dance from a flesh act to a truly artistic presentation the theater at large may be proud of.

"For these reasons, and because he continues to work and strive for further achievements in preference to resting on his laurels, *Dance Magazine* has nominated him to the Dancers' Hall of Fame. He will have a niche there that is deservedly his."

WHO'S WHO

(Continued from page 11)

treasurer of the Prudence Company, a large financial organization. Here he found it necessary to assist in foreclosing and then leasing several theaters, which subsequently housed important dramatic productions. This was an activity slightly prophetic of the future.

In 1933, nine months after the opening of the Radio City Music Hall, he was offered a position as treasurer of the corporation, and he has served in this capacity ever since.

Mr. Downing reads four daily newspapers in order to keep abreast of world affairs. His favorite books are biographies. He enjoys the proverbial "busman's holiday" by attending the movies!

Radio City Music Hall

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STAGE PRODUCTIONS

- LEON LEONIDOFF, *Senior Producer* RUSSELL MARKERT, *Producer & Director of Rockettes*
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- | | | |
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WILLA VAN
<i>Costume Designers</i> |
| SERGEI SOUDEIKINE
<i>Art Directors</i> | | |
| EMILIA SHERMAN
<i>Captain, Rockettes</i> | HILDA ECKLER
<i>Associate Director of Ballet</i> | ALICE CANON
<i>Assistant Director of Ballet</i> |

MUSIC PRODUCTIONS

- ERNO RAPEE, *Director*
MISCHA VIOLIN, *Associate Conductor* JULES SILVER, *Associate Conductor*
- | | | |
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<i>Director of Glee Club</i> | MAURICE BARON | RICHARD LEIBERT
<i>Organist</i> |
| ALBERT STILLMAN
<i>Lyricist</i> | DEZSO D'ANTALFFY
EARL MOSS
CHARLES L. COOKE
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<i>Repetiteur</i> |
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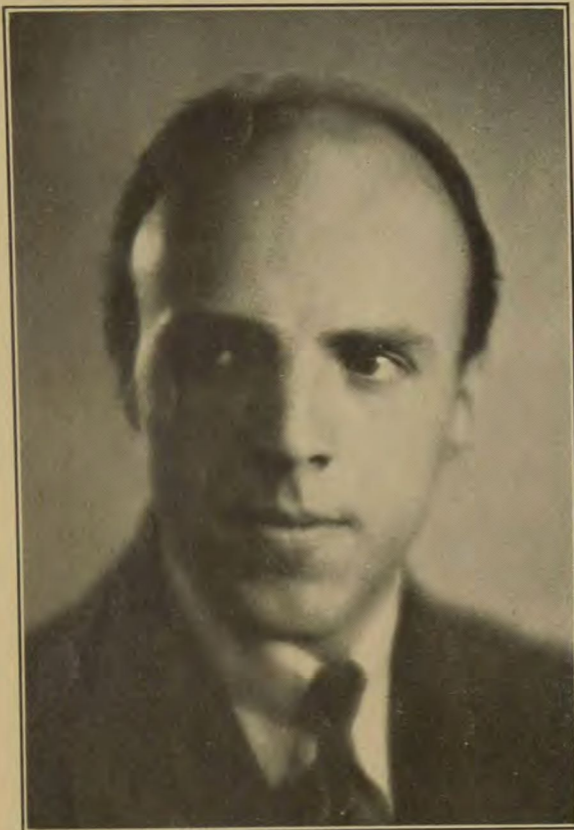
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ENO'S 'FRUIT SALT'
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Reginald Stewart

BY HENRY JANES

Reginald Stewart probably is Canada's most romantic musical figure . . . Born under the grim shadow of Edinburgh Castle on April 20th in the first year of the 20th century . . . Parents: intensely musical . . . Trudged bare-kneed through the morning mists of Auld Reekie, under a Glen-garry bonnet with ribbons, and bearing the shining silver badge of St. Mary's Cathedral Choir . . . School: Never cared much for his arithmetic but



packed a ten-pound volume of Beethoven's Sonatas under his arm every day for practise on the school piano . . . Was razzed and given "the bumps" by the rest of the boys for knowing all the right answers in the daily music and singing lessons . . . but was feted as top boy before he left for Canada . . . Imbibed Bach, Brahms, Mendelssohn, Wagner, etc., with the alphabet . . . Played piano at a concert, when seven, a church organ job regularly at ten . . . and was admittedly destined for a high musical career before he was twelve . . .

Studied in Edinburgh, Toronto, London and Paris . . . Came here in 1918 . . . While studying, like Toscanini he played Piano, Organ and French Horn in many orchestras, gaining valuable first-hand experience and picking up a playing knowledge of every instrument in band and orchestra

. . . hence his thorough grasp of instrumental essentials . . . Commenced his concert career as a pianist . . . Practically starved at first, but, though tempted continually by theatrical offers, had grit and faith enough to keep both hands on the plough—or rather, on the keyboard—without even a backward glance . . . Toronto soon discovered and encouraged his talent . . . and he added fresh laurels to his crown when he skipped across the ocean and established himself firmly in England as a conductor and concert pianist of the highest calibre, creating a tremendous impression on the London critics when he played with and conducted the London Symphony Orchestra in Albert Hall and the British Broadcasting Corporation Symphony Orchestra . . . After that things moved rapidly at home . . . and recognition of his remarkable interpretive abilities and virtuosic command of both piano and conducting became unanimous.

Well known in United States also . . . Was guest conductor of General Motors Symphony Orchestra last year in company with Toscanini, Walther, and fifteen other internationally famous maestros . . . Has initiated several new movements here, notably the Bach Society (to make Johann Sebastian Bach better known and loved in our midst) . . . and the Promenade Symphony Concerts, both of which organizations fill a much needed place in this City's musical life . . . Has done much to popularize great music among the masses and to convince the Toms, Dicks and Harrys that they really could love the classics after all . . . A natural-born interpreter, music seems to flow through, and become animate in his unusually expressive movements and gestures . . . Although soft-spoken, agreeable, gentle-mannered, this tall and dark young man, with the swift graceful stride, is, beneath the surface, as determined and purposeful a Scot as ever left his native heather, a wider world to win . . .

Men in his orchestra say nothing escapes him at rehearsal . . . Has an ear like a modern microphone—it catches everything . . . Unpopular with the easily-satisfied and mediocre, but an inspiration to all devoted and ambitious players . . . Never spares a sluggard, but drives himself harder than anyone . . . Works a ninety-hour week.

Has just finished a 23-concert series in a hot-weather season to a total audience of over a hundred thousand, and a week of exhausting piano recitals in various towns . . . yet stays fresh as a daisy and full of enthusiasm for his next great venture—the conducting of the Radio City Music Hall Corps de Ballet, with his own improved orchestra of one hundred first-class players, in a two-night glamorous combination of great music and great ballet, on October 25th and 26th, in Maple Leaf Gardens . . . How does he stand the pace? . . . In the first place has a robust constitution . . . but mainly because of his firm FAITH in his future—that sooner or later he must, and will, accomplish every aim. Such faith is a great energizer.

Buoyant, dynamic, fervent, public-spirited, the upward progress of Reginald Stewart in the world of music will be worth watching.

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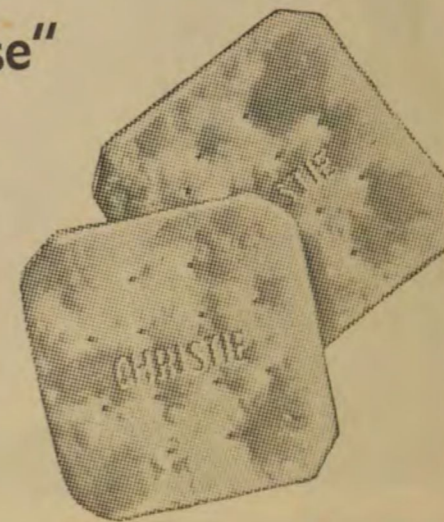
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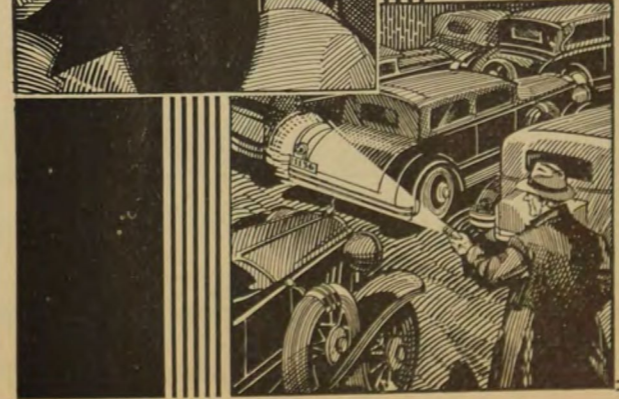
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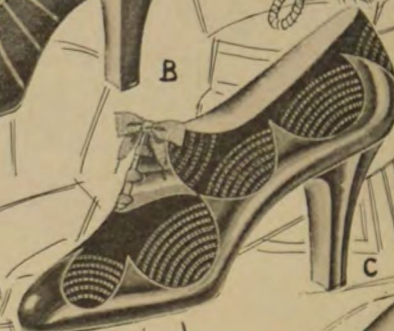
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The inclusion of Ravel's Bolero in the program offered by Reginald Stewart's Symphony Orchestra and the Radio City Music Hall Corps de Ballet reminds one of the above scene which was snapped at the Toronto Skating Club's Carnival two winter's ago. It is true that different people enjoy different kinds of music but the editor, speaking as a layman, not a musical authority, recalls that no presentation of a musical number ever impressed him as forcibly as did the Bolero, played by the Toronto Symphony Orchestra and executed by the members of the Toronto Skating Club. Mr. Smythe was also very favorably impressed with the Bolero as a music and dance spectacle at that time, and when planning tonight's performance insisted that the Bolero be included in the program. Reginald Stewart pointed out that the cost of production

of this number alone would amount to \$3,500.00 but the Managing Director of Maple Leaf Gardens is one who never spares expense when supplying entertainment for Gardens patrons, and as a result, you who enjoyed this number as presented by the Toronto Symphony Orchestra and the Toronto Skating Club will now have the added pleasure of seeing this most spectacular composition danced by members of the Radio City Ballet under the supervision of Florence Rogge. Coming as they do from the world's largest theatre, where they are drilled under the watchful eye of Miss Rogge, these lovely young misses are bound to please you. This feature is offered you with the masterful support of Reginald Stewart's Orchestra and the special electrical and scenic efforts as produced by Leon Leonidoff.

Personnel of Orchestra

REGINALD STEWART, - *Musical Director*

1st Violins	Violas	Flutes	English Horn
Solway, Maurice, Concertmaster	Heins, D.	Whitaker, W.	Hutcheon, D. S. B.
Sumberg, H.	Brennand, T.	Bradfield, H.	
Johnson, E.	Manson, R.	Smith, E.	Trombones
Griss, Murray	Levy, S.		Ginzler, S.
Kash, J.	Fogle, N.	Bassoons	Culley, W. R.
De Bystrice, Count	Bedford, H.	McNamee, J.	Gray, J. W.
Steinberg, S.	Mulliner, A.	Crowther, H.	Riddleswick, A.
Goodman, H.	Smith, F.		Tuba
Adaskin, Murray	Hoffman, S.	Contra Bassoon	Andrews, F.
Fusco, F.	Glionna, M.	Huggins, E.	Saxophones
Sherman, L.			Large, A.
Davidson, C.	Violoncellos	Tympani	Luce, J.
Wright, H.	Hornyanzsky, J.	Burry, T.	Clarinets
Desser, I.	Bruce, G.		Rogers, R.
Zuchert, L.	Sturm, V.	Oboes	Dudley, W.
Innes, J.	Spivak, P.	Hutcheon, D. S. B.	Bass Clarinet
Sparling, L.	Jennings, B.	Woods, O.	Nichols, R. G.
Richardson, F.	Saunders, H.	Greenwood, W.	Trumpets
2nd Violins	Bartmann, E.		Williams, A. J.
Gelsin, L.	Smyk, A.	Harps	Jones, B.
Dubinsky, I.	Whitnal, F.	Watterworth-Craig, Mrs. M.	Everson, R.
Dowell, E.	Curtis, C.	Donnellan, Mrs. M.	Smeall, E.
Fetherston, D.	Rae, M.		Horns
Green, N.	Basses	Piano	Vopni, F.
Letvak, P.	Greenwood, C.	Kilburn, W.	Barrow, R.
Vanvugt, J.	Cochrane, R.		Spearing C.
Warlow, H.	Addison, L. F.	Percussion	Blenkin, F.
Franks, C.	Carver, F.	Cooper, A.	Stewart, G.
Mortimer, L.	Wells, S.	Slater, H.	
Halperin, B.	Whittaker, F.	Ainley, E.	
McKimmie, L.	Finney, P.		
Annetts, M.	Busby, H.		
Palmason, P.	Wood, R. H.		
Cassidy, V.	Schwalm, C.		
Solamon, G.			

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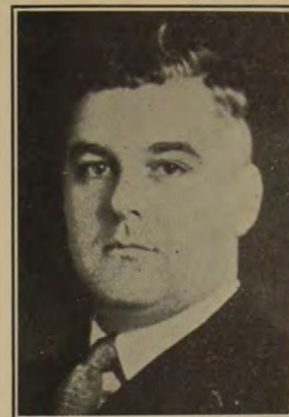
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The Home-coming of Leon Leonidoff



As in the case of Florence Rogge, Toronto is tonight welcoming back a great artist, one who, though born in a foreign land, came to Toronto to perfect his work in the artistic dancing field, and in a short time was accepted as one of the Queen City's own. As this is written in advance of the actual presentation of Radio City Ballet, the writer can only hope that the entire production is as overwhelmingly successful as has been the career of Leon Leonidoff since he settled down to serious work in Toronto, not so many years ago.

Torontonians, in congratulating Leonidoff on his present position as Production Master in the World's largest theatre, feel that they had a small share in his ascendancy, for, it will be remembered, his efforts in Toronto were so favorably received that outside cities became interested, and in this way opened the way for his successful invasion of that most exacting of American cities, New York.

Since there are many people in attendance tonight who were not residents of Toronto when Leonidoff was staging his brilliant numbers locally, the following article will be of interest.

Leonidoff, who has been senior producer at the Music Hall in Rockefeller Centre since its opening in December, 1932, was born in the small Roumanian village of Bendery. He was educated for the Medical Profession at the University of Genoa, but joined the department of Dramatic Art, and soon transferred all of his time to theatrical training and study. He became an associate of George Piteoff, famous Russian stage director, studied ballet, and in a short time appeared as solo dancer with Piteoff's company.

The organization became noticed as the "ISBA RUSSE", and when the ballet troupe came to America, Leonidoff accompanied it. Concluding his engagement with the Isba Russe, Leonidoff organized his own ballet school in Toronto, thereby laying the foundation for his present splendid position in the theatrical world.

Leonidoff's career as a ballet master in America really began in Toronto. Though his work as a creator of gay stage fantasies and as a solo dancer was well-known in Europe, it was not until after he'd danced in Toronto that he received offers to go to New York.

When Radio City Music Hall was opened, it was Leonidoff who became its senior producer. And now the three magic words, "Produced by Leonidoff" have helped to a great extent to gain fame throughout the world for the theatre's magnificent stage spectacles.

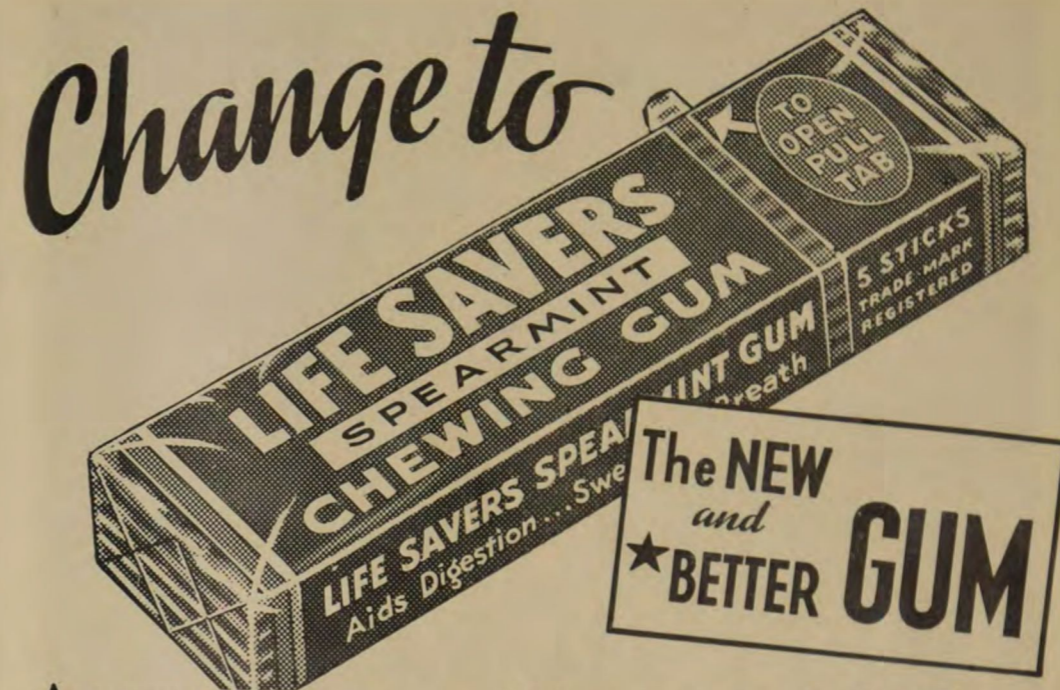
Leonidoff is dynamic, restless, never still. You've heard of one-man bands. Leonidoff is a one-man show who works to beat the band.

Sitting in a large, air-conditioned, empty rehearsal hall the other day, as Leonidoff and Miss Rogge drilled the ballet corps for its Toronto appearances, it was most interesting to watch the producer weave one of his gorgeous extravaganzas together. Wiry, agile, at the rehearsals in the Music Hall auditorium itself before the theater opens in the morning, he moves about the stage, darting into the wings and out again. He sits in the footlights, hops into the orchestra pit, sits in a front seat, and then like lighting, springs back to the stage again.

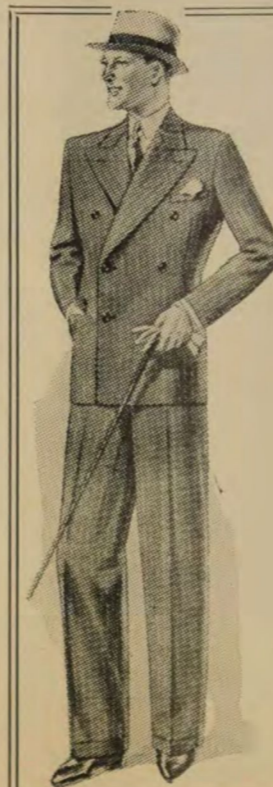
A few minutes after the rehearsal started and he had explained to the large company and the principals what he wanted, off came the producer's coat. Someone held a leather jacket for him and he slipped into it as he dashed across the stage. A container of coffee which had been ordered for him sat forlorn and deserted on top of the piano. He had no time for it. Then, as he a tion started—"Stop!" he called. "No, that's not the way I want it."

He didn't use words to express the action or emotion he wanted from any of the many performers. He acted them, superbly, deftly, and the artists watched him closely, catching his meaning quickly.

(Continued on Page 48)



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A Close-up of Patricia Bowman

Premiere Danseuse, Radio City Music Hall Corps de Ballet



Patricia Bowman, who has danced before nearly 40,000,000 people in her four years as prima ballerina in many theatres, including the great Radio City Music Hall in New York City, feels that she is just beginning her ballet career.

Miss Bowman, a Washington girl in her early twenties, has been pronounced by devotees of the dance one of the greatest exponents of the classical ballet of her time, and her artistic development is still in progress.

At the Music Hall, Miss Bowman heads a ballet of sixty girls, under the direction of Florence Rogge. Already the ballerina has been seen and admired by more people than any other living dancer, and her exquisite art will be watched by many more million before she reaches the ripe old age of twenty-five.

"Patsy" Bowman was born in Washington, D.C., of English and Irish parentage, twenty-three years ago. She began taking dancing lessons at the age of twelve, her early dance training being received at the Tchernikoff-Gardiner School in Washington. From Washington, her fame spread to New York and she was given a small dancing part in the George White's "Scandals", for the princely sum of \$75 a week. She began her study with Michael Fokine. Fol-

lowing the "Scandals" engagement, she appeared in the summer edition of "The Merry-Go-Round", then went on a concert tour with Michael Fokine.

Returning from the tour, Miss Bowman filled a four week's engagement at the Strand, after which she formed a dancing partnership with Tony de Marco, exhibition ballroom dancer, and they embarked on an extensive vaudeville tour over the Keith-Albee circuit, arriving finally at the Palace Theatre in New York.

S. L. Rothafel happened to drop in at the Palace one afternoon and saw her there. He had an idea talkies and ballet would mix. There followed a week's engagement at the old Roxy for Miss Bowman. This week was extended and extended until she became definitely established as the prima ballerina of that institution.

In 1931, she went on a two months' tour, and danced in eighty-eight cities throughout the United States.

In the summer of 1932, Miss Bowman went abroad for her first real vacation. But it was not all play. In London, she took lessons from Legat and in Paris from Egorova. Returning, she started her tenure at the Radio City Music Hall.

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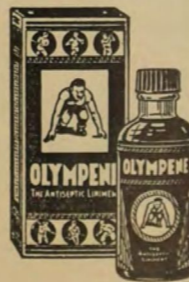
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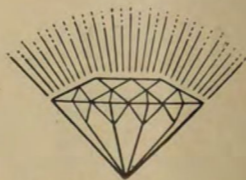
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LEON LEONIDOFF, Producer

FRIDAY, OCTOBER 25th, 1935

GOD SAVE THE KING

(The audience is requested to sing)

1. Fantasy-Overture—Romeo and Juliet *Tschaikovsky*
Orchestra

This beautiful Overture, which was inspired by Shakespeare's immortal play "Romeo and Juliet", was performed under the baton of Nicholas Rubinstein, on the 16th of March, 1870, at Moscow. It is dedicated to Mily Balakirev, at whose suggestion the composer undertook the work . . . First is heard a motive of religious character, suggesting the personality of the aged priest Laurence. Then follows an Allegro in B Minor, which depicts the street brawl between the Montagues and Capulets . . . The beautiful love theme in D Flat Major comes next (the second subject) and is followed by the elaboration of both subjects. This dramatic work ends with the death of the lovers, and Tschaikowsky has imbued it with a poignancy and tenderness which is heart-rending.

(Continued on Page 36)

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FRIDAY, OCTOBER 25th—Continued

- 2. "Ballet Classique" *Tschaikovsky*
 Patricia Bowman—Premiere Danseuse
 Radio City Music Hall Corps de Ballet
- 3. "Valse"—C Sharp Minor Op. 64, 2 *Chopin*
 Patricia Bowman—Premiere Danseuse
- 4. Overture 1812 *Tschaikovsky*
 Orchestra

This work was written for the dedication of the new cathedral at Moscow. It reveals most clearly the composer's deep love for his country and glorifies the defeat of Napoleon at Moscow. Amid the roar of artillery, we hear first the Russian chant, then the French national anthem . . . The pealing of the bells, a very clever imitation of the weird sounds to be heard in the Kremlin on a Russian feast day, and the booming of cannon announce the celebration of a victory . . . One of the most remarkable examples of musical description is given by the imitation of the peculiar sounds of the multitude cheering.

INTERMISSION—15 Minutes

Kindly note—The electric lights in the corridor will blink at three minutes before the end of the intermission. Please return to your seat at that time.

- 5. Ballet Music from "Faust" *Gounod*
 Orchestra
- (1) Allegretto (Tempo di Valse) (2) Adagio (3) Allegretto
 (4) Moderato Maestoso (5) Allegro Vivo

The Opera "Faust" was first performed in 1859 and met with tremendous success. It is the most outstanding work from Gounod's pen. The first number of this suite is in waltz-time, and opens with a few preliminary chords, after which a charming melody is given out by the first violins in which they are joined by the flutes and clarinets. In the Adagio (second movement) a few arpeggios are played by the harp followed by the strings in unison announcing a swaying theme against chords in the wood-wind . . . The third movement has a scherzando character. The theme is given out by the flute, piccolo, and clarinet against a simple string accompaniment. In the fourth movement (Moderato Maestoso) the melody is assigned to the first violins, and is effectively accompanied, first by the brass and then by the wood-wind. The jerky rhythm of the middle section is in absolute contrast . . . The last movement begins with a vigorous figure for strings answered by the wind-instruments. The entire orchestra then is occupied with a stirring subject in short semi-quaver chords. A contrasting melody in E Minor later makes its appearance and is developed at some length. Finally the movement ends with a vigorous and lively tutti.

- 6. "Bolero" *Ravel*
 Patricia Bowman—Premiere Danseuse
 Nicholas Daks—Premier Danseur
 Radio City Music Hall Male Dancers
 Radio City Music Hall Corps de Ballet

This amazing tour de force of orchestration was first introduced to America by the New York Philharmonic Orchestra, under Arturo Toscanini, Nov. 14, 1929. It was received with wild excitement and enthusiasm for its maddening rhythm, hot and glowing color and crushing climax. The work is dedicated to Ida Rubinstein, the great dancer, and was first performed by her in Paris, 1928 . . . The music itself is not truly a bolero. The characteristic dance of this name is one of dignity and modesty, not unrelated to the minuet and is usually in duple time, whereas the "Bolero" is in triple rhythm and is highly flavoured with Spanish essence and the theme itself, if not Spanish in origin, is sufficiently typical to have originated south of the Pyrenees . . . This theme is really in two parts, with accessory derivations which sometimes have an important place in the structure of the music. The first part of the basic subject, after a few bars of an insinuating rhythm given out by the drums, is heard in the solo voice of the flute. Then the wind instruments present this curious melody, followed successfully by muted trumpet, tenor and soprano saxophone. Finally as the crescendo, which began almost with the opening note, exceeds the possibilities of solo instruments, the theme is transferred to groups of instruments. These groups bring into being weird, brilliant and novel qualities of tone. Ultimately the entire orchestra sways in wicked rhythm and finally the piece ends in a single crushing mass of tone . . . Ravel's "Bolero" is hardly great music per se but it is a gigantic masterpiece of orchestration and reveals to us the enormous dynamic powers of the orchestra and the infinite variety of tonal color of which it is capable.

SATURDAY, OCTOBER 26th, 1935

GOD SAVE THE KING

(The audience is requested to sing)

- 1. Overture—Tannhauser *Wagner*
 Orchestra

The opera for which this Prelude was written was first produced in 1845 at Dresden. The overture opens with the song of the pilgrims, followed by the joyous shouts and wanton dance of the Venusberg. Stately Tannhauser then appears and sings his jubilant love song to the wanton magic figures and a rapturous song of praise to Venus . . . There follows a tumultuous revel during which Tannhauser is carried off by Venus to her invisible kingdom. The commotion ceases and as day begins to dawn, the song of the pilgrims is heard again. When the sun has risen in all its splendour, their song with mighty inspiration proclaims to the world salvation won and Tannhauser's release from the curse of the Venusberg.

- 2. "Divertissement" *Scarlatti, Saint Saens*
- 1—"Minuet"—Corps de Ballet
 - 2—"Mazurka"—Alma Lee—Thais Godkova—Pauline Kay
 - 3—"Andante"—Corps de Ballet
 - 4—"Allegretto"—Betty Bannister—Marie Grimaldi
 - 5—"Gigue"—Entire Corps de Ballet
 - 6—"The Swan"—Patricia Bowman—Premiere Danseuse

(Continued on Page 38)

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SATURDAY, OCTOBER 26th—Continued

3. Marche Slav *Tschaikovsky*
Orchestra

The Slavonic or Russo-Serbian March dates from 1876, the year of the War between Turkey and Serbia. Nicholas Rubinstein organized a concert for the benefit of the wounded for which Tschaikowsky, who was in deep sympathy with the feeling of the hour, wrote this stirring March.

The March opens with a solemn section—four introductory bars lead to the elegiac theme. The Trio has two themes, both extremely national in style, and the Russian National Hymn is heard in the bass. Low wood-winds create a sombre mood, but flashing interjections of the trumpet, dissipate the gloomy atmosphere and the patriotic music, played buoyantly, brings about a new and vigorous spirit.

INTERMISSION—15 Minutes

4. Symphonic Poem—Les Preludes *Liszt*
Orchestra

This beautiful symphonic poem was inspired by verses of Lamartine's "Meditatives Poetique". The music divides itself into six sections: Introduction, Love, Storm, Country Life, War, and Conclusion. In the poem, life is looked upon as a series of preludes to death; love, as an evanescent joy soon destroyed by vanishing illusions and the trials of life. The soul, hurt by struggle and defeat, seeks rest—but at the first spur of ambition, the first summons to renew the struggle, it rushes back into the fray to discover and test itself, and to conquer.

The music, though readily divided into sections, by changes in rhythm and mood, is given continuity by a marked thematic relationship in all its parts. The basic theme is given out almost immediately and continues in strings and brass. It is heard in various guises throughout the music, and finally appears. The basic theme is given out almost immediately and continues in strings and brass. It is heard in various guises throughout the music, and finally is heard vigorously in the brass, with active string passages surrounding it, indicative of man's return to the battle and activity of life.

5. "Second Hungarian Rhapsody" *Liszt*

Patricia Bowman—Premiere Danseuse
Nicholas Daks—Premier Danseur
Radio City Music Hall Male Dancers
Radio City Music Hall Corps de Ballet

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A Toronto Theatrical Scribe Interviews Florence Rogge

In Radio City Music Hall's biggest rehearsal room, mirrored on one side so that dancers may see themselves, the ballet, arrayed in bathing suits, pajamas or wisps of odds and ends, dipped and pirouetted and scampered. The girls were rehearsing their exquisite ballet numbers.

Beside the mirror an intent, blond young woman watched. She scowled sometimes and nodded approvingly sometimes, but not at any time did her steady gaze leave the rhythmical, rowdy commotion.

She stopped a skimming figure with a movement of her right hand's little finger. She told that crestfallen one something, and that one hurried back into routine—rueful, it seemed, and hopeful. She waved a half dozen others aside and said what in grace she wanted, which was something they were not at the moment giving her and the mirror.

She was the mainspring of that glamorous whirligig—Florence Rogge, the Michigan girl who went to dance in Toronto and came on to New York to become a premier danseuse and now is mistress of America's native ballet.

"Where is that hop at the end of the cart-wheel?" she asked two stalwart young men. They looked sheepish, and next time put a hop on the cart-wheel.

"No, no, a tourjete, there," she said to some girls. "That is a turn in the air", she said later. The girls danced, then, and turned in the air.

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At a quarter to five the piano's insistence ceased. There was a helter-skelter dash for doors. Suddenly the floor was untenanted, the strong-legged, eager girls were gone, the long rehearsal room was very bright and barren and Miss Rogge, alone, was coming over to an exit, leading the way into her office.

She was slim and sinuous and graceful, and wintry in a fall purple dress. Her eyes were blue and gay, and her smile was gleaming. She was unaffected, with the tang of her native Middle-West still in her speech, and her manner was forthright.

It is she who devises the numbers which the ballet does, who works out in her mind, then on paper, then on the stage, every step of every dancer, and then sees to it that the steps are executed; she who has trained and counseled the ballet which has danced in some of the most fabulously elaborate numbers ever staged in New York before audiences that in two and a half years have totaled fifteen million people.

At her paper-littered desk, on which rests her husband's picture, she had the appearance of a pert young business woman. The only theatrical touch to the room was on the wall—a beautiful photograph of Pavlowa on tiptoe and flimsily attired. It was not possible, seeing her seated with such composure in a swivel-chair to suspect the millions of dance steps she had taken to arrive there.

She said she would begin at the beginning and a little later get around to the ballet of today.

That beginning, she said was in Detroit, across the border from Canada. Then she was skinny and harum-scarum and 12 years old, and all the stages in all the world were calling—"Florence! Florence Rogge, of Detroit!"

Her father took his mind off the Napoleonia which she said he had all over the house (although he was German) engaged the best dancing teacher he could find for her, and admonished her that "Julius Caesar" and "The Merchant of Venice" were important, too.

"I did most of my studying on street cars, riding to dancing lessons and back," she said. "But I graduated from high school—North-east High School—when I was 15."

All her early training was in pure ballet, she said: "toe work," with "character later", and it was as a toe-dancer that she edified onlookers in a Detroit theater, when toe-dancers were welcome beings after cinematic images of Bill Hart with the United States Cavalry coming over the horizon.

After that she danced with Leon Leondioff, now senior producer at Radio City Music Hall, in Montreal. She stayed there a year and then, with Leonidoff, accepted an engagement in Toronto. There they opened a ballet school and became widely known.

"I've been away from Detroit so long that I suppose there aren't many there who know me," she said. "I guess Toronto is the city that claims me, and Mr. Leonidoff, too. Pavlowa came there to see me. I really got my start there."

(Continued on Page 44)



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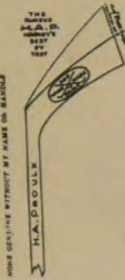
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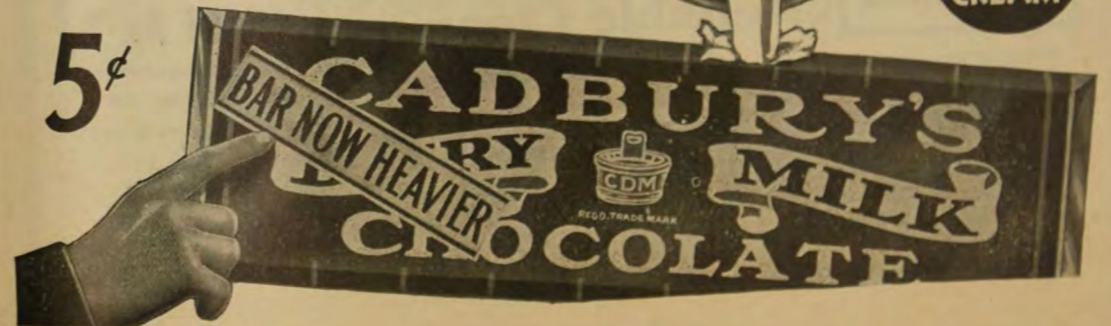
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INTERVIEW OF FLORENCE ROGGE

(Continued from Page 40)

Good impetus to the start came when she was given an audition in New York. She became a member of the ballet at a Broadway theatre. Very soon she began to have solo parts. Then for two years she was premiere danseuse with the ballet. After that she became ballet director.

When she began as ballet director, her sprightly young misses promptly gathered in a corner, teetered, and eyed her. She wondered what they had back of their easily-fixed smiles. Presently a delegation came over, and asked her whether she objected to her girls' smoking.

"I told them, no, I didn't. I haven't any interest at all in what my girls do on the outside. But I said I couldn't tolerate smoking at rehearsal, and I couldn't tolerate gum. I think that's sensible, don't you? I don't smoke or chew gum myself and I think rehearsal is no place for that. Somewhere else, I don't care."

She does not have to exercise to stay fit. Once in a while she diets a little, against the threat of sugar and starch. She swims and rides and drives when there is opportunity, plays bridge, sees other dance programs, even if there is time only to study the esoteric intricacies of one or two numbers, and when duty calls goes to the opera, mostly to be aware of feet and legs and arms and torsos.

Miss Rogge has a husband, Joseph Dickman, a business man. They have a home in Westchester and a town apartment in the city.

Each week Leon Leonidoff, the stage producer; Erno Rapee, musical director; W. G. Van Schmus, managing director of the great playhouse, and their chief aids sit down together and discuss ideas for the next program. Always (and Miss Rogge did not divulge this) when it comes to ballet, they ask before making a decision: "What do you think of that, Florence?"

"The next day," she said, "we have sketches of the stage, just where everything will be. Then I know where I can make an entrance. Whether I have to bring some one through the window.

"I tell Mr. Rapee what sort of music I think will fit. I listen to what he suggests. I try to visualize the whole ballet.

"Sometimes I work it out on paper first. With dots for people. Then I put the dots different places. Afterward I put the people that way.

Sometimes it works out, sometimes it doesn't. You can't tell until you get the people."

Every day, except Sunday, they rehearse. Miss Rogge, in ordinary dress or practice costume or pajamas, stands out in front. They are quick to understand her ideas. They are amenable to discipline. But, she said without any worry, you always have "one or two Bolsheviks."

"In some number I show them what I want. I execute the steps. Usually I can tell them in a few words. Most of the ballet terms are in French, you know.

"I'll say, 'Atour jete, there.' That's a turn in the air. Or 'An Arabesque,'—that's a long attitude position.

"'Pas de basque.' Let me see how I can explain that for you. It's a small jump, plier-crossing the feet.

"A plier. Well, it's a bend, a slight dip. Like this."

She stoop up and made a kind of curtsy, and one was sure then that she was a dancer, and not a business woman.

A creative dancer, too, not a copy-cat, with eyes only for the ballet of tradition. She has proved this in the programs she has created,—colorful, dramatic things, a popularization of ballet.

"I felt that the classic ballet was rigid and stiff. I try to put something romantic into it. I don't know how to tell you, but what I try to get is soft lines and not rigid ones. I think the body of a dancer is more beautiful if it is not set, if it is natural."

For the first time her voice was vibrant. This, obviously, was a mission; this, up through the years and on from Detroit, was one of destiny's express stops.

The old bright days when applause rolled up and over her from the auditorium as she did a "Pas de basque". They are among the half-forgotten things of the yesterdays.

She lives for "my little ballet girls," leaves the Park Central, where she and Mr. Dickman live in winter (the summer home is big, with tall trees and a swimming pool in Westchester) so that she reaches the theatre at 9 in the morning and says good-night there usually well along in the evening.

As Miss Rogge opened the door and pointed the way to the elevator, she said: "I feel as if I were a million years old, going back over this." Then she smiled, said: "There's the down car. Goodbye."

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THE HOME-COMING OF LEON LEONIDOFF

(Continued from Page 24.)

One minute he would be a little Japanese servant, humble, self-effacing; then, in a flash, he'd be a handsome American naval officer, dashing romantic. He was not still for one second, and to each of the corrections and suggestions he made, he added a little drama of his own, acting it out expertly.

We felt a little sorry, sitting there in the dark auditorium, that this gift of his for pantomime, his sure sense of mimicry, is never seen by any of the Music Hall's audiences. It is only reflected by the people he rehearsed, in the lovely stage shows he produces each week.

This gift has been developed, no doubt, from the early days of his youth. Leonidoff began in the theatre as a dancer. He worked with Bonarelli, director of the Lausanne Theatre of Drama and Opera, and was invited to stage benefit performances with Russian students. These performances grew into the "Izba" organization which toured the world. Leonidoff appeared as a member of the company, and as director, coming to America with the organization. He decided to remain here, attained note as a ballet master in Toronto and New York before becoming producer at the world's greatest theatre.

Leonidoff has just returned from an eight weeks' tour of the theatrical capitals of the Continent, studying conditions in the theatres of London, Paris, Berlin, Vienna and Moscow.

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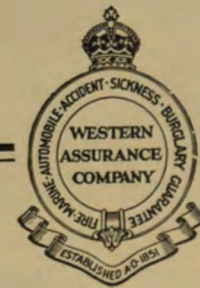
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Patricia Bowman

BY ROLY YOUNG
Theatrical Critic, Mail & Empire

Funny how some things stick in your mind years after you have seen them in the theatre. I have a regular mental gallery of pictures that flash into my mind when I think of the shows that I have seen. For example, it must be eighteen or twenty years since I saw "The Bird of Paradise" but I can still see that final volcano, with the unfortunate Luana poised on an outcrop of rock in the smoke and steam, just as clearly as if I had just seen the play last night. Then, to turn to something more recent. About two years ago I saw the Ziegfeld Follies in New York. I saw them again here last season, but despite two visits I have but one memory of the show. . . Patricia Bowman and the gorgeous "Water Under the Bridge" (very inadequately presented here since Miss Bowman was not present and the setting was too cramped). Water rippling under a huge steel bridge . . . reflecting

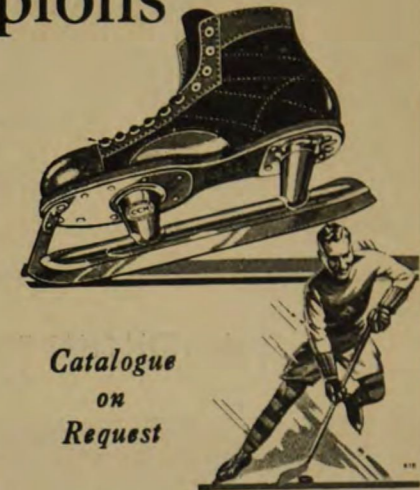
the fitful glimmer of an unseen moon . . . all the mechanical ingenuity of the theatre centered on a beautiful illusion . . . then through the water you could see a group of dancers . . . and Patricia Bowman weaving her intricate steps . . . the illusion was complete . . . here was no ordinary dancer . . . but a water sprite . . . she was not dancing on a stage . . . she seemed to float in the limpid water . . . when her graceful body moved you seemed to sense the gentle current that was carrying her along . . . somewhere, sometime, I saw a beautiful painting of the maidens, or rather mermaids, guarding the Ring in the depths of the Rhine, as Wagner dreamed them in "Das Rheingold" . . . in "Water Under the Bridge" Patricia Bowman brought scene to life . . . Patricia Bowman is not a dancer . . . she is the spirit of dancing . . . the poetry of motion.

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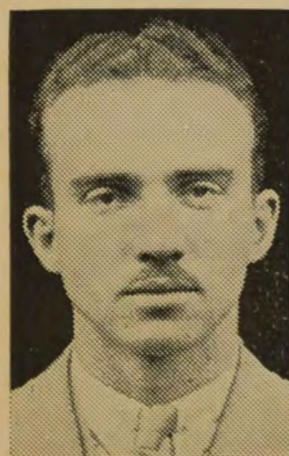
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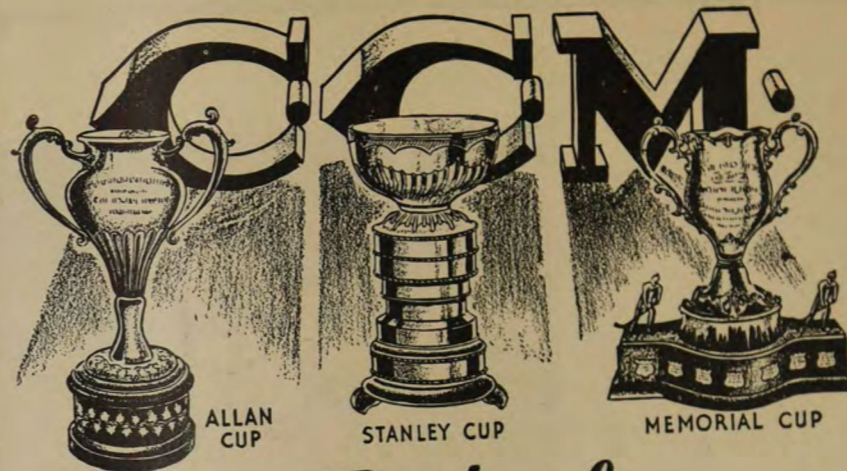


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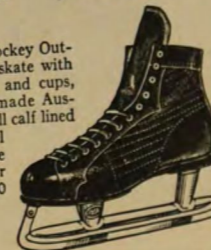
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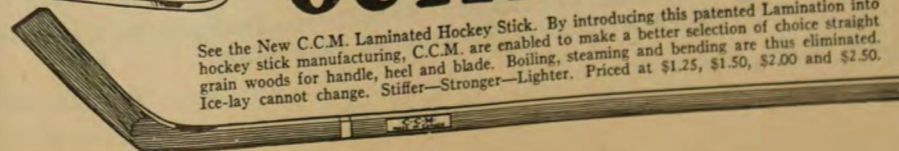


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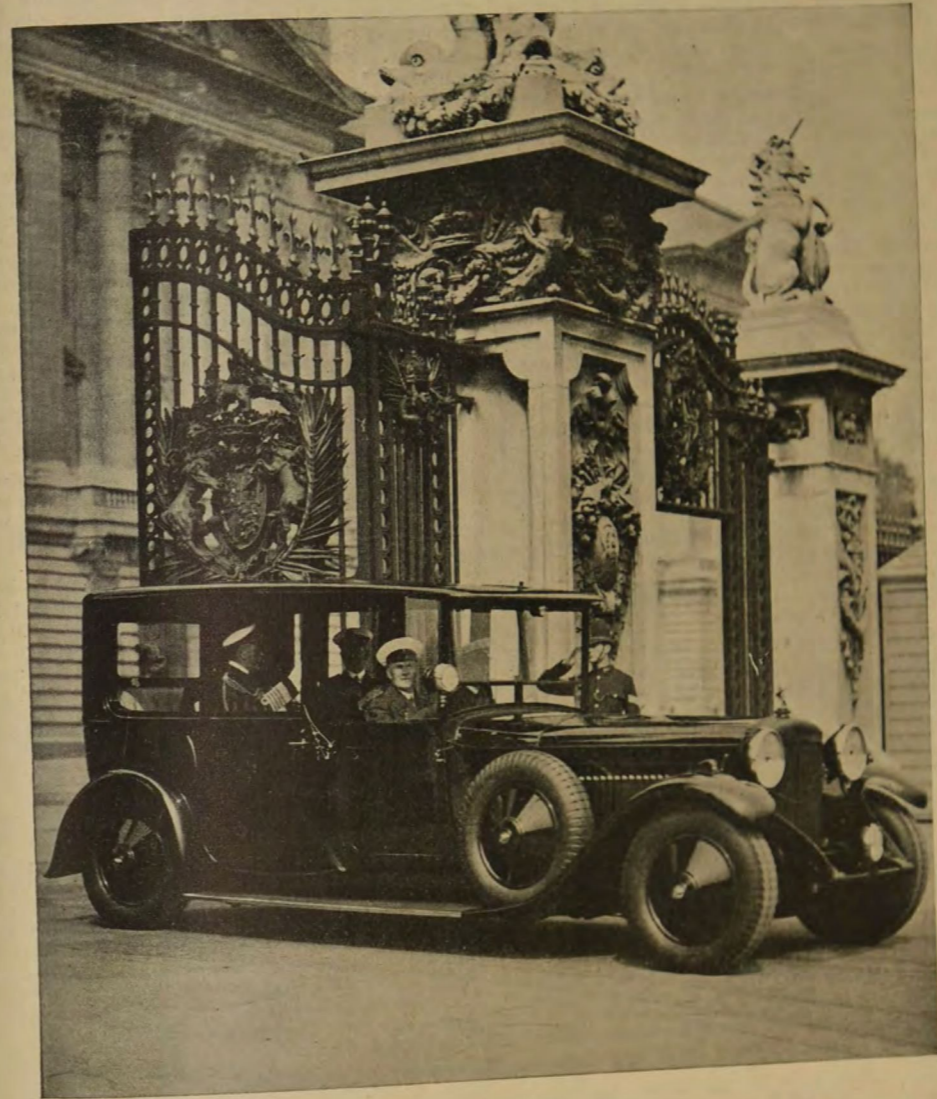
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When the Circus Comes to Town

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With over twelve thousand seats and the best floor space in Canada, as well as the loftiest dome of any such building in America, to work on, the Shriners and Bob Morton put on a show for their many friends, the like of which is seldom seen in the biggest indoor shows in America.

Considering that the show was originally planned to raise funds for the many charities of the Order, the fact that the total receipts set a new high record might be cited to show that the project was a success. But a more important feature lay in the spontaneous bursts of applause which greeted the performers throughout the week, indicating beyond doubt how well the show was going over. Real success of course goes beyond the box office.

When folks, after paying their money to see a show, indicate by their applause that they are really enjoying it and then go out and have their friends call to see later performances, then the success of any undertaking is beyond doubt. This is exactly what happened throughout the week of the circus a year ago—in fact we know of quite a few "fans" who came back to see a repeat performance.

The high wire act, for instance, has been discussed ever since the close of last year's show. Many more or less blase first nighters who have seen about every sort of thrill the entertainment world has to offer, will tell you that they sat spell bound while the aerialists were doing their stuff and then heaved a mighty sigh of relief when the act was finally concluded without disaster befalling the performers. The smaller children of course had their best moments when the animals were doing their tricks, while many a staid old business man relaxed to the homely atmosphere of the "circus", recalling the days of his youth when he carried water to the elephants or in some other way tried to earn his admission fee or, failing the latter, contrived to slip in under the canvas, while the guard's attention was being taken up in another quarter, by some enterprising ally of the lad "sneaking in".

Readers need not hold up their hands in holy horror at the above suggestion. Undoubtedly, if the truth were known, some of the present directorate of the Gardens were as virile in their youth as they are successful in the business world to-day. Even if they had the money in their pocket it was considered a real feat to outsmart the hard-boiled watchmen stationed around the main tent, hence their determination to crash the gate regardless of obstacles.

Some members of the present-day directorate are not so well known to the writer, but, off-hand, we would say that W. A. H. "Bill" MacBrien and F. K. "Fred" Morrow were "regular fellars" in their school boy days, and that they knew pretty well all the answers when it came to circus time.

Perhaps it is this ability to make men forget their troubles and take them back over memories' trail that makes the Shrine Circus the popular event it has proven to be. In any case you see them, scattered in the boxes and blue seats—men who lead in the Dominion's industrial and financial world, their animated faces showing that they have not forgotten the joys of their youth, even as they remember their wistful disappointments of yesteryear by making financial contributions to the success of these worthy undertakings, so that other children might enjoy the pleasures they were so often denied.

On other pages of this booklet you will be able to read about the special features of this year's SHRINE CIRCUS. Our object here is to make you acquainted with the splendid objective which brought about the holding of this show, and the splendid manner in which it was received at the Gardens a year ago.

Bob Morton assured the writer last November that, having had the advantage of staging one circus at Maple Leaf Gardens, thereby finding out the tremendous possibilities afforded in a building of this kind, he would return for the 1935 performance with a bigger and better show and a series of special features which would place the CIRCUS on the same plane as the Skating Club Carnival, The Maple Leaf Achilles Club Games and the visits of Jim Londos and Danno Mahoney, as one of the highlights of the Gardens' annual attractions. Keep at least one night open during this eventful week of Monday, October 28 to Saturday, November 2. And remember—the prices are such that every member of your family can attend without putting a crimp in the family bankroll.

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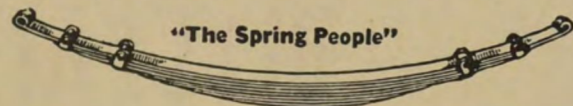


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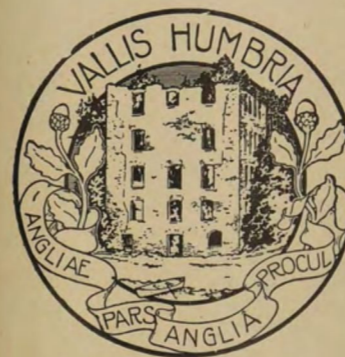
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