

THE AUDITORIUM VARIETY SERIES

ANNOUNCES

THAT, IN ADDITION TO THE TEN EVENTS ALREADY ARRANGED
FOR THIS SEASON, ANOTHER CONCERT HAS BEEN ADDED TO
THE SERIES, TO BE GIVEN BY

TRUDI SCHOOP

Swiss Dance Comedienne

AND HER COMIC BALLET

Presenting their new dance Comedy

"TAKE IT EASY"

This gives Subscribers eleven entertaining programmes of
highly varied character, from which to select their own series
of five or more concerts at the advantageous Series rates.



Trudi Schoop and Her Comic Ballet

have already captivated Eaton Auditorium audiences. Fusing the spirit of comedy with pantomime and dance, they portray the tragi-comic experiences of every-day life. Two years ago, it was their European "Fridolin on the Road". Last season they gave the uproariously funny "Blonde Marie", based on Trudi Schoop's observations of her first American tour. This season they give "Take it Easy," said to be funnier than ever.

EATON AUDITORIUM

Introducing the Artists

● MEXICAN ORCHESTRA WITH SOLO ARTISTS, October 21, 1937

Angell Mercado and his Tipica Orchestra are skilled musicians who play with all the fire of their southern temperament. Garbed in their colourful costumes, and playing ballad tunes and dance rhythms of Mexico, on guitars, mandolins, bandolins, claves, castinet, tambourine and other native instruments, they bring a vivid and exotic breath of Latin America. Several of the musicians, brilliant solo artists, contribute Mexican songs and dances to the fascinating programme.

● MIRIAM WINSLOW AND HER DANCERS, November 17, 1937

These accomplished young dancers have become famous for the artistry and charm of their solo and group dances. Miriam Winslow, the leader, combines the precision of the ballet and the power of modern dance with a technique and style essentially her own. Their repertoire of dances ranges from a dramatic Chopin Prelude to a swift Sport Intermezzo, from a dance to Handel's Largo, to a Breton peasant dance.

● ERNA SACK, Coloratura Soprano, December 9, 1937

Beautiful young Erna Sack has already thrilled thousands with the beauty of her voice. Only one other singer—Jenny Lind—has ever sung such high notes as Miss Sack takes with ease. A member of the Dresden Opera Company, she has had triumphs all over Europe. She has also been starred in sound films and has made many recordings.

● CONTINENTAL ENSEMBLE—

Chenkin . . . Runitch . . . Raphael.

January 13, 1938

From the theatre and concert stages of Europe come these three distinguished artists who constitute the Continental Ensemble . . . Victor Chenkin, the great singing actor, is acknowledged the master of character songs in Russian, Italian, French, Gypsy and other languages . . . Emma Runitch, dramatic singer of Russian folk and Gypsy songs, is the same artist who gave such a brilliant performance in "The Bluebird" in New York . . . Raphael is without dispute, the greatest living virtuoso of the concertina, that diminutive instrument which he makes as gripping as a symphony orchestra. The Continental Ensemble provides unique and refreshing entertainment.

● TRUDI SCHOOP AND HER COMIC BALLET, January 27, 1938

Brief facts about Trudi Schoop, Swiss dancer, and her troupe of pantomime caricaturists, are given on the front page of this pamphlet. Their new comic ballet is "Take it Easy".

● NIMURA, Japanese Dancer, Assisted by Lisan Kay, February 3, 1938

The Oriental conception of the dance which Nimura, the young Japanese aristocrat, combines with Western technique, is so different from Occidental ideas, that he makes an extraordinary impression on his audiences. Nimura had just won acclaim on this continent some five years ago, when he was whisked abroad and quickly became the idol of almost every European country. Now he returns. He is assisted in his amazing programmes by the beautiful and talented Lisan Kay.

● CAROLA GOYA, Spanish Dancer, February 17, 1938

"Until one has seen Carola Goya, he cannot know what a thing of joy and beauty, Spanish dancing can be" . . . Such was the verdict of the *London Observer* after the London debut of this brilliant young Spanish artist—a verdict which has been confirmed by critics across this continent. In New York alone, Goya gave eighteen dance recitals in one season. In Seville, the greatest maestro of Spanish dancing likens her to Carmencita. Senorita Goya is assisted by the brilliant young harpist, Beatrice Burford, and the talented pianist, Norman Secor.

● NINO MARTINI, Lyric Tenor, March 3, 1938

Many music lovers will recall the golden quality of Nino Martini's voice when he sang in the Auditorium two seasons ago. Since then, he has gone from one success to another. The only singer who went straight from radio to the Metropolitan Opera, Martini has now become one of the most popular motion picture stars, his greatest screen hit being "The Gay Desperado". The likeable young Italian's conquest of this continent is complete, yet he carries his fame lightly, and remains the same friendly, rather shy young man.

● ANGNA ENTERS, Dancer, March 10, 1938

Clever, witty Angna Enters is a dancer and something more. She projects the illusion of persons, incidents, scenes on the stage, with such vividness that they become real. Her programmes are a composite of acting, miming—and dance. The magazine "Esquire" devoted a full page to her art. The "Literary Digest" calls her "the most individual artist America has developed in recent years". In her programme, she runs the whole range of human emotions—one moment, exquisite, the next, convulsing her audience with her pungent wit.

● SHAWN AND HIS MEN DANCERS, March 29, 1938

Ted Shawn with his dance group of eight young college athletes, has created something new and distinctive in dancing. To quote from London critics after Shawn's English debut two seasons ago when they proved a sensation: "Their performance is a miracle of art" . . . "their rhythm is intoxicating" . . . "truly brilliant because creative" . . . A Shawn programme includes primitive Indian dances, modern dances, folk and art themes and religious dances, from the Mevlivi Derwish to an interpretation of St. Francis of Assisi and Negro Spirituals.

● HELEN GAHAGAN, Soprano, April 21, 1938

Helen Gahagan, gifted and versatile star of theatre, opera and motion pictures, only entered the concert field during the past season. Her brilliant dramatic success in New York where she was co-star with such actors as John Drew, Faversham, Francis Starr, was a forerunner of her operatic triumphs in Europe and on this continent. More recently she has appeared in motion pictures, making her screen debut in Rider Haggard's "She". She is also being starred in a singing picture and a colour film.

AUDITORIUM VARIETY SERIES

SUBSCRIPTION PLAN For Reservation of Seats

With eleven programmes arranged for the Auditorium Variety Series of 1937-38, subscribers have a wide choice from which to select their own series. As noted on a previous page, six of the concerts are dance programmes, so that if desired, an entire series of this nature can be chosen.

When reserving seats for the Auditorium Variety Series, name your choice out of the eleven concerts listed. The minimum for the series rates is FIVE concerts. In adding any of the remaining concerts, estimate the cost, by adding one-fifth of the five-concert Series price, for each additional programme.

Subscribers are asked to note the changes made in the dates of the "Miriam Winslow" and the "Continental Ensemble" concerts, since the Spring announcement of the Variety Series events for 1937-38.

It will be a satisfaction to subscribers, to know that, with the amusement tax abolished, we are allowing our patrons the full benefit of the saving entailed.

Owing to the limited number of seats, we cannot guarantee to fill all orders, and so reserve the right to refund money. Orders will be filled strictly in the order they are received.

Receipts will be mailed immediately.

PRICES FOR SERIES OF FIVE CONCERTS

Figures quoted are ONE seat for each concert chosen by you.

On the order form please mark clearly the Concerts for which you wish to subscribe.

MAIN FLOOR

Rows 1 to 3 inclusive . . .	\$ 7.50
Rows 4 to 12 inclusive . . .	\$10.00
Rows 13 to 16 inclusive . . .	\$ 7.50
Rows 17 to 18 inclusive . . .	\$ 5.50
Rows 19 to 29 inclusive . . .	\$ 4.00

BALCONY

Rows 1 to 3 inclusive . . .	\$ 7.50
Rows 4 to 9 inclusive . . .	\$ 5.50
Rows 10 to 14 inclusive . . .	\$ 4.00

Unless otherwise instructed, tickets will be mailed to subscribers about October 9th.

If more convenient, seat order may be charged to Deposit Account. Dates are subject to change.

Seat plan may be seen at the Auditorium Office, Seventh Floor, Eaton's-College Street, from 10 a.m. until 5.00 p.m. daily, except Sunday.

AUDITORIUM VARIETY SERIES 1937-38

From These Ten Attractions We Invite You to Choose
Your Entertainment for Next Season



ENTERS—March 10th



NIMURA and KAY—
February 3rd



GOYA—February 17th



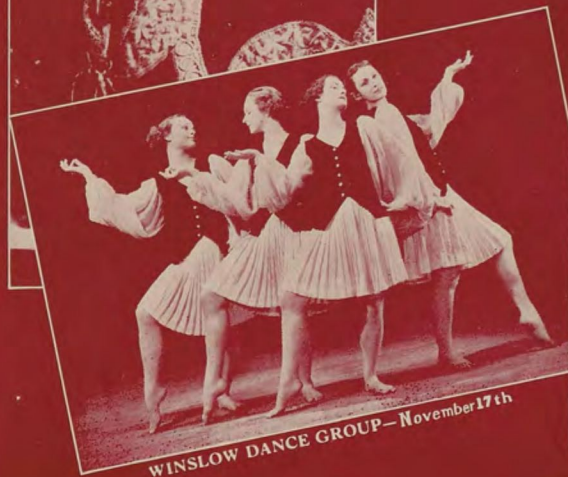
SACK—December 9th



MARTINI—March 3rd



MEXICAN
TIPICA
ORCHESTRA
October 21st



WINSLOW DANCE GROUP—November 17th



CHENKIN



RAFAEL



RUNITCH



SHAWN AND HIS MEN—March 29th

CONTINENTAL ENSEMBLE—January 13th

COMING!



Famous Salzburg Opera Guild

TO GIVE THREE NIGHTS OF GRAND OPERA
NOVEMBER 1ST, 2ND, 3RD—AND MATINEE

IN THE

EATON AUDITORIUM

Same scintillating Company which evoked
salvos of praise from World's Press, for
performances given during Salzburg Festival,
now making debut on this continent.


BEAUTIFUL VOICES, SUPERB ACTING, ARTISTIC STAGING, UNUSUAL REPER-
TOIRE OF OPERATIC WORKS—CLASSIC AND MODERN

Reserved Seats EVENINGS \$3.00, \$2.50, \$2.00, \$1.50
NOV. 3rd MATINEE \$2.00, \$1.50, \$1.00

Make Your Reservations NOW

EATON AUDITORIUM - AD. 5444

"the sex-appeal of
Carbo, an actress
like Bergner, a dan-
cer like Pavlova, as
genial as Chaplin,
as funny as Grock"



S. HUOK presents
first American appearances

**TRUDI
SCHOOP**
AND HER
**COMIC
BALLET**

IN A NOVEL PROGRAM
OF DANCE COMEDIES

A SENSATION IN EUROPE!

EATON AUDITORIUM

SADLER'S COLLEGE STREET

Thursday Evening, March 5th, at 8:45

Tickets \$2.00, \$2.00, \$1.50, \$1.00 — Tax Extra

Seats NOW Ad. 544

VARIETY SERIES

Printed in U. S. A.

S. HUOK

presents

*for the first
time in America*

*"the Charlie Chaplin
of the Dance Stage"*

**TRUDI
SCHOOP
AND
HER
COMIC
BALLET**

*22 Actor-Dancers
in a sensational
program of novel
dance-comedies*

**TRIUMPHANTLY RECEIVED
IN ALL CAPITOLS ABROAD**

*introducing a new form
and a new spirit in the
theatre of the dance*

**"A WORLD-WIDE SUCCESS
WILL SURELY BE HERS"**

-- Thomas Mann

Exclusive Management:
HUOK ATTRACTIONS, INC.
30 Rockefeller Plaza, New York City



SIXTH PROGRAMME - VARIETY SERIES

EATON AUDITORIUM

Thursday Evening, March 5th at 8.45 o'clock



TRUDI SCHOOP

and her

COMIC BALLET

Exclusive Management

Hurok Attractions, Inc., 30 Rockefeller Plaza, New York City

"WANT ADS"

Tragi-comedy by Trudi Schoop

Music by Paul Schoop and Huldreich Früh Staged by Trudi Schoop

CHARACTERS:

Readers of Want Ads The Ensemble

FIRST AD:

"FOR SALE—BRIDAL GOWN; NEVER WORN"

Young Fiancee Gitta Wallerstein
Unscrupulous Gent Niels Bjorn Larsen
Business Manager Otto Ulbricht
Mannekins Dance Group

SECOND AD:

"THROUGH UNFORESEEN CIRCUMSTANCES—FOREIGN LANGUAGE
SECRETARY SPEAKING FOUR LANGUAGES, SEEKS SITUATION,
PREFERABLY ABROAD"

Employer Otto Ulbricht
His Wife Edith Carola
Secretary Ellen Liy

FOURTH AD:

"WELL TRAINED, HIGHLY MUSICAL DANSEUSE, ACCIDENTALLY
STILL DISENGAGED"

Dance Director Otto Ulbricht
A Show Girl Meta Krahn
Her Colleagues Dance Group

FIFTH AD:

"HONEST WOMAN, IN MIDDLE FIFTIES, SEEKS ACQUAINTANCE;
OBJECT MATRIMONY"

Honourable Lady Edith Carola
Her Children { Jeanette Dublon
 } Didi Lederer
Letter Carrier Werner Herrmann

SIXTH AD:

"WANTED—IMMEDIATELY, LEADING CHANTEUSE FOR FIRST
CLASS ESTABLISHMENT"

Cabaret Owner Werner Herrmann
Chanteuse Trudi Schoop
Youthful Lead Niels Bjorn Larsen
Oriental Danseuse Meta Krahn
Audience Dance Group
Newspaper Vendor Otto Ulbricht
Want Ad Readers Entire Ensemble

INTERMISSION 15 MINUTES

"FRIDOLIN ON THE ROAD"

Dance Comedy by Trudi Schoop—In 12 Scenes

Music by Paul Schoop Directed by Trudi Schoop

CHARACTERS IN THE FIRST PART

Fridolin Trudi Schoop
Brigitte, a marriageable daughter Gitta Wallerstein
Eulalia, extravagant poseur and snob Edith Carola
Group of Active Gymnasts { Niels Bjorn Larsen
 } Hanna Berger
 } Helga Weigert
 } Otto Ulbricht
The Flag Bearer Jeanette Dublon
Gymnastics Champion Leopold Otto Ulbricht
Three Maids of Honor { Ellen Liy
 } Meta Krahn
 } Gitta Wallerstein
Society of Young Sectarians Dance Group
Head of the Sect Werner Herrmann
Men and Women of the Underworld Dance Group
Red Carmen Elisabeth Leese

CHARACTERS IN THE SECOND PART

Fridolin Trudi Schoop
Brigitte Gitta Wallerstein
Mother-in-Law Edith Carola
Father-in-Law Otto Ulbricht
Uncle Hermann Niels Bjorn Larsen
Uncle Otto Werner Herrmann
Two Cousins { Ellen Liy
 } Didi Lederer
Four Waiters { Jeanette Dublon
 } Meta Krahn
 } Priscilla Senn
 } Helga Weigert
Members of the Bowling Club { Edith Carola
 } Meta Krahn
 } Werner Herrmann
 } Niels Bjorn Larsen
 } Otto Ulbricht
Three Chambermaids { Jeanette Dublon
 } Priscilla Senn
 } Didi Lederer
The "Torpedo" Acrobats { Jeanette Dublon
 } Niels Bjorn Larsen
 } Otto Ulbricht
Conchita, a young acrobat Ellen Liy
Society of Fine Ladies Dance Group
Two Friends, dressed alike { Edith Carola
 } Elisabeth Leese
Enraged Relatives Dance Group

SYNOPSIS OF "FRIDOLIN"

PART I

SCENE 1

Fridolin starts out into the world and broken-heartedly takes leave of his mother.

Fridolin His Mother

SCENE 2

Gymnastics bring vigor and glory, serving Fridolin as an example.

Gymnasts Maids of Honor Fridolin

SCENE 3

Fridolin observes a pair of lovers and is himself inflamed by snobbish Eulalia, with unfortunate consequences for himself.

Gymnastics Champion Leopold, Eulalia, Fridolin

SCENE 4

Fridolin visits a sect which brags and prays a lot. He is strongly influenced by them.

Sectarians Chief of Sect Fridolin

SCENE 5

One of the underworld who wants to impart knowledge and himself learns a valuable lesson.

People of the Underworld, A Danseuse, Fridolin

SCENE 6

Fridolin once more tries his luck with Eulalia with truly disastrous results.

Eulalia Gymnastics Champion Leopold Fridolin

SCENE 7

How a catastrophe produces a hero. How he renounces Eulalia and prefers Brigitte, the young marriageable girl.

Fridolin Eulalia Brigitte Leopold Referee People

PART II

SCENE 1

Fridolin and Brigitte's wedding. Rejoicing in the new family, drinking, merrymaking and posing before the camera.

Fridolin Two cousins Two uncles Father and Mother-in-law, Brigitte, Relatives and waiters

SCENE 2

The honeymoon passes quickly. The days become interminable when two married people have nothing more to tell each other, as Fridolin and Brigitte find out.

Fridolin Brigitte

SCENE 3

Man needs success and recognition, and Fridolin therefore plays an important part in the bowling club, to which his father-in-law introduced him.

Fridolin Club members Uncle Otto Uncle Herman Father-in-law

SCENE 4

Neither Brigitte nor her mother have any interest in a bowling club, and the reception of the two men upon their return home is such which no lady of Brigitte's standing would accord anyone.

Fridolin, Three chambermaids, Father-in-law, Mother-in-law, Brigitte, Fine ladies

SCENE 5

Fridolin is in the wings of a variety theatre not by pure accident. He finds there the smiling acrobat, Conchita, and falls in love with her. Complications quickly follow. With a heavy heart he leaves the two women, but much less regretfully than his heckling relatives. He ardently looks for a new destiny.

Fridolin Relatives Company

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Sat Night
page 9 - 26
2000 Malonic

SCHOOP, CESAR FRANCK ONE-NIGHT CONTRAST

Symphony Thrills at Massey
Hall—Comic Ballet
at Eaton's

By AUGUSTUS BRIDLE

Trudi Schoop's Ballet and Cesar Franck's Symphony in D minor are about the limit of contrast for the same evening. The symphony came first at Massey Hall, shortly after the arrival of a Government House party.

A sad symphony. Not the Tschai-kowsky sob-sadness of melancholia, but a sort of elevated sublime sadness of thrilling violins, English horn, oboe, bassoon, French horn, all in haunting solos, double basses and 'cellos in vast murmuring throbs of tone, and sonorous trumpets, trombones and tubas shouting faith in something greater than sorrow, or old age, or people dying. Theme-songs all through it, repeated over and over.

Players Excel Themselves

These players did the work a little better than they have ever done this symphony that was the swan-song of their former conductor, the birthday celebration of Toscanini, and the most magnificently conducted of all the symphonies presented by MacMillan, whose tempos and temperamental interpretations were an absolute mastery. Every bar of a glorious 45 minutes was thoroughly enjoyed by both players and audience.

Candidly, the Schoop Ballet was not like Cesar Franck. These 20 people, conducted by the agile Trudi at Eaton's, are as trickily funny as a cage of prize monkeys. Like the Jooss Ballet.

No Scenery, Two Pianos

They had no scenery at all and only two wonderfully synchronized pianos for orchestra. They did just two long ballets. The first was "Want Ads," a smart tragicomedy of a newspaper yesterday; the second "Fridolin on the Road," which, by a coincidence, was the fourth prize ballet in a Paris competition of 1932 when the Jooss Ballet—also here this week—came first with their tremendous anti-war pantomime, "The Green Table."

THE G

Music and the Drama

(Conducted by LAWRENCE MASON.)

TRUDI SCHOOP BALLETS.

Triumphant Appearance at Auditorium.

The second capacity audience of the week attended the second successful premiere of the week by a celebrated European dance ensemble, when Trudi Schoop's Comic Ballet delighted a crowded house in Eaton Auditorium last night with a brilliant program of highly amusing modern choreography. The first part, "Want Ads," gave us a series of satirical one-act dramas fantastically danced to the discordant modern music of two pianos instead of being conventionally acted, while the second part, "Fridolin on the Road," set forth in twelve scenes, the comic adventures of a country youth in search of his fortune. The artistic and technical virtues of true ballet are here subordinated to burlesque effectiveness, but the result is very clever, very skilful in some ways, and very decidedly good entertainment. The audience laughed and applauded vociferously. Miss Schoop is a really great mime, far the best in the company, and has devised a delicious variant of the modern ideological dance.—L. M.

SEATS VACANT.

"Emotional Experience" Enjoyed at Symphony Concert.

Although Massey Hall was not filled and there was no soloist to assist, last night's concert of the Toronto Symphony proved to be one of the most interesting given this season, and really a treat for the enthusiasts who braved the cold evening of the concert.

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Comic Pantomime
Captures Audience
Mar 6/36

Trudi Schoop Company
Give Delightful Entertain-
ment at Eaton Auditorium.

By PEARL MCCARTHY

When the ballet took on new life a few years ago and rose to interpretative heights not dreamed before, it saved the ancient and beautiful art of pantomime at the same time. Except for the few European productions, pantomime in its genuine form very nearly disappeared.

Recent ballets have pampered the art and caused it to bloom again as assistant to the dance. But last night, when the Eaton Auditorium was crowded, Toronto saw the two arts on at least equal footing. Trudi Schoop appeared with her ballet in a night devoted entirely to terse, comic presentations dealing with life at the present day. The dance part was entirely informal, amounting to action in rhythm with music, and the pantomime was not only marvellous but quite contemporaneous in its idioms.

The first half of the program, called "Want Ads," dramatized the situations implied by such "personals" as "Middle-age woman seeks acquaintance: Object matrimony." Unique and clever, it still left the observer wondering if the company had been a trifle overrated in advance heralding.

With the second half, however, the program more than justified expectations, and gave the treat of an age. "Fridolin on the Road," a dance comedy in twelve scenes, told of the very ordinary problems which beset a young man—his little adventures in growing up, in love, temptation, religion, enjoyment, marriage.

That ballet was the stuff of the great pantomimes, as simple on the surface as subtle in its implications: lyric, gay and vaguely pathetic now and again. Trudi herself played Fridolin as a real artist. The clowning was scintillating wit in gesture and dance, and Ellen Lij and Edith Carola did outstanding work. The music by Paul Schoop was excellently suited to the comedy in its various stages of expression, and the two-piano work of the accompanists was so good as to win special applause from the audience.

Ice Ruts Are Blamed

S. HUOK Presents

A LAUGH HIT
FROM COAST TO COAST



Froudi Schoop
AND HER COMIC BALLET

EATON AUDITORIUM

Two Days Only

April 12th and 13th

at 8:30 P. M.

Tickets \$2.50, \$2.00, \$1.50, \$1.00 (Tax Extra)

Telephone AD 5444

PRINTED IN U.S.A.

Exclusive Management: HUOK ATTRACTIONS, Inc., 30 Rockefeller Plaza, New York City
Booking Direction: NBC Artists Service



"Delightful"

S. HUROK PRESENTS TRUDI SCHOOP

AND HER COMIC BALLET

"Ladies and gentlemen—meet Trudi Schoop! The moment you lay eyes on this comical mistress of pantomime, you know why Europe has labelled her 'the female Charlie Chaplin'."

—Henriette Weber, N. Y. Journal

"A satirist with the heart of a sentimentalist . . . not a dull moment . . . superbly simulated abandon . . . brilliant . . . truly Chekhovian . . . hilarious . . . flawlessly devised ensemble."

—Jerome Bohm, N. Y. Herald Tribune

"Titters, chortles and genuine guffaws . . . brimful of whimsy . . . consistently droll . . . she could have qualified for a place in any silly symphony."

—Oscar Thompson, N. Y. Sun

"Distinctly new, distinctly fresh and very amusing."

—N. Y. World Telegram

"Riotously cavorting comedians . . . fragrant humor, frothy burlesque, horsy caricature . . . only absolute requirements are that you have lived, loved and laughed."

—N. Y. Post

"'The Charlie Chaplin of the Dance' should enjoy a long engagement . . . humor so contagious, audiences roared."

—Grena Bennett, N. Y. American

"A phenomenon"

—Thomas Mann

". . . Has won encomiums from the press and from such distinguished artists as Thomas Mann . . . There is no doubt that Miss Schoop is a talented comedian."

—John Martin, N. Y. Times



"The Funniest Girl in the World"



"Side-splitting"



"Subtle and Two-Edged"



"Pokes fun at you, and you"



"Gaiety Abounds"

"A DAZZLING EVENING IN THE THEATRE."—Edna Ferber

EATON AUDITORIUM

Mon. and Tues. Evenings, April 12 and 13, at 8.30 o'clock

TRUDI
SCHOOP

AND HER

COMIC
BALLET



presents

"THE BLOND MARIE"

A Dance Comedy in Eight Scenes

BY TRUDI SCHOOP

Trudi Schoop

Music by Paul Schoop

Costumes designed by Pro. Oscar Schlemmer

PROGRAMME

SCENE 1

THE MEYER HOME—The Meyer family has invited friends for afternoon tea, on which occasion Marie, the maid servant, plays a rather unlovely role.

Mrs. Meyer	Katta Sterna
Mr. Meyer	Otto Ulbricht
Their Daughter	Meta Krahn
The Servant Girl	Trudi Schoop
The Guests	{ Edith Carola Ralph Ray Werner Herrmann

SCENE 2

A TAVERN—In a wayside inn, "At the Sign of the Wild Man", Marie has acquired a new situation—and a beau.

The Landlady	Marti Muffler
The Waitress	Trudi Schoop
Chorus Ladies	{ Edith Carola Marin Raae Didi Lederer Hilde Palmer
Card Players	{ Niels Bjorn Larsen Werner Herrmann Jenny Graff
The Loving Couple	{ Ellen Lij Gitta Wallerstein
The Celebrated Tenor	{ Ralph Ray Meta Krahn
Two Fakirs	{ Otto Ulbricht

SCENE 3

AT REHEARSAL—The Soubrette has a sore throat, the tenor has an idea, a chorus girl has a lucky break—so the Director is completely happy.

The Director	Otto Ulbricht
The Manager	Niels Bjorn Larsen
The Pianist	Gitta Wallerstein
The Dancer	Marin Raae
The Tenor	Ralph Ray
The Singer	Edith Carola
The Hoarse Soubrette	Meta Krahn
Chorus Girl	Trudi Schoop
Chorus Singers	

SCENE 4

AT THE HAIRDRESSER'S—Marie has a thrill being served by someone else and is happy to have money in her pocket; the time is a few hours preceding the gala premiere.

The Hairdresser	Katta Sterna
The Assistants	{ Ellen Lij Marin Raae Otto Ulbricht Niels Bjorn Larsen
The Customers	{ Meta Krahn Edith Carola
Marie, a Lady	Trudi Schoop

Personal Representative: Alfred Fisher

Exclusive Management: Hurok Attractions, Inc., 30 Rockefeller Plaza

SCENE 5

PREMIERE OF THE OPERETTA—The unknown chorus girl Marie becomes a famous soubrette. The program announces the following cast and libretto:

THE BLOND MARIE

An Operetta, with music by Paul Schoop

THE CAST:

A Vengeful Princess	Katta Sterna
An Officer of the Guards (tenor)	Ralph Ray
Eleanore (his fiancée) (singer)	Edith Carola
The Lieutenant (Buffo)	Otto Ulbricht
The Blond Marie (soubrette)	Trudi Schoop
The Dancer	Marin Raae

Chorus—Guards—Ballet

The Princess is jealous because the Guardsman is in love with Eleanore, the Singer, and has him arrested. Eleanore's grief is heartrending. The Blond Marie and her young lieutenant then decide to free him; they disguise themselves as Spanish gypsies and the Princess falls a victim of their charm and is quite convinced of the truth of their professions. When they stage a sham duel in pretended jealousy—the Blond Marie who is victorious in the duel, seizes an opportunity when the fascinated Princess is overcome with admiration—to steal a sheet of her note paper on which she writes an order for the release of the Guardsman. He and his beloved Eleanore are reunited—Marie and her lieutenant are the heroes of the day—the Princess relents, and everyone is happy again.

SCENE 6

THE VILLA—Marie now has a rich husband, a pretty child, but no peace of mind. Then she meets a young unknown artist.

Marie (rich)	Trudi Schoop
Her husband	Otto Ulbricht
Their child	Marin Raae
Governess	Gitta Wallerstein
Nurse	Meta Krahn
Butler	Werner Herrmann
Maid	Didi Lederer
The Young Painter	Niels Bjorn Larsen

The Exclusive Guests

SCENE 7

STUDIO OF THE ARTIST—The young artist is painting a picture of the mother and child, the latter being a great nuisance.

Marie, the mother	Trudi Schoop
Her child	Otto Ulbricht
The Young Painter	Niels Bjorn Larsen

SCENE 8

THE PICTURE EXHIBITION—The first public showing of the artist's painting is not a success, which greatly upsets Marie. She visualizes what such a failure may mean, and becomes so impetuous and dramatic that the attention of the newspapers is thereby attracted and enormous publicity ensues—by which her object is achieved.

Marie (miserable)	Trudi Schoop
Her Husband	Otto Ulbricht
The Young Painter	Niels Bjorn Larsen
Newspaper Men	{ Edith Carola Gitta Wallerstein Werner Herrmann Ralph Ray
	Niels Bjorn Larsen

Amused Spectators

At the two pianos—Lothar Perl and Paul Schoop

Booking Direction: NBC Artists Service



A CHILD'S MUSICAL INSTINCTS ARE
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