

ROYAL ALEXANDRA

Thursday Evening and Saturday Matinee

RUTH ST. DENIS
TED SHAWN

and their
DENISHAWN DANCERS

Misses Doris Humphrey, Anne Douglas, Jeordie Graham, Ernestine Day, Pauline, Lawrence, Martha Eaton, Dorothy Ware.

Messrs. Charles Weidman, George Steares, Edward McLean.

Clifford Vaughan, Pianist-Conductor.

John Pasaretti, Violinist Hugo Bergamasco, Flutist Al Alessandria, 'Cellist.

I
STRAUSSIANA.—A Viennese Dance Melody
Scene—A public park in Vienna about the time of the height of the popularity of the composers Strauss. Choreography by Ted Shawn. All music by Johann, Josef and Edward Strauss.

CHARACTERS

The Prima Donna from the Opera ... RUTH ST. DENIS
Captain of Hussars ... TED SHAWN
The Ballerina ... Doris Humphrey
Herprotector ... Edward McLean
Hussars ... Messrs. Weidman, Steares and St. Denis
Waitresses, flower girls, a manager, young ladies, and a patron of the cafes.

INTERMISSION

II
MUSIC VISUALIZATIONS:
1. Chouer Danse (Steherbatchell) ... Miss Day, Douglas, Graham
2. At the Spring (Liszt) ... Doris Humphrey
3. Waltzes (Schubert) ... RUTH ST. DENIS
4. Allegresse (Sindig) ... TED SHAWN with Doris Humphrey and ensemble

INTERMISSION

III
GLEANINGS FROM BUDDHA-FIELDS:
Prologue—Invocation to the Buddha (Vaughan) ... RUTH ST. DENIS

1. Danse Cambodgienne ... Jeordie Graham
2. JAPAN. Momiji. (Maple-leaf-viewing-party.)
Action: A General with his retainer, going up a mountain to a famous place for viewing the red maple leaves in Autumn, finds a picnic in progress, and inquires who is giving it. The Lady Sarashina, a princess, invites him to join the party, and entertains him with the dancing of her girls and herself, and plies him with wine. The wine being drugged he falls asleep and the party disappears. In a dream, the Mountain God comes and tries to warn the General that the Lady Sarashina is in reality a fould demon in disguise, and succeeds in waking the General. The demon, now in his natural state, rushes in and attacks the General who is saved by the possession of a magic sword, and finally trees the demon.
The Demon (first disguised as a court lady) ... TED SHAWN
The General ... George Steares
The Mountain God ... George Weidman
Attendants of the Lady Sarashina, retainers of the General, etc.

Music adapted from the original Japanese by Clifford Vaughan. The costumes were made especially for Mr. Shawn by the costume department of the Imperial Theatre of Tokio, under the supervision of Mr. Keshiro Matsumoto, the great actor who has starred in this drama for many years. The arrangement and choreography of the adaptation is by Ted Shawn.

1. CHINA:
(a) White Jade (Clifford Vaughan) ... RUTH ST. DENIS
(b) General Wu's Farewell to his wife.
The Story: The General suffers overwhelming defeat in battle. He returns to his home, and his wife, who has been dowing on the lake and in the garden gathering flowers, tries to comfort him. She tries to divert him with the dancing of her handmaids. Finally he tells her that, surrounded on all sides, death is certain, and saying goodbye, attempts to leave. The wife seizes his swords, with which she dances and then commits suicide rather than outlive him one moment.

(Over)

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CITY



ANGLES

BY . . . TAB

AM. TEL & TEL.

HELLO. Moylan's poolroom? Hello, Ed. Dutch speaking. Yes, Yellowlegs, Monitor. What? Seven two. two and one, even across the board. Yes. Silversides, Steeplejack. What? Read them slower, Ed . . . hello . . . hello . . . Oh, no, my dear. It's gorgeous, you know, especially for. Do you know the one she wears in the third act? That's it, you know, yes, that's the one I'm copying. Gorgeous, but it's a silly story, isn't it, I mean if I were the English Ambassador, or whatever he was, I wouldn't let a woman of that type, you know, slam a bedroom door in my . . . hello . . . hello . . . Coloombus nine four two three. You heard me. Is this Coloombus nine four two three? Mrs. Zucker? Myrna? Hello, Myrna, this is Rose. My God, I dint know your. So, I thought so, yah, I could tell by the voice. It must be terrible, uhuh. What do you use for it. I said what do you use for it? Yah, yah, we tried that on my Benny, yah, no, no, it never seems so, no. The same, yah, just the same. It pains him something terrible. Yah, terrible. He stays all the time by the house, they come for it. Yah, terrible, Myrna, he used to be so careful. One bottles, two bottles, bring from the ship, and take customers, but now they ring the bell all night and walking thumping up and down the stairs. If they pinch him what will it be, I told him, well he says, if I can't work, I gotta make some . . . hello . . . hello . . . How do you do, Mr. Tyson, this is a friend of Herman's. Is Herman there? Yes. Hello, goat-face, this is Holland. Listen, have you done the al-

gebra? Gee whiz, it's hard. You did? You must be smart, all right. Listen, goat-face, I'll come for you to-morrow in the Packard, because my old man wants the Fiat. We can ride up to school in the Packard in the front seat and I'll copy down. Allright, so be on time, goat-face . . . hello . . . hello . . . Never, oh sweetheart, you wouldn't do a thing like that. Why that was ordered. Certainly, I told you Saturday. I'd rather pay for it out of my own pocket than. Certainly. For heaven's sake, I told you in the taxi. Why honey, I can't send back what I ordered from a store. They have my order, why I'd rather. Oh, all right. Don't call me up again. Don't bother me again, I said, if that's the way you feel. I won't have any cheapskate welcher around me. Welcher, yes, I will so. Well, honey, you might not have heard me, but I told you in the taxi. . . Hello . . . hello . . . Is this Freihoffer's? This is Miss Moffett. Will you send me a box of dog biscuits, and a quarter of a pound of catnip . . . Yes, that's all. Can George bring that around? Yes, George, the boy with the nice smile. . . Please don't send that other, dirty little boy. George, yes, thank you Mr. Freihoffer . . . hello . . . hello . . . Bebs this is Frank. Oh, is Miss Babette Coleman there? Mr. Murchison. Babette? Frank. Well, I clicked with your maid again, her voice is a dead ringer for yours. Well, that might be, because I'd naturally be thinking of you when I called you up. Of course I do, Bebs. Didn't you get my letter? Absolutely. New Haven last night. Well, you should have, I put a special on it and three twos.

CITY ANGLES

Continued

Right here. In town, where would I be. I just got in. Grand Central. No, I'm dressed. You bet, I got dressed on the train, all set for. Sure. Not going? Holy Pete, Bebs, now don't tell me that. Don't be. Now please. Why I'd go crazy, why I'll tell you what I'd do, I'd take my porter here with me and get drunk as an owl. No, I'm not. The porter? Why of course he is, Bebs, yes, one of the first families of Virginia. No fooling. What? Jack Hull? In five minutes—Gee, Bebs, that's horrible. I wish I'd wired you, I thought you'd get . . . hello . . . hello . . . the Marshall agency? Mr. P. V. F. Cuthbertson's residence, the housekeeper talking. Have you a kitchen-maid? Today, this afternoon, if possible. No, this is an emergency, you understand. Any nationality except the No, not the Swedish, they are so immoral. Yes, you see we entertain tonight. By four at latest, yes, you understand, Miss Marshall. Fifty-five, and everything. Not in the house. Oh no, not in the house, Miss Marshall, if she's Swedish, but we'll pay for a room out . . . hello . . . hello . . . mother, this is Hugh. Fine, mother. How are you? I know, I meant to give you a bell last week. She's fine. We're just a block away from you, we came up here to supper with Mr. Block, yes, he's Margery's employer. Margery has a headache, and I thought. No, she just has a headache, she just seems to be. I didn't say, I never said that she was fine, I didn't mean to, anyway. You see we had a lot for dinner and now Margery. Why yes, she doesn't want to lie here, and so I thought if you were home. Why not? But why not, mother? A prayer-meeting? But I thought we argued all that out, mother, I thought that you agreed. Not that at all, now wait a minute, wait. Now please listen

to the point. As we agreed. Well, I pay for your home, don't I? I let you live there, don't I? Well, for half your home, then, if you want to quibble. I pay for half your home, don't I? Therefore it's half mine but I let you live there. On one condition, as we settled it. No, I did not. Most positively not. I won't have all those people trailing up the stairs, and singing hymns and all. It's a disgrace. Listen, don't interrupt me, let me get a word in edgewise, mother, will you? A home is a home. You could receive the Prince of Wales in a home, but you'd never receive him in a damn dissenting chapel . . . hello . . . hello . . . War Crest, Cressida, Katydid, Rain Cloud . . . hello . . . my face like that, I'd choose a mistress out of my own class . . . hello . . . his living just the same. Myrna, it's terrible . . . hello . . . And listen, goat-face, draw a map for me. Make it an A plus map. I'll give you fifty cents and you can wear my gym shoes . . . hello . . . Yes, honey, that's my Big Boy. Sure, I knew you would. The cutest little silver fox . . . hello . . . And Mr. Freihoffer, a box of orange pekoe and . . . hello . . . What, Bebs? Won't he? Wow, you're the kid herself. Oh boy. I'll be there, Forty-sixth Street entrance and . . . hello . . . No, Miss Marshall, it's an easy place. A reference from Mrs. Cuthbertson should count for something . . . hello . . . yes, of course. But I know that. I know you're lonesome sometimes, mother. Now. All right. All right. I'm sorry mother, do just what you like. Have them, I'll never, now please don't now, mother. I won't object again . . . hello . . . so long . . . goodbye . . . Thundercrest, Hop-o'-My-Thumb . . . hello . . . goodnight . . . hello . . . so long . . . honey . . . sweetheart . . . goodnight . . . goodbye . . . hello . . .



# WHAT WOMAN THE WILL WEAR

ONE of my pet theories is that winter sports, or any sports, for that matter, would be about half the excitement they are if you didn't have to dress up for them. For instance, with no effort at all, I can forego fitting about the ice—until some sales-girl with a nice smile persuades me to slip into a new li



Chamois Makes a Blouse for Skating.

tle number made expressly for the executing of figure-eights; immediately the urge is upon me. The example, no doubt, could be carried on into other branches of sporting endeavor; but after all I'm here to talk about fashions, and all this is simply an introduction to a couple of new skating costumes. Let's get at them. First, there is the innovation pictured on this page—a new long-sleeved blouse for sports in general, discovered at Franklin Simon. It's an inspiration for skating purposes, really, made as it is of soft, natural chamois, which is breeze-tight and light as air. You can use it as a jacket, of course, if you plan to wear a jersey shirt beneath; or you could wear it under a heavier coat or sweater for less strenuous sports. The skirt shown here is of heather tweed in the comfortable new length—long enough to keep the frost off your knees; short enough to give you perfect freedom for your fanciest steps.

Continued on page 6

# HERE and THERE

UNITED STATES marines have been in Haiti for fourteen years. During that time they have installed presidents, suspended parliament and elections, and killed a goodly number of protesting natives. That's going to an awful lot of trouble to get material for a movie.

But after all, what would the marines do for a gymnasium, if it weren't for Nicaragua and Haiti.

My memory hardly stretches back to the time when railroad consolidations were not being planned. And, unless it fails me pitifully, I cannot remember a consolidation ever having been effected. Now the public prints reveal that new consolidations are under consideration. It ought to be a sound scheme, or at least a sounder one, to put all the systems in a hat and let the magnates, or barons, or whoever owns them, draw them out and stand pat on whatever combination results.

No longer is a perfect thirty-six the standard of an ideal woman. It is now—ask the bureau of standards if you don't believe me—off to a perfect thirty-four. All along I have predicted that the effects of the market slump would not be confined to Wall Street.

We have finally signed up with the World Court, but with so many restrictions that we seem to have solved the problem presented to a certain famous young lady. We are going in to swim without going near the water.

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**WHAT THE WOMAN WILL WEAR**

*Continued*

Picture number two illustrates a suit our young college buds should take up in large numbers. Lord and Taylor are showing it.

As far as I'm concerned, this little affair has everything. The short jacket comes just to the waist, and buckles; it's a Rodier plaid in shades of brown and yellow—a very mackinaw effect, with all the warmth and about one-



*A Skating Suit in Various Woolens.*

fifth the weight of that north-woods classic. The skirt is a very dark brown wool crepe, belted at the top, and I suppose you would have to be pretty careful about what you wore directly under it, what with the tendency of this otherwise worthy stuff to cling to everything within reach, especially legs.

There is more. A blouse of yellow jersey, worn tucked in, for one. And a cap of the coat material,

fashioned in a deep, protecting point at the usually neglected back of the neck, and going off into two long ends that wind about the head and tie casually somewhere at the rear.

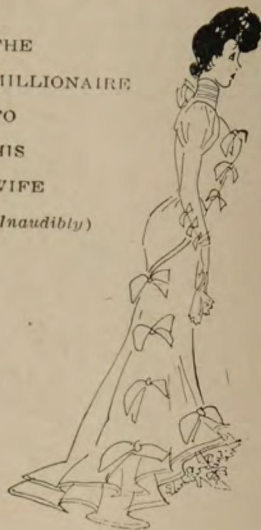
The blouse, you will note, has that fashionable lingerie touch—a white collar. The string tie is, again, of the coat material.

—MARIE

**OFF STAGE**

THE  
MILLIONAIRE  
TO  
HIS  
WIFE

*(Inaudibly)*



Is it true there was a swing  
Underneath a tree,  
Where the moon's pale shadowing  
Dappled you and me?

Did you play a large guitar  
Pensively that night?  
Did I whisper, "Dear, you are  
Simply out of sight? . . . !

Did you wear a pompadour  
Hanging over eyes?  
Seven petticoats or more,  
Shoes you said were ties?

Now you smoke a cigarette  
As you sip your rum,  
And I've not discovered yet  
If you're deep . . . or dumb!

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# WHAT THE MAN WILL WEAR

## Evening.

THE French say that affected simplicity is refined imposture, but then, all fashion is discreet pretence. Concurrent with the trend of dress toward the spontaneity of simplicity is the adoption of plain black high-hose for evening wear. White side clocks upon a black ground are not smart, if, indeed, they ever were so regarded. Instead, one wears black ditto clocks upon black, or transparent black ribbed hose, or pierced or openwork side clocks.

In the waistcoats assumed with both formal and semi-formal dress the new London squarish - effect lapel is superseding the conventional curve. This waistcoat, when buttoned, has a V-shaped front opening and extends higher than formerly. The waistcoat to accompany the dinner jacket is black satin, or has alternate silk and satin stripes, or is striped moire silk.

## Afternoon.

In the last reckoning it is both futile and fatuous to lay down hard-and-fast rules for the sporting turnout. True sport wears no livery. It is an affair of errant taste and casual choice. The sportsman, unlike the townsman, is an individual, not a type. The charm of sporting clothes has always been their absence of anything *verboten* and their free expression of the fancy of the wearer.

Skiing, being primarily an old-world sport, is naturally influenced by the fashions abroad, principally

those of the Swiss Engadine, where the international set congregates during the carnival season. Yet, Americans have a congenital distaste for looking like professionals or instructors. Therefore, Swiss fashions are taken *cum grano salis* and adapted, rather than followed.

Shown in the foregoing sketch is a ski kit which is spruce, seemly, picturesque. It consists of the 3-button, double-breasted peak-lapel gabardine jacket without side pockets and with a breast pocket, flapped. This jacket is but slightly waisted and has buttoned cuffs.

## Morning.

Among precisions who "distinguish and divide a hair 'twixt south and southwest side" the practice is on the spread to have the lounge jacket cut with side vents, instead of the long-familiar center vent. This change was launched in London and is being adopted by many well-turned-out men. Jacket shoulders are not squarish, the popular notion, but normal in contour which is the correct effect.

The vogue of plain-colored suitings, blue, brown, dark-gray and dark-green is gaining noticeably. Stripes and blended mixtures are no longer as smart as they were, because the drift of fashion is toward studied simplicity alike in suits, shirts, cravats, handkerchiefs and half-hose.

Illustrated above is one of the recent ingenuities from a noted designer of belts, braces and garters. It is a watch combined within a handsome belt.



Belt Watch.



Ski Kit.

Addresses where merchandise described in the foregoing can be obtained may be had from the New York Theatre Program Corporation, 108-114 Wooster St., New York.



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**ALBERT CARROLL AND FRED KEATING**, 49TH STREET THEATRE, 49th St., W. of Bdway. In mimicry and magic. **Mats. Wed. & Sat.**  
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**BABES IN TOYLAND**, JOLSON'S THEATRE, 7th Ave. & 59th St. The Jolson's Theatre Musical Comedy Co. presents Victor Herbert's glorious musical show. Beginning Dec. 23rd. Prices \$1 to \$3.  
4 Mats. Xmas week: Xmas Day, Thurs., Fri. & Sat.

**BIRD IN HAND**, MASQUE THEATRE, 45th St., W. of Bdway. John Drinkwater's comedy hit. Year in London, 9th month on Bdway.  
Eves. 8:50, Mats. Wed. Sat. 2:30

**BROKEN DISHES**, RITZ, 48th St., W. of Bdway. A new comedy by Martin Flavin. **Mats. Wed. & Sat.**

**RUTH ST. DENIS AND TED SHAWN**, FORREST THEATRE, 49th St., W. of Bdway. In solo and duet dancing. **Mats. Thurs. Fri. Sat.**

**CRIMINAL CODE**, NATIONAL THEATRE, 41st St., W. of Bdway. William Harris, Jr. presents a new and novel play. **Mats. Wed. Sat.**

**DEATH TAKES A HOLIDAY**, ETHEL BARRYMORE'S THEATRE, 47th St., W. of Bdway. Opening Dec. 26th.

**HALF GODS**, PLYMOUTH THEATRE, 45th St., W. of Bdway. Arthur Hopkins' production of Sydney Howard's new play. **Mats. Thurs. & Sat.**

**INSPECTOR KENNEDY**, BIJOU THEATRE, 45th St., W. of Bdway. WILLIAM HODGE in a new play. **Mats. Wed. & Sat.**

**JENNY**, BOOTH THEATRE, 45th St., W. of Bdway. Brady and Wiman present a new play starring JANE COWL. **Mats. Wed. & Sat.**

**JUNE MOON**, BROADHURST THEATRE, 44th St., W. of Bdway. Sam Harris presents the comedy hit by Ring Lardner and George Kaufman. **Mats. Wed. & Sat.**

**MENDEL, INC.**, SAM HARRIS THEATRE, 42nd St., W. of Bdway. Lew Cantor presents a new play. **Mats. Wed. & Sat.**

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**STREET SCENE**, PLAYHOUSE, 48th St., E. of Bdway. Elmer Rice's prize winning play. **Eves. 8:50, Mats. Wed. Sat. 2:30**

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**THE LITTLE SHOW**, MUSIC BOX THEATRE, W. 45th St. An intimate revue. **Eves. 8:30, Mats. Thurs. Sat.**

**THE STREET SINGER**, SHUBERT THEATRE, 44th St., W. of Bdway. A new musical comedy of Americans abroad. Starring QUEENIE SMITH and featuring ANDREW TOMBES. **Mats. Wed. & Sat.**

**YOUNG SINNERS**, MOROSCO, 45th St., W. of Bdway. A new comedy by Elmer Harris. **Mats. Wed. & Sat.**

**WOOF WOOF**, ROYALE THEATRE, 45th St., W. of Bdway. A new musical comedy. **Mats. Wed. & Sat.**

Opening Wednesday, Dec. 25th.

the new york magazine program

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ASSISTED BY

SOL COHEN.....Violin—Conductor  
MARY CAMPBELL.....Piano  
HUGO BERGAMASCO.....Flute  
MURIEL WATSON.....Percussion

PART I

I. From the Yang-Tse-Kiang (Goossens)

CONTINUED ON FOURTH PAGE FOLLOWING



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Also \_\_\_\_\_ Impression \_\_\_\_\_  
In the party were \_\_\_\_\_

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forrest theatre

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PROGRAM CONTINUED

2. White Jade (Vaughn).....RUTH ST. DENIS  
On a mild October day in the City of Peking the pure white altar of Heaven lies open and deserted under the rays of the afternoon sun. The walls of the Temple enclosure bring a sense of solitude and peace to this ancient place. There is not even an attendant to mar the beauty of the hour. The white marble terrace of the altar, and the dragon carvings of the railings gleam with an unearthly luster. Black crows flit across the pale turquoise sky and the roof of the Temple of Heaven gleams like lapis-lazuli in the distance. Jade is the very symbol of the spirit of Chinese culture, and it was in this place on an October afternoon that "White Jade" was born.
3. Spear Dance—Japonesque (arr. Horst).....TED SHAWN
4. Waltz (Brahms) and Liebestraum (Liszt).....RUTH ST. DENIS
5. Ramadan Dance (Fuleihan).....TED SHAWN  
In the month of Ramadan an Algerian youth surrounded by the men of the tribe, performs this ecstatic ritual dance in celebration of the mystic nuptials of the Earth and the Moon.

PROGRAM CONTINUED ON SECOND PAGE FOLLOWING

IN selecting a good play you have many to choose from. But picking out the finest dessert is much easier, for then you naturally say



# HORTON'S ICE CREAM

the new york magazine program

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forrest theatre

PROGRAM CONTINUED

6. Bas Relief Figure from Angkor-Vat (Bergé).....RUTH ST. DENIS  
From the incredibly lovely and mysterious ruins in the heart of Cambodia, writers, sculptors and painters have found much inspiration. This dance is a study in the exotic movements that characterized these little ballerinas of the vanished race of Khmers, a thousand years ago.
7. Minuet (Valensin)
8. Duet Suite:
  - (a) Tillers of the Soil (Meyerowitz)
  - (b) Idyll (Stoughton)
  - (c) Nocturne (Debussy).....RUTH ST. DENIS and TED SHAWN

INTERMISSION

PART II

1. Death of the Bull God (Griffes).....TED SHAWN  
The Cretan monster finds in his labyrinth a girdle dropped by a beautiful Greek maiden whom he has desired, but who had fled from him in terror and repulsion. Realizing his hopelessly dual nature, he seeks death so that out of the body of the beast, lashed by an outrageous destiny, may be released the God-soul to reincarnate in a nobler form.  
(The Bull head mask designed and made by William Longyear.)
2. Nautch Dance from "Bakawali" (Nevin).....RUTH ST. DENIS  
The costume and steps of this dance are inspired by the description in Old Hindu literature of the beauty and grace of the dancers of Indra's Court. Around the Blue One of Heaven, they whirled their colored skirts and tossed their long black braids of hair while the silver bells on their henna-colored feet marked out the beating of the drums.
3. Flamenco Dances (Native Mss.).....TED SHAWN
4. Serimpi—Javanese Court Dance (Vaughn).....RUTH ST. DENIS  
Dancers from time immemorial in the Courts of Java have been Princesses of the Royal Blood, and they are called the Serimpi, and they dance on festival occasions in the silver Pavillion, and in this case it is the Sultan (Java now being a Mohammedan country) who holds these delightful occasions, to which Europeans are sometimes invited. On their tour of the Orient, Mr. Ted Shawn and Miss St. Denis had the privilege of attending a wonderful dance festival at the Court of Djocka Karta, and this study is the result of their observations.
5. Concert Waltz (Cohen).....Sol Cohen
6. The Cosmic Dance of Siva (Strickland).....TED SHAWN  
Siva is the active or creative principle of the Hindu Trinity and is often represented in bronze figures as "Nataraja," or Lord of the Dance. Hindu theology has it that in a dance of five main divisions, Siva (1) created the universe, (2) preserves and sustains the universe, (3) destroyed all the worlds, (4) reincarnated them through many lives of illusion, and finally (5) draws all of us to become one with him in his perpetual dance.
7. Gavotte (Ballet du Roi) (Lully)
8. Josephine and Hippolyte (Drigo).....RUTH ST. DENIS and TED SHAWN

PROGRAM CONTINUED ON NEXT PAGE

PROGRAM CONTINUED

FRIDAY, DECEMBER 27 (MATINEE AND EVENING); SATURDAY (MATINEE), DECEMBER 28; SUNDAY, DECEMBER 29; MONDAY, DECEMBER 30; TUESDAY, DECEMBER 31.

PART I

1. Buddhist Chant (Koscak Yamada)
2. Kwannon—Japanese Goddess of Mercy (Satie).....RUTH ST. DENIS  
This study in Buddhistic attitudes and hand gestures is the Japanese art form of that same Goddess of Mercy that Miss St. Denis presents in her famous "White Jade." The name of the Boddhisatva was originally "Avolokitsevara," an East Indian title given to the attribute of compassion, of pure love and mercy, in the consciousness of the Buddha. In China the name is Kuan Yin, where he became more feminized and finally developed in Japan into Kwannon of the many paintings and wood-carvings of the temples.
3. Spear Dance—Japonesque (Horst).....TED SHAWN
4. Suite of Japanese Folk Songs (Koscak Yamada)
5. Japanese Flower Arrangement (Bowers).....RUTH ST. DENIS  
This is Miss St. Denis' famous dance of the Japanese art of arranging flowers. The costumes and properties, however, are new.
6. Invocation to the Thunderbird (Sousa).....TED SHAWN  
An imaginary ceremony of drawing the pattern of the Thunderbird, the Rain God, on the ground during the dance with the sacred meal, which successfully attracts rain to assure good crops.
7. Dance in a Black and Gold Sari (Stoughton).....RUTH ST. DENIS  
As will be seen in this well-known dance that Miss St. Denis created a number of years ago and performed for five months during the engagement in India, a Hindu woman's costume consists of a little jacket called "choli," and a long piece of uncut, embroidered silk, seven yards in length called "sari." The manipulation of this material during this dance caused much admiration among the Indian ladies of Bombay and Calcutta.
8. Sonata in C Minor, Allegro con brio (Grieg),  
Mr. Cohen and Miss Campbell
9. Prometheus Bound (Scriabin).....TED SHAWN  
"For it was Heaven he was defying, he who was an Apostate God, a God unfrightened by the animosity of his divine fellows." "Prometheus had created and had preserved men and women, in defiance of Heaven's fixed will. For that sacrilige Prometheus atoned, among the ends of earth, upon his lichen-cruste'd gray crag. He suffered for the eternal exemption of mankind, the first of all poets, of those makers who delight to shape and to play with puppets, and the first of men's saviours, and his was a splendid martyrdom."—James Branch Cabell.

PROGRAM CONTINUED ON NEXT PAGE

PROGRAM CONTINUED

PART II

1. Gnossienne (Satie).....TED SHAWN  
A dance before the snake-goddess of Crete.
2. A Tagore Poem (Carpenter).....RUTH ST. DENIS  
The Tagore school of painting in Calcutta is the one art center from which radiate many of the modern ideas of beauty that are now coming from India. Miss St. Denis, who has been a great student of the Poet Tagore, his poems and philosophy, visited the school and there in their charming gallery was inspired to create this prose poem of movement.
3. La Rumba (Native Cuban music).....TED SHAWN  
*Miss St. Denis quoted a few lines of the poem.*
4. Burmese Dance (Vaughn).....RUTH ST. DENIS  
*Miss St. Denis quoted a few lines of the poem.*
5. Concert Waltz (Cohen).....Sol Cohen
6. The Cosmic Dance of Siva (Strickland).....TED SHAWN  
Siva is the active or creative principle of the Hindu Trinity and is often represented in bronze figures as "Nataraja," or Lord of the Dance. Hindu theology has it that in a dance of five main divisions, Siva (1) created the universe, (2) preserves and sustains the universe, (3) destroyed all the worlds, (4) reincarnated them through many lives of illusion, and finally (5) draws all of us to become one with him in his perpetual dance.
7. Gavotte (Ballet du Roi) (Lully) *Caroly Misse*
8. Josephine and Hippolyte (Drigo).....RUTH ST. DENIS and TED SHAWN

PROGRAM CONTINUED ON NEXT PAGE

Enjoymint!

after eating ~



" ALWAYS GOOD TASTE "

the new york magazine program

PROGRAM CONTINUED

WEDNESDAY, JANUARY 1; THURSDAY, JANUARY 2 (MATINEE AND EVENING); SATURDAY, JANUARY 4 (MATINEE AND EVENING)

PART I

1. Fountain of Acqua Paolo (Griffes)
2. Death of Adonis (Godard).....TED SHAWN
3. Waltz (Brahms) and Liebestraum (Liszt).....RUTH ST. DENIS
4. Hymn to the Sun (Rimsky-Korsakoff)
5. Bas-relief Figure from Angkor—Vat (Bergé).....RUTH ST. DENIS  
From the incredibly lovely and mysterious ruin in the heart of Cambodia, writers, sculptors and painters have found much inspiration. This dance is a study in the exotic movements that characterized these little ballerinas of a thousand years ago.
6. Prelude in C Minor (Chopin)
7. Revolutionary Étude (Chopin).....TED SHAWN and the Misses. Regenia Beck, Marian Chase, Anna Austin
8. Legend of the Peacock (Roth).....RUTH ST. DENIS  
The peacock wandering in the moonlit Cashmere garden remembers the tragic ending of its human incarnation. As a dancing girl of a powerful rajah, she schemed to be made first wife. At the moment of her success, while putting on the great ring of the Rancee, she dies from the poison secreted in the ring by the deposed queen. Because of her cold and cruel vanity, the dancer is doomed to inhabit the body of a peacock.
9. Duet Suite:
  - (a) Tillers of the Soil (Meyerowitz)
  - (b) Idyll (Stoughton)
  - (c) Nocturne (Debussy).....RUTH ST. DENIS and TED SHAWN

INTERMISSION

PART II

1. Mevlevi Dervish (Fuleihan).....TED SHAWN  
This sect of dervishes believes that union with God can best be obtained through rhythm, music and the dance; to such the objective world and its emotions are only a pageant of shadows.
2. Tanagra (Prophet Bird—Schumann).....RUTH ST. DENIS
3. Two American Sketches (Eastwood Lane)
  - (a) Around the Hall.....TED SHAWN and Regenia Beck
  - (b) The Gringo Tango.....TED SHAWN and Ernestine Day
4. Spanish Shawl Plastique (Granados).....RUTH ST. DENIS
5. Concert Waltz (Cohen).....Sol Cohen
6. Death of the Bull God (Griffes).....TED SHAWN  
The Cretan monster finds in his labyrinth a girdle dropped by a beautiful Greek maiden whom he has desired, but who has fled from him in terror and repulsion. Realizing his hopelessly dual nature he seeks death so that out of the body of the beast lashed by an outrageous destiny may be released the God-soul to reincarnate in a nobler form.

PROGRAM CONTINUED ON NEXT PAGE

forrest theatre

There Are More Legitimate Theatres in New York Than in the 18 Next Largest Cities Combined!

PICTURE for a moment what this means—the combined theatre attendance in the 18 next largest cities in the country is less than that of New York. Then the vastness of the New York Theatre Market will be apparent! It is the most lavish group of spenders in the world!

New York Theatre Program Corporation  
108-114 Wooster Street, New York

PROGRAM CONTINUED

7. Nautch Dance Ensemble (Cadman).....RUTH ST. DENIS and Ensemble of Dancers

STAFF FOR MISS ST. DENIS AND MR. SHAWN

Tour Direction.....Edward W. Lowrey  
Representative in Europe.....Frederic W. Beckman  
Press Representative.....Walter T. Burke  
Company Manager.....Paul Groll  
Special Lighting Effects.....Maxine Melson  
Master Carpenter.....Alfred Miller  
Master Electrician.....David Miller  
Special Publicity.....Miriam Arons

THE SOHMER PIANO USED HERE EXCLUSIVELY

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mfd. U. S. Sanitary Specialties Corp., New York-Chicago.

For Benefits at this Theatre, apply to Benefit Department, 236 West 44th Street.

The management is not responsible for the loss of personal property unless checked in the check-room.

This theatre designed by Herbert J. Krapp.

## Various Stages

THE Shuberts have announced the presentation of a series of established or standard plays, in which will appear the best available talent of the theatre. First will come a cycle of plays by Oscar Wilde. The opening production will be made soon after the holidays. Each play will be presented for a period of two weeks.

Likewise, because of the success of the Victor Herbert revivals under the direction of Milton Aborn, the Shuberts will extend indefinitely the engagement of the Jolson Theatre Musical Comedy Company. Production of no less than seven additional operettas will include "The Wizard of the Nile," "The Red Mill," "The Prince of Pilsen" and "Maytime."

As a result of the successful operation of the revolving stage which is being used in the presentation of "A Wonderful Night" at the Majestic Theatre, it is probable that many of these stages will be constructed in various cities. Working on an entirely new principle, the stage turns silently and rapidly, and lends to a performance the much sought element of speed.

Fay Bainter is expected to appear on Broadway in the near future under the Shubert banner in "She Got Away With Murder," a play by Jo Milward and Kerby Hawkes. Miss Bainter has been on a road tour of "Jealousy."

"Nina Rosa" and "The Duchess of Chicago," new operettas scheduled for early presentation on Broadway, will not reach New York until early spring, according to present plans. Road tours of these productions will be continued.

Barry Lupino, well known comedian and member of the famous stage family of Lupinos, has a leading role in the current revival of "Babes in Toyland."



## CURTAIN

*When the show is over, don't let the pleasure stop. Have a Camel!*

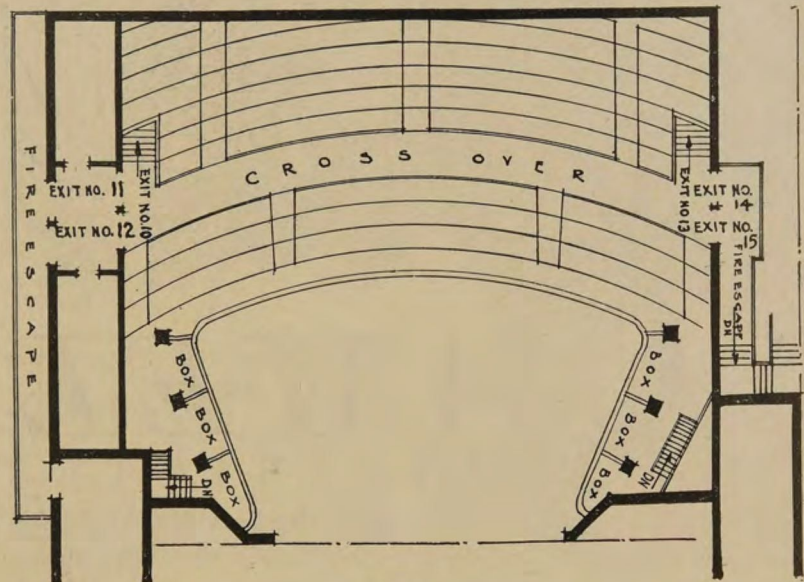
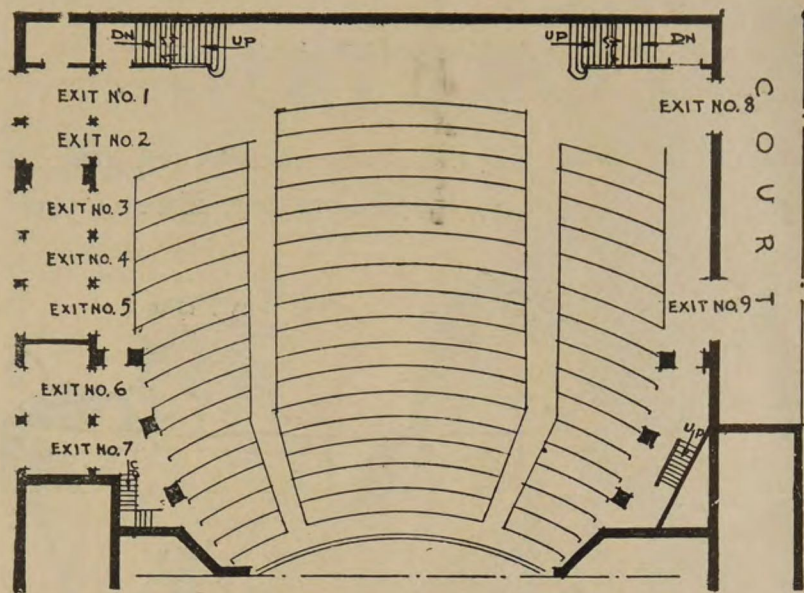


## CAMEL CIGARETTES

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the new york magazine program



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"Say, with a set of these Kelly-Springfield Registered Balloons you can drive clear around the United States and then take 'em off and sell 'em for new."

**"An Ancient Prejudice has been Removed"**



*Irene Bordoni*

Irene Bordoni  
Musical  
Comedy Star



Because-  
Toasting takes out  
that bite and  
throat irritation

**"It's toasted"**

No Throat Irritation-No Cough.



EATON AUDITORIUM  
Monday Evening, January 29th, at 8.30 o'clock

TED SHAWN

AND HIS ENSEMBLE OF MEN DANCERS

BARTON MUMAW

DENNIS LANDERS

FRANK OVERLEES

GEORGE HORN

WILBUR MCCORMACK

FRED HEARN

JESS MEEKER at the piano

I. MUSIC VISUALIZATION

1. POLONAISE (Edward McDowell) Ensemble
2. VI PRELUDE FROM THE WELL-TEMPERED CLAVICHORD (Bach)  
TWO-PART INVENTION, No. 4 (Bach) *Messrs. Mumaw, Overlees, McCormack, Landers*
3. RHAPSODY (Brahms, Op. 119, No. 4) SHAWN and Ensemble

INTERMISSION 2 MINUTES

II. JOHN BROWN SEES THE GLORY—An American Epic (Meeker) SHAWN

John Brown, as a young man, walks out alone into the plains. There, the spirit of God descends upon him. In a vision he sees a procession of all the slaves of the world, and accepts his destiny as being appointed of God to be the instrument for setting them free. There is revealed to him the whole drama yet to come: his calling of the little band of volunteers; the Battle of Harper's Ferry; his defeat and imprisonment, hanging and funeral. Then he sees his soul rise from the grave to lead the forces for freedom to victory—and knows that though his body will lie mouldering in the grave, his soul will go marching on.

INTERMISSION 10 MINUTES

III. PRIMITIVE, PLAY AND LABOR DANCES

1. JAPANESE RICKSHAW COOLIES (Ganne) *Messrs. Mumaw, Landers, McCormack*
2. INVOCATION TO THE THUNDERBIRD (Souza) SHAWN  
In this dance, a prayer-ritual for rain, the celebrant takes meal which has been blessed by the medicine-man, and during the dance draws on the ground the pattern of the Thunderbird, the Indian Rain God, and ends exulting in the success of his magic.
3. OSAGE-PAWNEE DANCE OF GREETING (Grunn) *Messrs. Mumaw, Landers, McCormack, Horn*
4. THE FRENCH SAILOR (Milhaud) Barton Mumaw
5. TURKEY IN THE STRAW, AS DANCED BY A COWBOY Wilbur McCormack
6. FLAMENCO (Spanish) DANCES SHAWN
7. WORKERS' SONGS OF MIDDLE EUROPE (Reinitz) *Messrs. Mumaw, Landers, McCormack, Overlees*
  - a. March of the Proletariat.
  - b. Vagabond Song.
  - c. Miller's Song
8. THE DANCE OF THE THRESHING FLOOR (Meeker) SHAWN  
Outside of Athens, when it was only a rustic village, was a circular piece of hard baked earth where the grain was brought, and threshed by tramping feet and flails. Out of this grew a dance, and out of this dance was born the drama and the theatre.
9. CUTTING THE SUGAR CANE (Lecuona) *Messrs. Mumaw, Overlees, McCormack, Landers*

INTERMISSION 2 MINUTES

IV. RELIGIOUS DANCES

1. "O BROTHER SUN AND SISTER MOON"—A Study of St. Francis (Respighi) SHAWN
2. FETISH (Meeker) PRIMITIVE AFRICAN MOTIF Barton Mumaw
3. NEGRO SPIRITUALS
  - a. Nobody Knows de Trouble I've Seen SHAWN
  - b. Go Down, Moses SHAWN, Overlees, McCormack, Landers
  - c. Swing Low, Sweet Chariot SHAWN and Ensemble

All dances created and taught by Mr. Shawn  
George Gloss, Personal Representative for Mr. Shawn George Horn, Stage Manager

Booking: Beckhard & McFarlane, New York

THE FAMOUS  
GENERAL ELECTRIC  
**HOUSE OF MAGIC**

COMES TO TOWN

AS FULL OF THRILLS as a fairy tale. Imagine seeing a picture of your own voice—hearing sound sent over a beam of light—seeing an electric “eye” pick out colors and actually count—listening to the light beams of a burning match! These and other miracles automatically, scientifically performed by electricity will be demonstrated in the “G.E.” House of Magic. You are invited to see it! Mr. E. S. Darlington from the G. E. Research Laboratories will be there to explain the baffling mysteries!

SEVERAL DEMONSTRATIONS DAILY



BASEMENT

**EATON'S - COLLEGE STREET**

## Improves on Stage

Loud applause of a first-night audience—curtain call after curtain call—was Toronto's tribute to a regal actress last night, when Ina Claire came to the Royal Alexandra Theatre in "Biography," comedy in three acts by S. N. Behrman. The play was presented by the Theatre Guild, Inc.

Ina Claire is one player to whom the screen owes an apology. Hollywood's best film gives no faithful idea of the sweep and sincerity of her art. Her ability to switch an audience from one mood to another by mere change of the expression is a bit of stage wizardry reserved for the elect. From the outset, she held the theatre in the hollow of her hand, frequently brooding aloud, all alone, to a silent, fascinated house.

The play might have been modelled on the career of Clare Sheridan, beautiful English sculptress, with such constructions and fancies as suited the mood of the drama. It is pure, joyous comedy, never of the slapstick variety, always held in bounds by the commanding artistry of the star. Many of the lines are captivating.

Exceptionally fine, of the supporting company, is Jay Fassett as "Leander Nolan," pompous political climber. Sheppard Strudwick cuts an emphatic figure as the hero, with his tense and high-strung attitude—boundless energy, but one fears that he might explode and scatter brains all over the place. Arnold Korff is charming as a Viennese composer and Charles Aichman strikes a resounding note as a sort of President Harding come back to pose again.

But nobody tries to resist the assault on the emotions by Ina Claire, as she paints her picture of the intensely human side of life.

One final word—more heat in the theatre to-night. Patrons sitting in overcoats are not comfortable.

## Wants Check By Board On Municipal Spending

Legislation requiring municipalities to obtain the approval of the Ontario Municipal Board or some similar body before initiating or constructing public works for which adventures would be issued, was urged by Reeve Amos Waites, of Mimico, before the County Council. His motion was tabled for discussion.

"In the past," he said, "we have made a habit of making public works without the approval of the board."

He said that

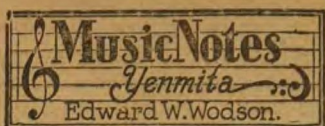
audience that  
his art, and has  
beginning of time.  
most of us think of it as  
woman's exclusive accomplishment. Mr. Shawn has no such illusion, and his offering last evening might as truly be called a missionary enterprise as terpsichorean entertainment. Many of his dance pictures were eloquent; telling a story, enunciating a philosophy, and preaching a sermon all at the same time. His arrangements from Reinitz' "Workers' Songs of Middle Europe" had ten times the force of a lecture or a cantata. The religious dances were startling in sincerity and dignity. A group of Negro Spirituals had a humanity that no amount of singing could have endowed them with. There was something sternly beautiful about the translation of fervency and emotion into terms of gesture and poise. It was a sort of elevating the body of man into realms of consciousness and recreativeness that had been too long usurped by mere mentalists. Mr. Shawn's own solo numbers—his Epic of "John Brown Sees the Glory"—the Indian Rain God invocation—the study of St. Francis—and the Spanish Gypsy dances—were most effective.

### The Purpose.

He told of his work last season in Springfield among athletes and gymnasts of the university. The dance had meant nothing to those men. Now they were realizing that the interests as well as the emotions of life can find expression in the dance, and that the problems that fill our newspapers to-day might possibly cease to fret the heart if their rhythms could be co-ordinated in the dance. It is a brave thought, and the dancing of Mr. Shawn and his associates last evening gave tremendous emphasis to it. Though, perhaps, Mr. Shawn may not be prepared to admit as much, yet to one observer, it seemed that a philosophy as sound as Mr. Shawn's dancing was eloquent, had clear enunciation in the Eaton Auditorium last evening. A philosophy that declares the foundation of strength to be muscular, and that does things with our muscles is of a higher import than dreaming of things in our heads. Watching Mr. Shawn and his associates dance was to see a hundred times on the stage, purposeless, ungainly, unadorned, and un-honored muscular activity there are among mankind to-day. Of course we can't all be Shawn dancers, but what a world it would be if we could!

Vault Lock

Cat Freedom



## Men Dancers Show Music Part of Life

### Ted Shawn's Company Delights Audience With Free, Vital and Expressive Art

Ted Shawn and his ensemble of men dancers entertained a large audience in Eaton Auditorium last evening. Mr. Jess Meeker was at the piano. Program comprised twenty or more solo and ensemble numbers including primitive, labor, religious, epic and recreative dances, all of Mr. Shawn's creation. The music associated with the presentation included the Brahms' Rhapsody No. 4, Op. 119; McDowell's Polonaise; a Bach Prelude and two-part Invention; arrangements from Darius Mihaud, Respighi, Sousa, Grunn, Ganne and Mr. Jess Meeker himself. Mr. Shawn prefaced each group of dances with informative remarks that were as arresting and delightful as his wonderful dancing, and that of his associates. Mr. Meeker's pianism was brilliant and scholarly. Certainly the spirit of the dance was in every bar of it.

#### The Dancers.

There are seven dancers in the Shawn ensemble, counting Mr. Shawn himself. They are all men—such men as the spectator could imagine the athletic and patrician youth of Greece and Rome to have been—before they degenerated into orators and talkers. They are athletes and gymnasts, perfect specimens of physical manhood. But there is a grace of movement about them that neither athlete nor gymnast (as such) seems to have time nor inclination to develop or express. They dance as lightly as ever a Pavlova did or could. Their dancing is utterly free, agile, vital and expressive, and of a refinement that veils the relentlessly disciplined muscular strength which gives it animation. Last evening they showed in their dance that music is not merely a succession of sounds addressed to our ears, but a part of our muscular system—when that system is able to respond to rhythmic appeal. They made a Bach Prelude a challenge of the beautiful to all that was sluggish and indolent in the mentality and spirit of smug music-lovers, who would perish of counterpoint on the brain before they would trip a measure or even sprint a hundred yards.

#### A Man's Art

Mr. Shawn told the

the dance is a mov

ance the

### At the Theatres

By HELEN ALLEN

## Noted Comics At Hollywood

### English Pair Cause Laughs in "Cuckoo in the Nest"

Admirers of the English comedians, Ralph Lynn and Tom Walls, will find them at their riotous best in "Cuckoo in the Nest" (at the Hollywood). This movie is based on the play which scored such a hit here a year or two ago and it's just as funny on the screen.

\* \* \*

Like so many English comedies, this one deals with matrimonial mix-ups. Ralph, it seems, is married to a very attractive girl; he has a holy terror for a mother-in-law, but his father-in-law (Mr. Walls) is a decent sort of chap. Somehow or other he manages to get left behind when he and his wife are taking a train for a week-end out of town, and the last the spouse sees of him he is talking to a strange but attractive looking woman on the station platform. Well, friend wife gets off at the next station, but by that time hubby and the lady have started to overtake the train by motor. (It seems the lady is going to the same week-end party). So of course every one, especially mother-in-law, suspects the worst.

Most of the action takes place in a small inn where the two are forced to take refuge when their car breaks down. (It really did, too. Neither of them wanted it to. They were both actually in love with their lawful mates.) But they run into a snag when the puritanical landlady refuses to take them in unless they are married. Obviously they have to say they are or spend the night on the moors. And that is the situation when parents-in-law arrive, closely followed by (1) her husband, and (2) his wife.

\* \* \*

Of course there's no use in your going if you don't like this type of comedy, but if you do, you'll find this the best in many moons. The scenes in which the "local yokel" figures are especially worthy of attention.

## Ina Claire Is Superb

Star Shines in "Biography"—Screen

# TED SHAWN ENSEMBLE DO CINEMA OF DANCES

## Masculine Troupe Provide Program of Strength and Vitality

Ted Shawn brought five of his best men dancers to Eaton's Auditorium last night. These rivals of Lifar and his mainly masculine troupe gave a program of tremendous length and vitality.

Four visualizations of music by MacDowell, Bach and Brahms were complete interpolations mainly classic in character, in startling contrast to "John Brown Sees the Glory," in which Shawn did a powerful modernistic character solo, followed by a series of brilliant Shawn solos as a medicine-man, an ancient Greek thresher and a hell-thumping, supercilious Spanish flamenco dancer.

A French sailor and a cowboy; a Japanese rickshaw, an Osage-Pawnee pow-wow, three vivid moods of Communist philosophy and a Cuban sugarcane scene led into a graphic finale of religious dances—Negro "spirituals," a primitive African fetish dance and a St. Francis solo by Shawn—to exquisite Respighi music.

Jess Meeker, writer of some of the most effective settings, was the piano artist. Shawn's intimate comments added much to the general enjoyment.

TED SHAWN  
AND HIS  
Ensemble of Men Dancers

Barton Mumaw, Frank Overlees, Wilbur McCormack  
Dennis Landers, Fred Hearn, Foster Fitz-Simons  
Frank Delmar, John Delmar

---

---

JESS MEEKER, at the Piano

*Present*

"O, LIBERTAD!"

*An American Saga in Three Acts*

Choreography by Ted Shawn

Music Composed by Jess Meeker

EATON AUDITORIUM

Tuesday Evening, March 29th, 1938, at 8.45 o'clock

PROGRAMME

ACT I—THE PAST

1. Noche Triste de Moctezuma  
     The Aztec Emperor . . . . . SHAWN  
     The Bearer of Bad Tidings . . . . . Barton Mumaw  
     Father Olmedo . . . . . Dennis Landers  
     Bodyguard of Princes . . . . . Ensemble of Six
2. Los Hermanos Penitentes . . . . . Full Ensemble  
     (Dennis Landers as the Chosen One)
3. Peonage . . . . . Frank Overlees, Wilbur McCormack, Frank Delmar,  
     and Barton Mumaw
4. Hacendado de California . . . . . SHAWN
5. The Forty Niners—Rhythm in a Goldrush Camp . . . . . Full Ensemble

INTERMISSION—10 MINUTES

ACT II—THE PRESENT

1. Campus—1914 . . . . . Full Ensemble
2. War—(a) Call to Arms—Spreading of Propaganda . . . . . SHAWN  
     (b) No Man's Land . . . . . SHAWN and Full Ensemble  
     (c) Return of the Hero . . . . . SHAWN
3. The Jazz Decade . . . . . Full Ensemble  
     (with "Blues" interlude, solo, by Barton Mumaw)
4. (a) Depression—"Modernism" . . . . . SHAWN  
     (b) Recovery—"Credo" . . . . . SHAWN
5. Olympiad—A Suite of Sports Dances:  
     (a) The Banner Bearer . . . . . Barton Mumaw  
     (b) The Cheer Leaders . . . . . Frank Overlees, Dennis Landers,  
         Wilbur McCormack  
     (c) Decathlon . . . . . Foster Fitz-Simons  
     (d) Fencing . . . . . Fred Hearn and Dennis Landers  
     (e) Boxing . . . . . Wilbur McCormack  
     (f) Basket Ball . . . . . Messrs. Landers, Hearn, Mumaw, McCormack,  
         Overlees
6. Mobilization for Peace . . . . . SHAWN and Full Ensemble

INTERMISSION—10 MINUTES

10  
10

ACT III—THE FUTURE

- Kinetic Molpai . . . . . SHAWN and Full Ensemble
- |                      |                          |
|----------------------|--------------------------|
| 1. Strife            | 6. Successions           |
| 2. Oppositions       | 7. Unfolding and Folding |
| 3. Solvent           | 8. Dirge                 |
| 4. Dynamic Contrasts | 9. Limbo                 |
| 5. Resilience        | 10. Surge                |
| 11. Apotheosis       |                          |

In presenting his now widely known "Kinetic Molpai" Mr. Shawn offers this as one of the forms of dance of the American man of the future—an art creation definitely ahead of the times, it indicates a direction in which America may proceed—the Athletic Art of the Dance as a field of creative endeavor for the American man.

According to Gilbert Murray, the Molpe was the ancient art form which included rhythmic movement, instrumental music, singing, poetry and drama. Strife, Love, Death and the Things Beyond Death constituted the subject matter of the ancient Molpai. "But in its essence it was only the yearning of the whole dumb body to express that emotion for which words, and harps and singing were not enough." Out of the old Molpai have come the separate arts of Drama, Vocal and Instrumental Music, Poetry and the Dance. But Shawn believes that it is through the dance, the outgrowth of the ancient Molpai in kinetic forms, that America will reach its greatest art expressions.

All of the dances in this production were created by Mr. Shawn with the exception of "Olympiad—a Suite of Sports Dances". Mr. Mumaw created the "Banner Bearer"; Mr. Overlees, the "Cheer Leaders"; Mr. Fitz-Simons, the "Decathlon"; Mr. Hearn, "Fencing"; Mr. McCormack, "Boxing" and Mr. Landers the "Basket Ball" dance.

Training camp and summer school of Shawn and his Men Dancers:—  
 Box 87, Lee, Mass.

Training camp and winter school, Box 877, Eustis, Florida.

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*Photographed—Josef Hofmann and his son  
at the Steinway piano in their own home.*

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# PROGRAMME



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PROGRAMME FOR TUESDAY NOVEMBER 13th.

Beethoven—Overture "Egmont"

Dvorak—Symphony No. 5 from "New World"

*Intermission*

Sibelius—Tapiola

Haydn—Serenade for Strings

Walton—Overture "Portsmouth Point"

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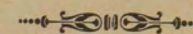
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FORTY-FIRST SEASON



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Present

TED SHAWN

and his ensemble of

MEN DANCERS

Saturday, November 3rd at 8.20 p.m.

MASSEY HALL - - Wilfred C. James, Director

**TED SHAWN**  
and his ensemble of men dancers

Barton Mumaw, Frank Overlees, Wilbur McCormack, Dennis Landers,  
Fred Hearn, Foster Fitz-Simons, William Howell, Ned Coupland.

JESS MEEKER at the piano

*Programme*

- I. PRIMITIVE RHYTHMS (Meeker)
1. Ponca Indian Dance.....Messrs. Overlees, Mumaw, Landers, McCormack and Hearn
  2. Hopi Indian Eagle Dance ..... SHAWN
  3. Sinhalese Devil Dance ..... Messrs. Fitz-Simons, Howell, Coupland
  4. Dayak Spear Dance..... Barton Mumaw
  5. Maori War Haka ..... SHAWN and full ensemble
- (It is neither Shawn's desire nor intent to present "authentic" native dances. These dances are his own free creations on native themes.)

2 Minute Intermission

- II. LABOR SYMPHONY (Meeker)
1. Labor of the Fields
  2. Labor of the Forests
  3. Labor of the Sea
  4. Mechanized Labor ..... SHAWN and full ensemble
- (The four movements are continuous—the theme of each movement is first stated solo by Shawn and followed by the development of the theme by the ensemble.)

2 Minute Intermission

**5 PIANO RECITAL**  
*to be REPEATED*

**MASSEY HALL, SAT. NOV. 10th, 2.30 P.M.**

In response to popular demand Stewart, Seitz, Malcolm, Godden and Guerrero are repeating their five piano recital. Two weeks ago this same recital filled the Varsity Arena with a delighted crowd of 8,000. Music critics were lavish in their praise of the performance of these artists on five Heintzman concert grands. Advance ticket sale at Massey Hall Box Office on Friday November 9th and Saturday morning November 10th.

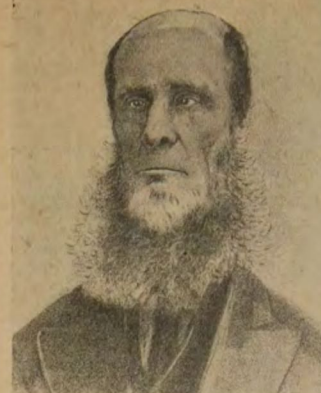


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This he has done in the December number of *City Lights*, Toronto's Own Magazine.

On sale at all stands next week.

*Programme (Continued)*

- III. The HOUND OF HEAVEN (Meeker) ..... SHAWN
- Inspired by the great mystic poem of Francis Thompson.
- (a) "I fled Him down the nights and down the days"  
Refrain: "All things betray thee who betrayest Me."
  - (b) "I pleaded, outlaw-wise, by many a hearted casement, curtained red."  
"Across the margin of the world I fled, and troubled the gold gateways of the stars."  
"To all swift things for swiftness did I sue."  
Refrain: "Naught shelters thee, who wilt not shelter Me."
  - (c) "Within the little children's eyes seems something that replies."  
"Come then, ye other children, Nature's."  
Refrain: "Naught contents thee, who content'st not Me."
  - (d) "Naked I wait Thy love's uplifted stroke."  
"I shook the pillaring hours, and pulled my life upon me."  
"My heart is as a broken fount, wherein tear-drippings stagnate."  
"Yet ever and anon a trumpet sounds—  
Must thy harvest fields be dunged with rotten death?"
  - (e) "That Voice is round me like a bursting Sea:  
Ah, fondest, blindest, weakest—I am He whom thou seekest!  
Thou dravest love from thee, who dravest Me."

INTERMISSION 10 MINUTES

- IV. PLAY MOTIFS, FOLK THEMES.
1. Pleasantly Satiric Comment (Prokofieff) ..... Barton Mumaw
  2. Gnossienne (Erik Satie) ..... SHAWN
  3. Choric Dance from an Antique Greek Comedy (Stcherbatcheff) ..... Messrs. Mumaw,  
McCormack, Landers

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### Programme (Continued)

4. Ferruca Triana—a Spanish Flamenco Dance (MS) ..... SHAWN
5. Three American Folk Themes:
  - (a) Negro Spiritual—"Walk Together Children".....Messrs. Mumaw, McCormack, Overlees,  
Fitz-Simons  
(Walk together, pray together, shout together)
  - (b) Mule Team Drivers Dance (Eastwood Lane) ..... Dennis Landers
  - (c) Pioneer's Dance (John Powell)..... Full Ensemble

#### 2 Minute Intermission

- V. THE DANCE AS AN ART FORM—Music Dances.
1. Bach—Three Part Invention, No. 12 ..... SHAWN and Full Ensemble
  2. Beethoven—Variations on a Theme of Diabelli ..... SHAWN and Full Ensemble
  3. Brahms—Rhapsody, Op. 119, No. 4 ..... SHAWN, Mumaw, Overlees, McCormack, Landers

*All dances created and taught by Mr. Shawn.*

Management: Willmore & Powers, 2 W. 45th St., New York City. Permanent address of Shawn  
and Dancers: P.O. Box. 87, Lee, Mass.

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MONDAY EVENING, JANUARY 29, 1934  
At 8.30 P. M.

# SHAWN

## AND HIS ENSEMBLE OF MEN DANCERS

*A pioneer organization which marks the opening of a  
new and important chapter in the history of the Dance*

■ ■ ■  
PRESS COMMENTS:

“A notable contribution to the development of the dance art.”

*Boston “Globe”—March 22, 1933*

■ ■ ■  
“The dances of Mr. Shawn and his men were essentially masculine and  
the audience thrilled to them.”

*Washington “News”—January 2, 1932*

■ ■ ■  
“A program of dances high in entertainment value and of an artistic  
spontaneity which made it superior to any he has offered here previously.”

*Baltimore “Sun”—January 10, 1932*

■ ■ ■  
“Shawn demonstrates again that he is one of the very few really great  
male dancers this century has seen.”

*Boston “Globe”—March 21, 1933*

■ ■ ■  
“A more masculine company than Mr. Shawn and his ensemble were  
hard to imagine; the audience watched each dance with interest, applauded  
heartily.”

*Boston “Transcript” March 22, 1933*

■ ■ ■  
“Mr. Shawn and his quartet of men have the rare quality of virility.  
There is much more to them than grace; they have something to say and they  
say it in bass voices. . . . The evening was, in short, the annual reminder  
that the dance is a living, questing art in America as long as Mr. Shawn  
survives to promote it.”

*Detroit “News”—January 14, 1932*

■ ■ ■  
**Prices: \$1.50, \$1.00, 50c. Tax Extra**



**I**N ANCIENT TIMES and among primitive people, dancing was almost entirely done by men. In a large majority of the countries of the world today dancing is still predominantly masculine. It is only in this European-American civilization, and here only in the last two centuries, that dancing has ever been considered feminine.

Shawn, pioneering for years to restore dancing for men to its rightful standing, has now organized and trained the first company in modern times composed entirely of men dancers, and with them he presents a program of dances essentially masculine in principle and performance. It is exciting, stimulating, rich and varied—the most important contribution to the development of the art of the dance in our times. For the art of the dance, like all the other arts, cannot be balanced and complete, until man as well as woman is fully expressed through this medium.



## SHAWN

AND HIS ENSEMBLE OF  
MEN DANCERS

Barton Mumaw, Frank Overlees, Wilbur McCormack,  
Dennis Landers, George Gloss, George Horn  
JESS MEEKER at the Piano

### Program

#### I. MUSIC DANCES:

1. Polonaise (*Edward MacDowell*) . . . . . Ensemble of Six
2. March Wind (*Edward MacDowell*) . . . . . SHAWN
3. VI Prelude from the Well-tempered Clavichord (*Bach*)  
and Two Part Invention, No. 4 (*Bach*) . . . . . Ensemble of Four
4. Rhapsody, Op. 119, No. 4 (*Brahms*) . . . . . SHAWN and Ensemble

- II. JOHN BROWN SEES THE GLORY—An American Epic . . . . . SHAWN  
(Music especially composed by Jess Meeker)

#### III. PRIMITIVE THEMES, RHYTHMS OF LABOR AND PLAY

1. Japanese Rickshaw Coolies (*Ganne*) . . . . . Mumaw, Landers, McCormack
2. Invocation to the Thunderbird (*Sousa*) . . . . . SHAWN
3. Osage-Pawnee Dance of Greeting (*Grunn*) . . . . . Ensemble of Four
4. The French Sailor (*Milhaud*) . . . . . Barton Mumaw
5. Flamenco (*Spanish*) Dances (*MSS*) . . . . . SHAWN
6. Workers' Songs of Middle Europe (*Reinitz*) . . . . . Ensemble of Four  
(a) March of the Proletariat, (b) Vagabond's Song, (c) Millers' Song
7. Frohsinn (*Lincke*) . . . . . SHAWN
8. Cutting the Sugar Cane (*Lecuona*)

Messrs. Mumaw, Overlees, Landers and McCormack

#### IV. RELIGIOUS DANCES

1. "O Brother Sun and Sister Moon"  
A Study of St. Francis of Assisi (*Respighi*) . . . . . SHAWN
2. Fetish (*Meeker*) Inspired by Primitive African sculpture . . . . . Barton Mumaw
3. Three Negro Spirituals:  
(a) "Nobody Knows de Trouble I've Seen" . . . . . SHAWN  
(b) "Go Down, Moses" . . . . . SHAWN and Three Men  
(c) "Swing Low, Sweet Chariot" . . . . . SHAWN and Six Men