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First  
Annual  
Recital

School of Dancing

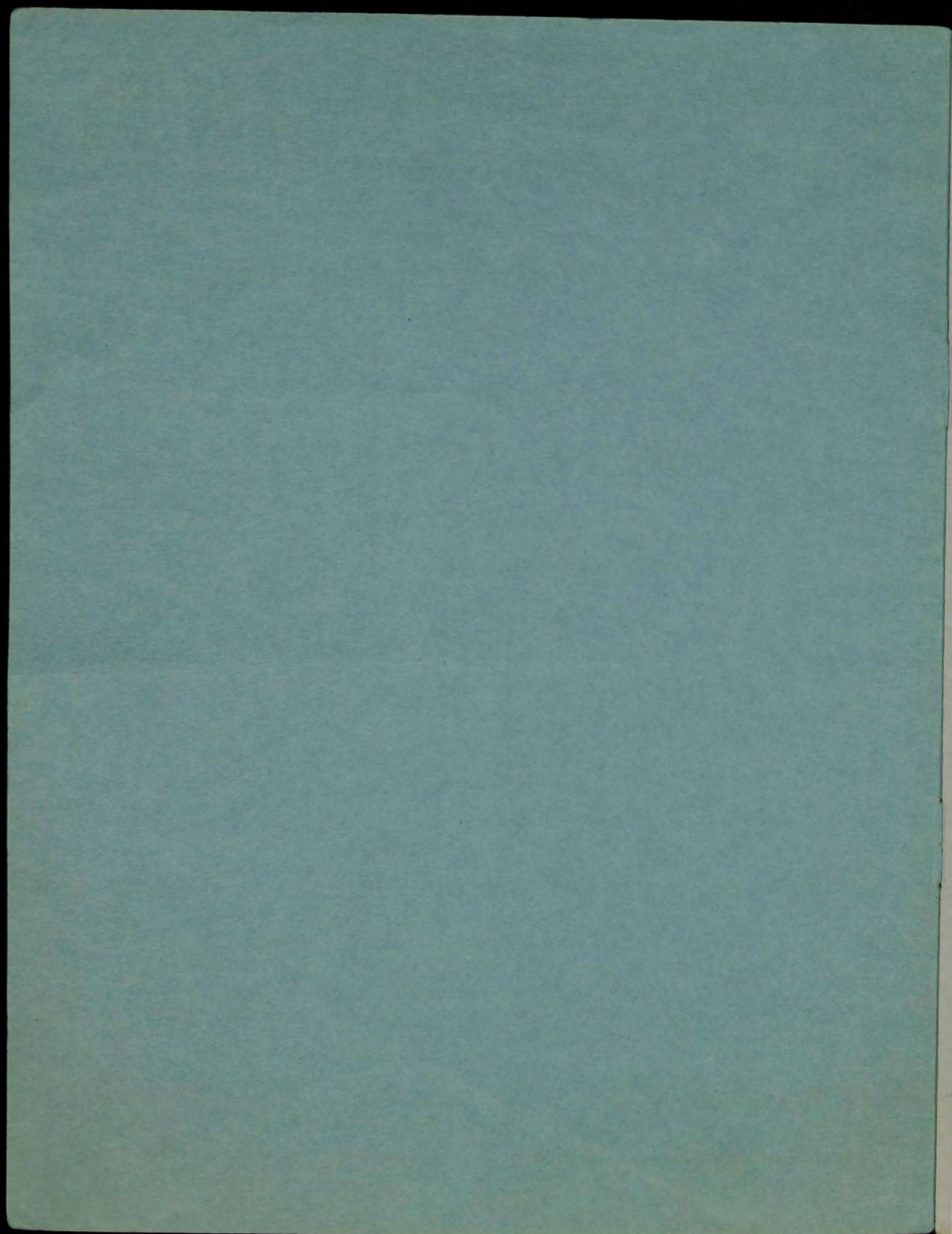
Hart House Theatre

(By Permission of the Board of Syndics)



Friday, May 20th, 1949

8.30 p.m.

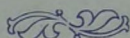




# Betty Oliphant

presents

## Her First Canadian Dancing Recital



### Programme

# FRIDAY EVENING, MAY 20TH

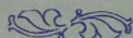
Choreography by BETTY OLIPHANT

ORA PHILP at the Piano

1. JUNIOR CLASS ..... Selected
2. TRIO ..... Chopin  
Adrienne Allen      Goodith Feilding      Pamela Osler
3. TAPPING IN BLUE ..... "There's a Small Hotel"  
J. Crawford, G. Farro, P. Garnett, M. Gazzard, V. Gorden  
P. Patey, J. Tooze, B. West.
4. ELFIN SPRITE ..... Schumann  
Wendy Globe
5. TEDDY BEARS' PICNIC ..... John Brotton  
Child: Shirley Venner  
Teddy Bears: G. Finland, G. Grover, S. Huycke, E. Kesten,  
S. McLean, R. Milne, Ja. Taylor, Ju. Taylor, J. Thomas,  
M. Thomas, L. Williams, S. Widdess
6. SOPHISTICATED TEMPO ..... Cole Porter  
Marie Gazzard      Pauline Patey
7. CHORINES OF THE 80's ..... M. Lutz  
J. Crawford, G. Feilding, G. Rickard, J. Snell

This recital introduces Betty Oliphant's pupils and their first year's achievements under her direction. Her pupils after required training can, if they wish, enter for the examinations set by the Imperial Society of Teachers of Dancing which is a world wide organization.

On arrival in Canada last year, Miss Oliphant was asked to arrange the Ballet and train the dancers for the Royal Toronto Conservatory Production of "Hansel & Gretel" which she did with much success.



## Betty Oliphant

Fellow and Examiner Imperial Society of Teachers of Dancing Inc.,  
Eng. Stage Branch (Advanced Teachers Cert. all subjects.) Classical Ballet  
Branch (Cecchetti method) Ballroom Branch.

Enrolment for Fall Classes  
begins September 5th, 1949

# SCHOOL OF DANCING

Classical Ballet — Limbering

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American Tap — Musical Comedy

Acrobatic Dancing — Ballroom

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JESSIE KETCHUM HALL  
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TORONTO  
Kingsdale 1623



8. MIDINETTE .....M. Ring

Shirley Doiron

A mischievous little messenger girl who finds herself too late to complete her errand proceeds to further mischief.

9. MODERN ENGLISH BALLROOM DANCING ..... Selected

Joan Tooze      David Miller

(1) Waltz

(2) Tango

10. COWBOY ..... Selected

LeRoy Carey

11. SINGED WINGS ..... C. Scott and Debussy

Candle: Betty Oliphant

Moths: G. Finland, W. Globe, G. Grover, S. Huycke, E. Keston, S. McLean, R. Milne, Ja. Taylor, Ju. Taylor, J. Thomas, M. Thomas, S. Widdess, L. Williams, S. Venner

—INTERMISSION—

- INTERLUDE ..... Selected

Ora Philp

12. CLASSICAL BALLET DEMONSTRATION ..... Selected

(Cecchetti Method)

A. Allen, E. Comba, J. Crawford, S. Doiron, M. Dunn, G. Feilding, C. Flaherty, M. Gazzard, W. Globe, P. Osler, E. Ottosen, S. Ottosen, P. Patey, G. Rickard, J. Snell, J. Watson.

13. A LITTL PINK PETTY ..... P. Rubens

Mary Thomas and G. Grover, S. Huycke, E. Keston, R. Milne, S. McLean, J. Thomas, L. Williams, S. Widdess.

Dutch Boy: Gary Taylor.

14. BUTTERFLY FANTASY ..... Schumann

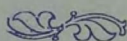
Pamela Osler

15. POLKA ..... Anone

Jean Thomas

Mary Thomas

16. HARLEQUINADE ..... Thomas J. Crawford  
 (Traditional Epilogue to English Pantomime)  
 Clown: Pauline Patey  
 Columbine: Eileen Comba  
 Harlequin: Jack Medhurst  
 Policeman: LeRoy Carey
17. ENGLISH SLOW FOXTROT & QUICKSTEP ..... Selected  
 Jean Tooze            David Miller
18. CINQUETTE ..... Selected  
 Solo: Wendy Globe  
 G. Finland, E. Kesten, M. Thomas, L. Williams.
19. DEEP PURPLE ..... P. de Rose  
 Betty Oliphant  
 H. Freeman, M. Gazzard, P. Patey, G. Rickard
20. PAS SEUL ..... Kreisler  
 Jean Crawford
21. CARBARET RHYTHM ..... Selected  
 Betty Oliphant  
 G. Farro, P. Garnett, M. Gazzard, B. West.
22. EARLY VICTORIAN ..... Delibes  
 A. Allen, S. Doiron, M. Dunn, G. Feilding, C. Flaherty,  
 P. Osler, S. Ottosen, J. Watson  
 —GOD SAVE THE KING—



#### ACKNOWLEDGEMENTS

Musical Director: Ora Philp

Stage Manager: Jack Medhurst

Publicity: J. Pollick

Deep Purple and Candle Costumes designed and executed by:

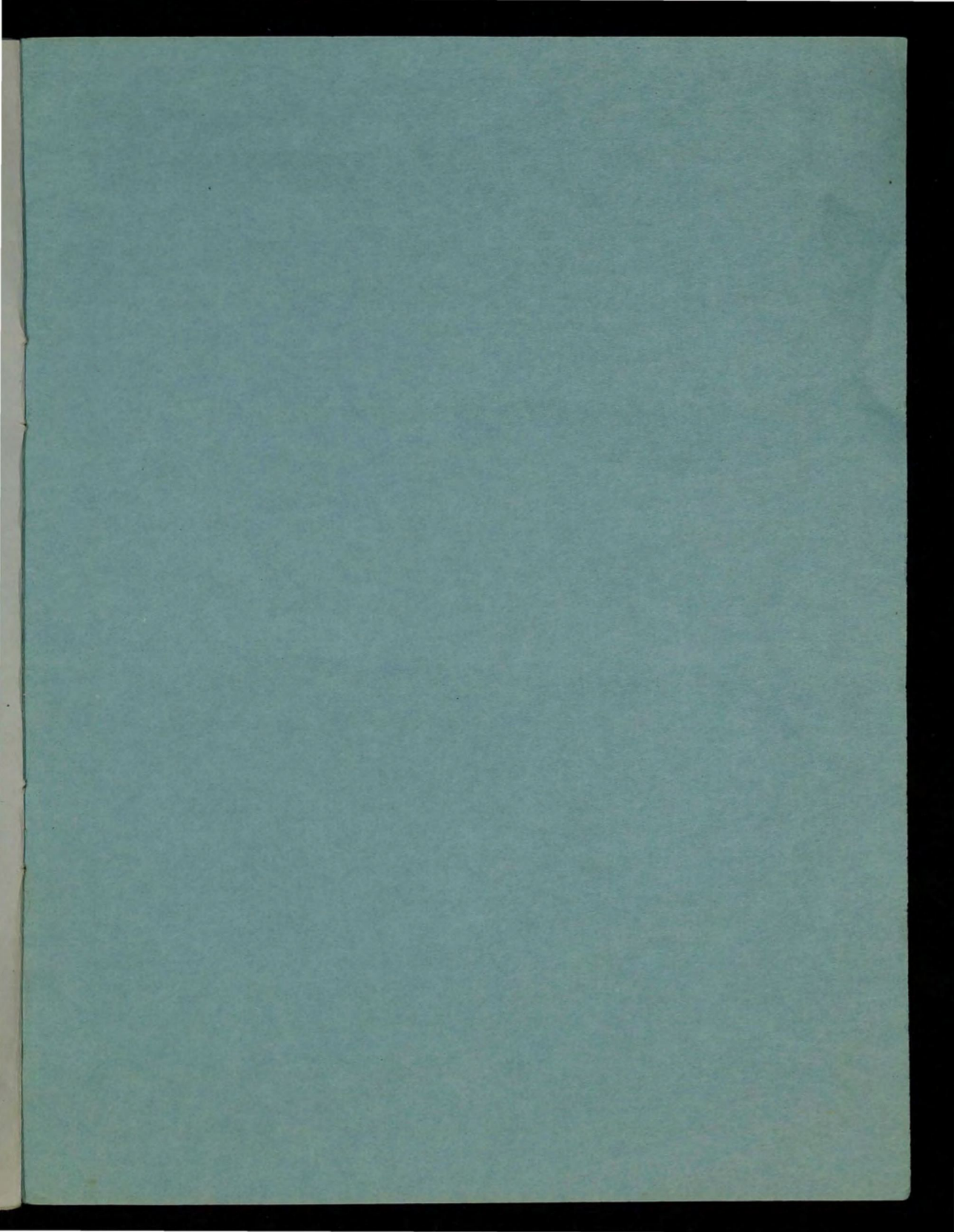
“Elmere” (Theatrical Costumier).

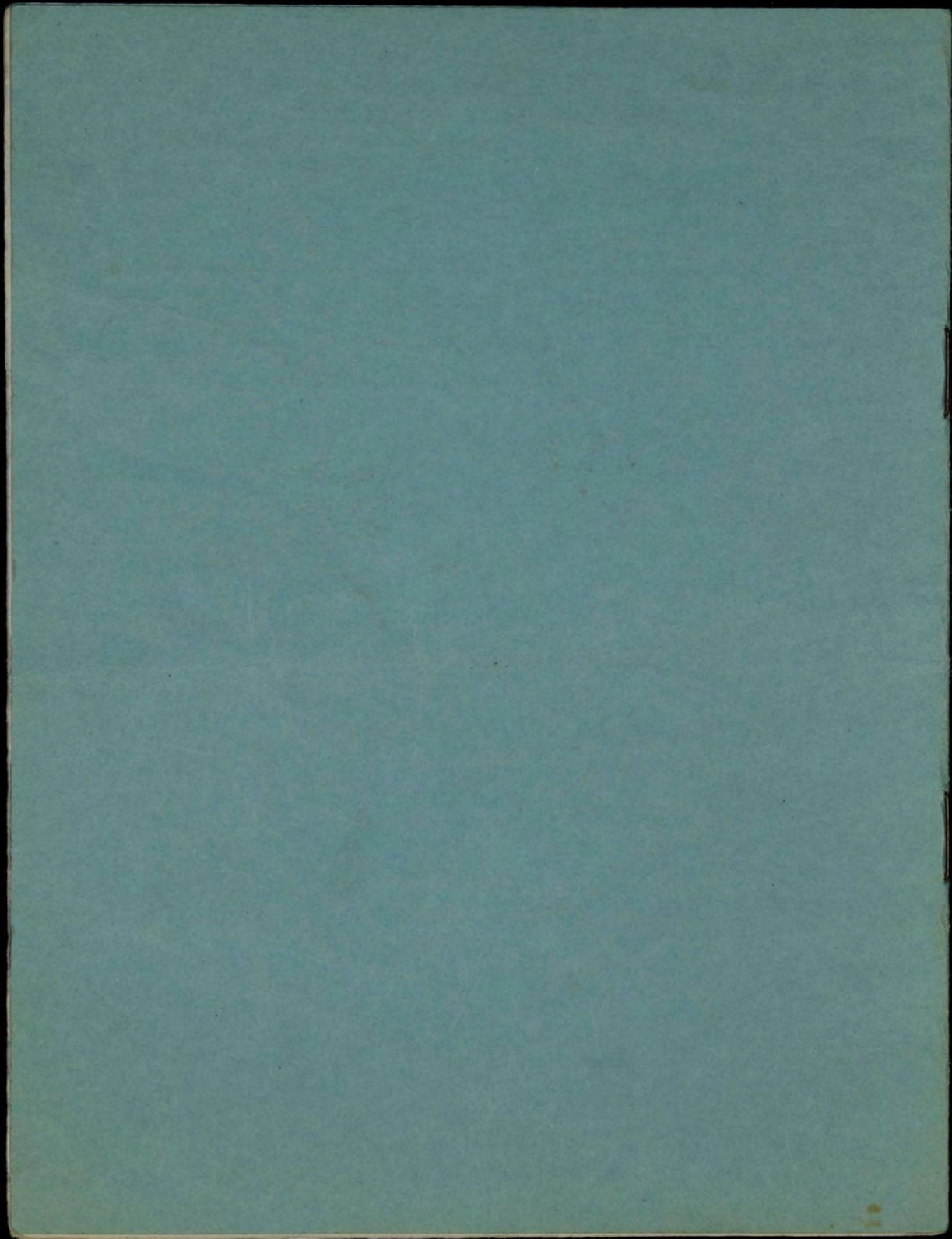
Columbine and Pas Seul Costumes: Vivien Keough

Millinery creations by “Peggy’s Hats”, 150 Bloor St. W.    Theatrical head-dresses a speciality

Betty Oliphant wishes to thank all those who have helped in making this evening possible.











**AN EVENING OF BALLET**

by

Pupils of the Academy of Ballet

assisted by

THE BALLET CLUB OF TORONTO

**THE EATON AUDITORIUM**

FRIDAY EVENING, APRIL 17th, 1953

8.30 Sharp



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EATON AUDITORIUM - FRIDAY EVENING, APRIL 17th

AN EVENING OF BALLET

PIANISTS ..... Evelyn Anne Jone, Ora Philp

PROGRAMME

A CHILDREN'S OVERTURE

Music: Roger Quilter

Arranged by Marjorie Haskins

Children: Irene Shanahan, Marilyn Nolan, Caroline Lockwood, Virginia Phelan, Gail Phelan, Susan O'Brien, Ellen Henry, Margaret Jane Crawford, Valerie LaHay, Mary Lamont, Cindy Ryan, Susan Taylor, Carol Wallace, Anna Jane Worrall, Joanne McNamara, Martha Vinchiarutti, Helen Kedzurski, Regena Morgan, Judy Southern, Eileen O'Sullivan, Joan Labelle, Sharon Phelan, Stephanie McKlewen, Barbara Benson, Judy Anglin, Carol Joseph, Elizabeth McGoey, Coleen O'Brien, Linda Storey, Michelle Robert, Philipa Hughes, Sheila Hughes, Therese MacMillan, Joan Pullen, Judith Maynard, Darryl Weingarten, Bayla Freeman, Leslie Sniderman, Margaret Barnes, Pauline Jordan, Anna Louise Mitchell, Lynne Walkinshaw, Karen Henderson, Mary Swartz, Martha Stubbs, Marie Ball, Susan Ginsberg, Sharon Wise, Mary Jane Flagg, Rhonda Turner, Francie Wise, Susan Forcey, Vivian Hicks, Virginia Simpson, Dorianna Wechs, Cynthia Stone, Catherine Wismer, Virginia Saklasuskas, Nancy Adams, Betsy Ely, Susan Epstein, Susan Weller, Donna Levy, Barbara Hudson, Randa Hurst, Lynne Burton, Merrill Epstein, Coleen Moore, Penny Read, Linda Nash, Lynne Pollard, Mary Walker, Susan Silverman, Francine Wise, Carolyn Samwell, Mary Marshall, Mary Lynn Hicks, Diane McCullough, Sharon Dufton, Nancy Ackerman, Margo Godfrey, Harriet Wohl, Rose Weber, Marilyn Thom, Mary Jane Barnes, Diana Eggertson, Karen Alexandroff, Catherine McGillivrey, Diana Wayne, Charlotte Miandro, Beryl Drutz, Patsy Stone, Joan Freedman, Linda Willer, Ann Layton, Marianna Mamula, Judith Hobbs, Virginia Magder, Dorothy Butcher, Diane MacDonald, Linda Greenstone, Jill Schofield, Janet MacDonald, Carol Ann Smart, Paula Stephens, Penny Gillier, Georgia Black, Leslie Barker, Shirley Feldman, Frances Miller, Diana Moeser, Rochelle Willinsky, Barbara Dibken, Carol Sloan, Carolyn Peters, Donna Nash, Carmen Tulse, Ebe Lepp.

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AGENCIES IN PRINCIPAL CITIES

## A CHILD'S DREAM

Music: Donizetti — Arranged by Ora Philp	Arranged by Bettina Byers
Child .....	Valerie Ray
White Kitten .....	Heather MacTavish
Teddy Bear .....	Karen Cameron
Fairy .....	Jo Anne Finlay
Puss in Boots .....	Barbara Casson
Fairies .....	Linda Moore, Patricia Walsh, Sonja Rogers, Lubie Sone, Jane Sachel, Barbara Craigie, Marlene McKenzie, Lolita Fazzari, Susan Pomfret, Donna Wilson, Susan Bernholtz, Freda Papoff, Gail Hubbard, Sharon Zuker, Barbara Craigie, Erica Schlegel.
Dolls .....	Joanne Mulloch, Mary Warren, Heather Mitchell, Karen Greenberg, Phyllis Gibbs, Lanci Henderson, Karen McClure, Honey Kaufman.
Sailor Dolls .....	Lidia Romanin and Ruth Essery, Mary Thompson, Janet Stewart, Marilyn Pearce, Marilyn Aitken.
Teddy Bears .....	Beverley Stewart, Karen Cameron, Marilyn Essery, Diane Pearce, Marsha Kovar, Margaret McKeller, Jill Davies, Sheila Brown, Ginnia Louise Hay, Elizabeth Barker, Rosamund Galfund, Kilby Dickinson, Richard East, Bette Lindsay, Margaret Way, Jill Houstoun.
Rabbits .....	George Beston, Clare Shoemaker, Angela Gilmore, Roxy Stratton

## THE MAGIC SNOWMAN

Original Music by Barbara Galt  
Arranged by Bettina Byers  
and Marjorie Haskins

Once on a Winter's night a Snowman came to life and with his magic powers turned Icicles into little dancers to frolic with him and later summoned Violets to dance in the moonlight with them.

Snowman .....	Joan Godfrey
Icicles .....	Mary Ann Romanin, Arlene Mitchell, Marsha Cone, Lidia Romanin, Joanne Mulloch, Mary Warren, Joan Dale, Patricia Cooper, Jane Henderson, Betty Cunningham, Elaine Halperin, Joan Steinhauer, Bryna Hoffman.
Violets .....	Jennie Crean, Peggy Cameron, Margaret Rae, Margaret Frey, Jerilou Monney, Barbara Dingle, Harriett Berger, Sandra Bell, Ellen Shapley, Lorna Dennis Wendy Burns, Jane Levine, Virginia Brent, Martha Saunders, Lona Martin, Donna Oliver, Betty Jennings.

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## WALTZ OF THE FLOWERS

Music: Tschaikowsky Arranged by Marjorie Haskins  
Flowers ..... Nora Stearns, Jill Macdonald, Mary Jennings, Marylea East,  
Wendy Milsom, Beverley Rozender, Ann Douglas, Gay Purdy, Naomi Smith, Valerie  
Ray, Jo Anne Finlay, Cyrel Kofman, Madeline MacRobie, Miriam Skey, Joan  
Godfrey, Ina Forbes.  
Butterflies ..... Lidia Romanin, Mary Warren

## CAPRICE

Music: Johann Strauss Arranged by Bettina Byers  
Norma Findlay, Teddi Sanders, Lind Stearns, Joan Simpson, Howard Spurrell,  
Ronald Nason.

## INTERMISSION

## MOZARTIANA

Music: Mozart Arranged by Bettina Byers  
Allegro Adagio Allegretto  
Norma Findlay, Teddi Saunders, Georgina Galloway, Linda Stearns, Sheila Finstein,  
Joan Simpson, Judith Field, Cyrel Kofman.

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Music: Cimarosa Malipiero Arranged by Marjorie Haskins  
Ballet Master ..... Ronald Nason  
Students ..... Nora Stearns, Jill Macdonald, Gay Purdy,  
Beverley Rozender, Mary Jennings, Wendy Milsom, Marylea East, Judy Dingle,  
Ann Douglas, Lois Kennedy, Nancy Carr, Patricia MacGregor, Jacqui Jones, Naomi  
Smith, Sandra Casson, Merle Kazdan, Susan Perren, Lynne Barker, Marilyn Hines,  
Elizabeth Clough, Jane Manning.



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## THE ROOF DINING ROOM

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## POCAHONTAS

Music: York Bowen, Schuman, Brahms and authentic North American Indian Melodies

Arranged by Evelyn Jones

Choreography by Bettina Byers

A ballet in three scenes based upon important episodes in North American history in the early days of the British settlers.

Scene 1: The life of Captain Smith, leader of the British, is saved by the intervention of Pocahontas, when her father, Chief Powhatan, had ordered his death.

Scene 2: Sunrise in the Indian camp and Captain Smith makes friends with Pocohontas and the Indian maidens by giving them gifts and telling them of the desperate needs of the British settlers and that he is seeking food and help from the Indians.

Scene 3. Chief Powhatan, one of the most powerful of the North American Indian Chiefs, later was crowned King Powhatan by the British in gratitude for his help to and protection of the British settlers.

### CAST

Pocahontas .....	Georgina Galloway
Chief Powhatan .....	Ralph Slee
Captain Smith .....	Ronald Nason
Medicine Man .....	Howard Spurrell
Indian Maidens .....	Linda Steans, Norma Findlay, Sheila Finstein, Teddi Sanders, Joan Godfrey, Madeline MacRobie, Cyrel Kofman.
Indian Braves .....	Howard Spurrell, Joan Simpson, Judith Field, Jane Heaton, Betty Rose, Ina Forbes, Miriam Skey
English Settlers .....	Jill Macdonald, Nora Stearns, Lana Assens, Elsie Barrett, Barbara Young, Joan Weller, Bettina Webb, Kirsten Jarisalu, Naomi Smith, Wendy Milson, Nancy Carr, Gay Purdy.
Page .....	Jo Anne Finlay

### GOD SAVE THE QUEEN

### CREDITS

Costumes designed by Inez Williams. Costumes executed by Florence Hobbs.  
Stage Manager, Ralph Slee. Materials by Mallabar Ltd. and McMahon & Davies.

## QUEEN'S UNIVERSITY

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July 2nd to August 14th

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Associate Teacher: MARJORIE HASKINS, A.T.C.

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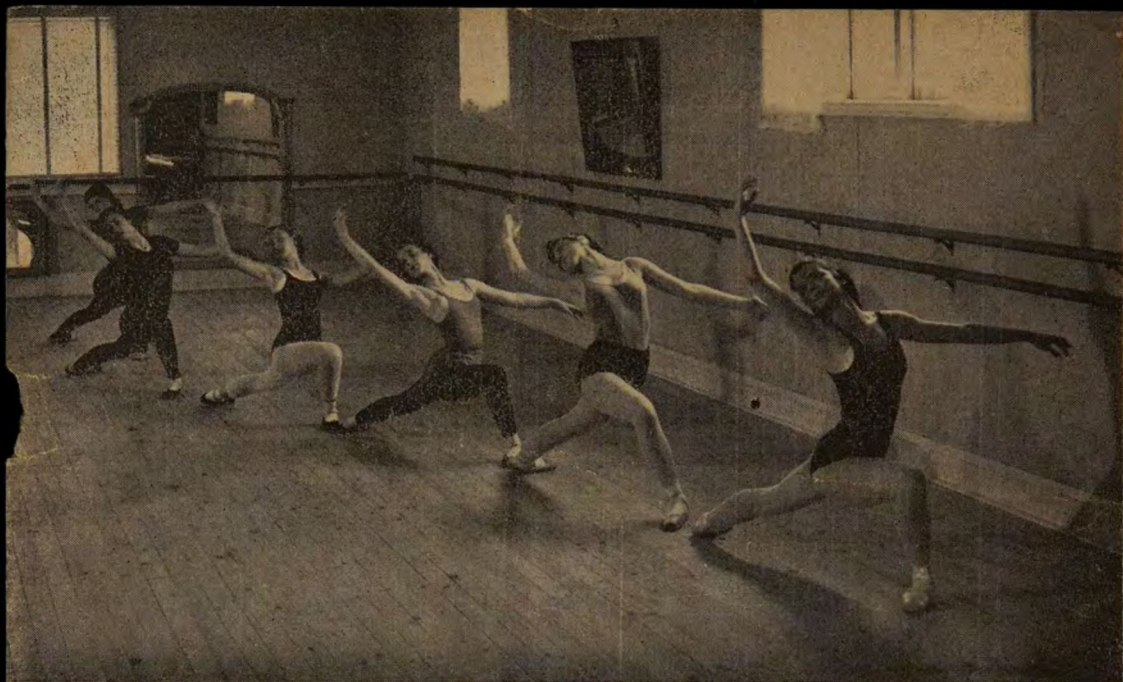
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FRIDAY EVENING, APRIL 17th, 1953

8.30 Sharp



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EATON AUDITORIUM

FRIDAY EVENING, APRIL 17th

AN EVENING OF BALLET

PIANISTS ..... Evelyn Anne Jone, Ora Philp

PROGRAMME

A CHILDREN'S OVERTURE

Music: Roger Quilter

Arranged by Marjorie Haskins

Children: Irene Shanahan, Marilyn Nolan, Caroline Lockwood, Virginia Phelan, Gail Phelan, Susan O'Brien, Ellen Henry, Margaret Jane Crawford, Valerie LaHay, Mary Lamont, Cindy Ryan, Susan Taylor, Carol Wallace, Anna Jane Worrall, Joanne McNamara, Martha Vinchiarutti, Helen Kedzurski, Regena Morgan, Judy Southern, Eileen O'Sullivan, Joan Labelle, Sharon Phelan, Stephanie McKlewin, Barbara Benson, Judy Anglin, Carol Joseph, Elizabeth McGoey, Coleen O'Brien, Linda Storey, Michelle Robert, Philipa Hughes, Sheila Hughes, Therese MacMillan, Joan Pullen, Judith Maynard, Darryl Weingarten, Bayla Freeman, Leslie Sniderman, Margaret Barnes, Pauline Jordan, Anna Louise Mitchell, Lynne Walkinshaw, Karen Henderson, Mary Swartz, Martha Stubbs, Marie Ball, Susan Ginsberg, Sharon Wise, Mary Jane Flagg, Rhonda Turner, Francie Wise, Susan Forcey, Vivian Hicks, Virginia Simpson, Dorianna Wechs, Cynthia Stone, Catherine Wismer, Virginia Saklasuskas, Nancy Adams, Betsy Ely, Susan Epstein, Susan Weller, Donna Levy, Barbara Hudson, Randa Hurst, Lynne Burton, Merrill Epstein, Coleen Moore, Penny Read, Linda Nash, Lynne Pollard, Mary Walker, Susan Silverman, Francine Wise, Carolyn Samwell, Mary Marshall, Mary Lynn Hicks, Diane McCullough, Sharon Dufton, Nancy Ackerman, Margo Godfrey, Harriet Wohl, Rose Weber, Marilyn Thom, Mary Jane Barnes, Diana Eggertson, Karen Alexandroff, Catherine McGillivrey, Diana Wayne, Charlotte Miandro, Beryl Drutz, Patsy Stone, Joan Freedman, Linda Willer, Ann Layton, Marianna Mamula, Judith Hobbs, Virginia Magder, Dorothy Butcher, Diane MacDonald, Linda Greenstone, Jill Schofield, Janet MacDonald, Carol Ann Smart, Paula Stephens, Penny Gillier, Georgia Black, Leslie Barker, Shirley Feldman, Frances Miller, Diana Moeser, Rochelle Willinsky, Barbara Dibken, Carol Sloan, Carolyn Peters, Donna Nash, Carmen Tulse, Ebe Lepp.

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- Teddy Bear ..... Karen Cameron
- Fairy ..... Jo Anne Finlay
- Puss in Boots ..... Barbara Casson
- Fairies ..... Linda Moore, Patricia Walsh, Sonja Rogers,  
Lubie Sone, Jane Sachel, Barbara Craigie, Marlene McKenzie, Lolita Fazzari, Susan  
Pomfret, Donna Wilson, Susan Bernholtz, Freda Papoff, Gail Hubbard, Sharon  
Zuker, Barbara Craigie, Erica Schlegel.
- Dolls ..... Joanne Mulloch, Mary Warren, Heather Mitchell,  
Karen Greenberg, Phyllis Gibbs, Lanci Henderson, Karen McClure, Honey Kaufman.
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Louise Hay, Elizabeth Barker, Rosamund Galfund, Kilby Dickinson, Richard East,  
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in the moonlight with them.

Snowman ..... Joan Godfrey

Icicles ..... Mary Ann Romanin, Arlene Mitchell, Marsha Cone,  
Lidia Romanin, Joanne Mulloch, Mary Warren, Joan Dale, Patricia Cooper, Jane  
Henderson, Betty Cunningham, Elaine Halperin, Joan Steinhauer, Bryna Hoffman.

Violets ..... Jennie Crean, Peggy Cameron, Margaret Rae, Margaret Frey,  
Jerilou Monney, Barbara Dingle, Harriett Berger, Sandra Bell, Ellen Shapley, Lorna  
Dennis Wendy Burns, Jane Levine, Virginia Brent, Martha Saunders, Lona Martin,  
Donna Oliver, Betty Jennings.

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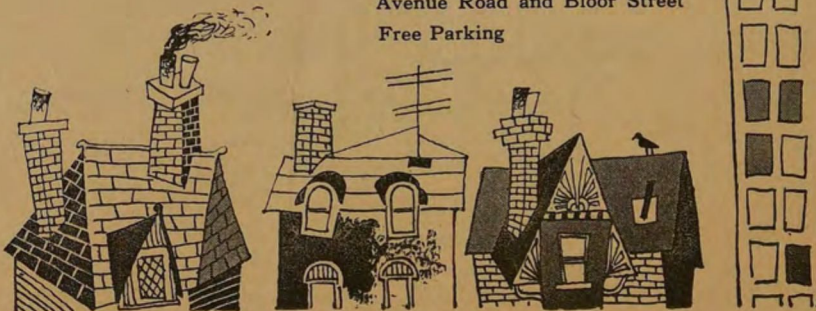
### THE ROOF DINING ROOM

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Arranged by Evelyn Jones

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- Scene 3. Chief Powhatan, one of the most powerful of the North American Indian Chiefs, later was crowned King Powhatan by the British in gratitude for his help to and protection of the British settlers.

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Indian Maidens .....	Linda Steans, Norma Findlay, Sheila Finstein, Teddi Sanders, Joan Godfrey, Madeline MacRobie, Cyrel Kofman.
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English Settlers .....	Jill Macdonald, Nora Stearns, Lana Assens, Elsie Barrett, Barbara Young, Joan Weller, Bettina Webb, Kirsten Jarisalu, Naomi Smith, Wendy Milson, Nancy Carr, Gay Purdy.
Page .....	Jo Anne Finlay

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GOD SAVE THE QUEEN

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### CREDITS

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Stage Manager, Ralph Slee. Materials by Mallabar Ltd. and McMahon & Davies.

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## **SCHOLARSHIPS AWARDED BY THE BALLET CLUB OF TORONTO**

1951—Jo Anne Finlay to Queen's University Summer  
School

1952—Valerie Ray to Queen's University Summer  
School

A Special Scholarship donated by the  
Intermediate Students of the Academy  
has been awarded by them to Joan  
Godfrey for the Queen's University Sum-  
mer School.

**75 Eglinton Ave. E. (Corner Dunfield) - Toronto**

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*Programme*  
for the  
*Dance Recital*  
of  
**MARCO OLESNIKOVAS**  
**Russian School of Stage Dancing**

---

554 1/2 Yonge St.

Phone Kingsdale 7629

Toronto Ontario

MARGO OLESNIKOVA  
INSTRUCTRESS,

A. DARCOVITCH  
ASSESSOR TEACHER

MISS DOROTHY STAMBLER  
PIANIST

MR. GELSIN  
VIOLINIST

THURSDAY, MARCH 5, 1921

---

## PART ONE

DRIGO AVER, (Valse Bluette) .....	Silvia Wilson
UKRAINIAN DANCE .....	Jean and Pearl Grisvold
F. SCHUBERT, (Moment Musical No. 3) .....	Jean Snyder
SEQUIDILLA, (Spanish Dance) .....	Pearl Harris
N. PAGANINI (Caprice No. 13) .....	Silvia Wilson Rita Donan
RUSSIAN AIR .....	Jack Wilson
AUG ENNA, (Vineyard Dance— GREEK Interpretive) .....	Lillian Stambler
ZIGUENER (Gypsy Dance) .....	Jean and Pearl Grisvold
KOSSACK DANCE .....	A. Darcovitch
BEAMONT, (Scarf Dance) .....	Jean Snyder
▲ NOVELTY DANCE .....	Silvia Wilson Rita Donan Fanny Fohrman Mildred Phillips
KISS OF SPRING .....	Lorna Henderson
DUBOIS, (The Sacred Crystal— Oriental Dance) .....	Marco Olesnikova

*Very poor, did not use body at all,  
just arms not even shoulders.*

INTERMISSION



MARGO OLESNIKOVA  
INSTRUCTRESS,

A. DARCOVITCH  
ASSESSOR TEACHER

MISS DOROTHY STAMBLER  
PIANIST

MR. GELSIN  
VIOLINIST

THURSDAY, MARCH 5, 1931

---

## PART TWO

TSCHAIKOWSKI, (The Silver Jubilee) ..... Fanny Fohrman  
*music marked* Silvia Wilson  
Mildred Philipps  
Rita Donan

TEASING ..... Jean and Pearl Grisvold

SCHUBERT (Moment Musical) ..... Lillian Stambler

RUSSIAN FANTASY ..... Pearl Harris

VALSE DES ROSES ..... Jean Snyder

DELIBES, (Bedoin Girl—  
Arabian Dance) ..... Silvia Wilson

TYROLIENNE ..... Jean and Pearl Grisvold

BERGMULLER, (The Fairy Archer) ..... Evelyn Moquin

MOUSSORGSKY, (Snake Dance—  
East Indian) ..... Lillian Stambler

BENDEL, (Diabolina) ..... Jean Snyder

BRAHMS No. 5, (Hungarian Dance) ..... Belle Fohrman

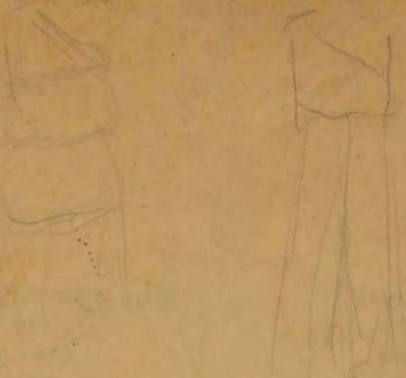
RUSSIAN DANCE ..... A. Darcovitch

DREAM HOUSE ..... Mildred Philipps  
Fanny Fohrman  
Silvia Wilson  
Pearl Harris  
Rita Donan

CIRCUS RIDER ..... Pearl Grisvold

MARDI GRAS:—Rita Donan, Fanny Fohrman, Mildred  
Philipps, Lillian Stambler, Silvia Wilson,  
Jean Snyder, Lorna Henderson, Helen  
Pampreen, Evelyn Moquin, Jack Wilson,  
Jean Grisvold, Pearl Harris, Belle Fohrman,  
Pearl Grisvold.

*Belle Fohrman*



### WHICH SHALL IT BE?

The choice of school is an all-important matter. Leave the choice to chance and you may destroy a career.

While there is yet time select those schools whose teachers and ideas seem most to meet your own needs.

Write for their catalogs and other descriptive matter.

Carefully study and compare the courses offered in order to determine which one can offer the most complete development before you register as a student.

**N**OTED dancers of all times have achieved their success by the help and inspiration of some master-teacher who guided their efforts by his superior knowledge of technique. Margo Olesnikova is now guiding the young dancers of today and helping them to attain even greater ability than was possible in the past.

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Ballet, Classic, Character, Spanish, Oriental,  
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RUSSIAN SCHOOL OF DANCING

**THE ONLY ONE OF ITS  
KIND IN TORONTO**

554½ Yonge St.

Toronto Ontario



# ANNUAL RECITAL

BY PUPILS OF  
**NELLYE COHAN**  
*School of The Dance*

MARGARET EATON HALL  
Tuesday evening, May 8th, 1928

Accompanist, ISABEL GEBIRTIG

Fall Classes Start  
Tuesday, October 2nd.

Studio: 245 College Street  
Trinity 4146-w

— P R O G R A M M E —

PART ONE

*"God Save The King"*

1. PASSEPIED—  
Helen Hirshenhorn, Rose Cooperbloom, Ruth Bortnick,  
Selma Moranis, Katie Davis, Lillian Brown, Dorothy  
and Ruth Weisbrod.
2. SWEET BUTTERCUPS—  
Riva Buckstein, Ruth Shniffer, Ann Silverstein, Goldie  
Green. Solo: Lorraine Spain.
3. VILLAGE BELLES—  
Audrey Rothchild, Yvonne Sadowski, Fanny Sinnaberg,  
Rose Charndoff, Cynthia Barrett, Bernice Wilder.
4. DUTCH GROUP—  
Lillie Rosen, Ethel Soloway, Cecile Horne, Esther Weis-  
brod, Minnie Abrams, Jennie Kozenets, Ann Himelstein,  
Lillie Himelfarb.
5. THE CHARMING MISS—  
Fanny Sinnaberg, Rose Charndoff, Lillian Brown, Katie  
Davis, Ruth Bortnick, Rose Cooperbloom, Helen Hirsh-  
enhorn, Dorothy Weisbrod.
6. LITTLE BOY BLUE—  
Esther Kalifer.
7. VALSE IN TRIO—  
Lena Gang, Jennie Kozenets, Adele Mazza, Ethel Sol-  
oway, Lillie Rosen, Esther Weisbrod, Ray Wittenberg,  
Lillie Himelfarb, Ann Himelstein.
8. JUNE TIME—  
Ruth Geller.
9. FROWSY HEAD—  
Lorraine Spain.
10. THE GIPSY—  
Ethel Soloway.
11. KEWPIE WEDDING—  
BRIDE ..... Estelle Cohen  
GROOM ..... Cecile Horne  
PAGES ..... Adele Cohen and Rose Geller  
RING BEARER ..... Riva Buckstein  
FLOWER GIRLS .... Helen Hirshenhorn, Ruth Geller  
  
BRIDESMAIDS  
Yvonne Sadowski  
Audrey Rothchild  
Rose Charndoff  
Fanny Sinnaberg  
Bernice Wilder  
Cynthia Barrett  
  
USHERS  
Lillian Brown  
Katie Davis  
Dorothy Weisbrod  
Ruth Weisbrod  
Rose Cooperbloom  
Ruth Bortnick



— P R O G R A M M E —

PART TWO

1. LA PETITE BALLET—  
Ruth Bortnick, Rose Cooperbloom, Rose Charndoff.  
Fanny Sinnaberg, Dorothy Weisbrod.  
Soloists: Ruth Geller, Estelle Cohen.
2. DAISY CHAINS—  
Lillie Rosen, Ann Himelstein, Lena Gang, Ethel  
Soloway, Lillie Himelfarb, Esther Weisbrod.  
Soloist: Ray Wittenberg.
3. VALSE SCHERZO—  
Estelle Cohen.
4. BOUNCING BALLS—  
Ann Silverstein, Ruth Shniffer, Rose Geller, Riva  
Buckstein, Goldie Green.
5. HER NEW DOLL—  
Adele Cohen.
6. DANCE CLASSIQUE—  
Lillie Rosen, Cecile Horne, Ethel Soloway.
7. FLAPPERS—  
Ruth and Dorothy Weisbrod, Helen Hirshenhorn, Selma  
Moranis, Rose Cooperbloom, Ruth Bortnick, Katie  
Davis, Lillian Brown. Soloist: Estelle Cohen.
8. VALSE ROMANTIQUE—  
Ruth Geller.
9. PIERETTE—  
Riva Buckstein.
10. MARY HAD A LITTLE LAMB—  
Rose Geller.
11. A SNOWFLAKE FANTASY—

*Synopsis:*

It is evening. The Skaters are gliding lightly by. Little Snowflakes softly appear. A sudden Wind comes along, scattering the Snowflakes. One Little Flake finds herself forgotten and alone. She falls asleep and dreams she sees various figures dancing. Wakening, to find herself again alone, she dances, hoping her companions will soon return. The Snowflakes all come back happy to find their little comrade, and all dance merrily together.

A SNOWFLAKE ..... Estelle Cohen  
THE WIND ..... Adele Mazza  
A DANCING FIGURE ..... Cecile Horne

BALLET ENSEMBLE

Ethel Soloway, Lillie Rosen, Lena Gang, Ann Himel-  
stein, Lillie Himelfarb, Ruth Geller, Rose Charndoff,  
Fanny Sinnaberg, Katie Davis, Lillian Brown, Ruth  
Bortnick, Rose Cooperbloom, Helen Hirshenhorn,  
Dorothy Weisbrod.

— P R O G R A M M E —

PART THREE

1. BIRTHDAY GREETINGS—  
THE GIRL ..... Ruth Geller  
BOYS ..... Ruth Bortnick, Dorothy Weisbrod
  
2. A PUPPET TRAGEDY—  
THE DOLL ..... Estelle Cohen  
PIERROT ..... Rose Cooperbloom  
HARLEQUIN ..... Cecile Horne
  
3. MISTRESS MARY—  
Riva Buckstein.
  
4. SUNSHADES—  
Katie Davis, Lillian Brown, Ruth Bortnick, Cynthia  
Barrett, Rose Cooperbloom, Helen Hirshenhorn, Dor-  
othy and Ruth Weisbrod.
  
5. CZARDAS—  
GIRLS.....Cecile Horne, Lillie Rosen, Ruth Geller  
BOYS....Esther Weisbrod, Ethel Soloway, Estelle Cohen
  
6. MARIONETTES—  
Adele Cohen, Audrey Rothchild, Rose Charndoff,  
Cynthia Barrett, Fanny Sinnaberg, Yvonne  
Sadowski, Bernice Wilder.
  
7. GAVOTTE—  
Dorothy Weisbrod.
  
8. FROLICKING SUE.  
Cecille Horne.
  
9. VARSITY DRAG.  
Ethel Soloway, Lillie Rosen, Ray Wittinberg, Lena Gang,  
Adele Mazza, Jennie Kozenets, Esther Weisbrod,  
Ann Himmelstein, Lillie Himelfarb.



# Dance Recital

Presented by Pupils of

## NELLYE COHAN SCHOOL OF THE DANCE

MARGARET EATON HALL, Saturday Afternoon, Feb. 18, 2.30 p.m., 1933

### "GOD SAVE THE KING"

1. Butterflies .....W. Lege  
Reta Petrillo, Thelma Aarons, Sybil Cadesky, Selma Shapiro.
2. June Time .....Gounod  
Bella Share.
3. April Shower .....F. Terry  
Shirley Brightman.
4. (a) Schubert Waltz—  
Sylvia Fistel, Pearl Tenenbaum.  
(b) Brahms' Valse—  
Sylvia Fistel.
5. Characters from "Mother Goose".  
(a) The Man Who Was so Wondrous Wise.  
Eva Shoichet.  
(b) Little Bo-Peep.  
Thelma Aarons.  
(c) Jack and Jill.  
Shirley Brightman - Selma Shapiro.  
(d) Tommy Tucker.  
Reta Petrillo.
6. Geometrical Dance .....Max Regar  
Jennie Kozinets, Esther Sorosky, Mary Brick, Sadie Sorosky, Betty Bullion, Elsie Freeman, Esther Walerstein, Pearl Tenenbaum, Lillian Dworkin.
7. Sunbonnet Chorus—  
Belle Narrol, Linda Rouda, Kathleen Manfredo, Bernice Winkler, Eleanor Cadesky, Eva Shoichet, Miriam (Bubbles) Hamel, Ann Silverstein.
8. Schottische—  
Bella Share, Estelle Cohen, Sylvia Fistel.
9. Columbine—  
Selma Shapiro.
10. Waltz Trio .....Stolz  
Estelle Cohen, Bella Share, Sylvia Fistel.
11. Petite Danseuse—  
Miriam (Bubbles) Hamel, Reta Petrillo, Shirley Brightman, Selma Shapiro, Thelma Aarons.
12. Sonata No. 8, Op. 13 (Pathetique) Allegro. ....Beethoven  
Miss Fanny Freeman.
13. Polish Mazurka .....Glinka  
Girl—Sylvia Fistel. Boy—Bella Share.

### INTERMISSION

1. Gypsy Dance .....Brahms  
Linda Rouda, Eva Shoichet, Miriam (Bubbles) Hamel, Shirley Brightman, Bella Share, Sylvia Fistel, Selma Shapiro.
2. Valse .....Moszkowski  
Estelle Cohen.
3. Tap Dance—  
Ann Silverstein, Kathleen Manfredo, Belle Narrol, Reta Petrillo, Eva Shoichet, Selma Shapiro, Shirley Brightman, Thelma Aarons.
4. Nocturne .....Chopin  
Elsie Freeman, Esther Walerstein, Pearl Tenenbaum, Mary Brick, Betty Bullion, Sylvia Fistel, Lillian Dworkin, Sadie Sorosky.
5. "Marouchka" .....Russian Folk Melodies  
Bella Share.
6. Jolly Clowns .....Kinkel  
Bernice Winkler, Kathleen Manfredo, Sybil Cadesky, Reta Petrillo, Eleanor Cadesky, Ann Silverstein, Thelma Aarons.
7. Dutch Dance—  
Girls—Selma Sapiro, Shirley Brightman.  
Boy—Milton Brightman.
8. Mazurek .....Chopin  
Sylvia Fistel.
9. Hopak .....Moussorgsky  
Girls—Pearl Tenenbaum, Bella Share, Esther Walerstein, Elsie Freeman, Lillian Dworkin.  
Boys—Sadie Sorosky, Esther Sorosky, Jennie Kozinets, Belle Narrol, Linda Rouda, Mary Brick.  
Children—Selma Shapiro, Shirley Brightman.  
Old Woman—Betty Bullion.

All Dances arranged and costumes designed by Nellye Cohan.  
Midwinter term—Feb. 22nd. Studio, 44 St. George Street.  
Prospectus mailed upon request. Telephone RAndolph 2932.



167	John
Alice	Welf.
myself	Sandy
Harry	Charlie



# Dance Recital

Presented

By Pupils of

Nellye Cohen  
School of the Dance

---

Margaret Eaton Hall

Tuesday, May 3rd, 1932

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*Under the Patronage of*

MRS. M. BRENNER

MRS. P. HERMANT

MRS. C. DRAIMIN

MRS. H. M. MASTERS

MRS. E. DWORKIN

MRS. E. F. SINGER

MRS. A. I. WILLINSKY

---

Proceeds in aid of Jewish Community Camps

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MISS FANNY FREEMAN at the Piano

— P R O G R A M M E —

PART ONE

“God Save the King”

1. MOTHER GOOSE - - - - *Victor Herbert and other Composers*  
with  
Mother Goose----- Sylvia Fistel.  
Jack Sprat----- Bella Share.  
The Man Who Was So Wonderous Wise— Eva Shoichet.  
Little Boy Blue----- Leona Mintz.  
Bo-Peep----- Thelma Aarons.  
Jack and Jill----- Selma Shapiro, Shirley Brightman.  
Tommy Tucker----- Rita Petrillo.  
Mary Had a Little Lamb----- Helen Firestone.
2. GEOMETRICAL DANCE - - - - - *Max Regar*  
Mary Brick, Sadie Sorosky, Esther Sorosky, Lillian Dworkin, Elsie Freeman, Pearl Tennenbaum, Esther Wallerstein, Hadassah Catze, Betty Bullion.
3. ASSES DEATH - - - - - *Grieg*  
Betty Bullion.
4. SCHOTTISCHE - - - - -  
Bella Share, Estelle Cohen, Sylvia Fistel.
5. NATURE STUDY - - - - -  
A—At the Water's Edge. B—Sunbeams.  
Esther Field.
6. PAS DE TROIS - - - - - *Stolz*  
Estelle Cohen, Sylvia Fistel, Bella Share.
7. BUTTERFLYS - - - - - *W. Lege*  
Leona Mintz, Reta Petrello, Esther Field, Helen Firestone, Thelma Aarons, Selma Shapiro, Shirley Brightman, Ruth Cominsky.
8. PASTORALE - - - - - *Debussy*  
Geraldine Gould, Sylvia Fistel, Freda Fox, Fanny Goldhart, Esther Sorosky, Sadie Sorosky, Lillian Dworkin, Hadassah Catze, Mary Brick, Esther Wallerstein, Pearl Tennenbaum, Elsie Freeman.
9. VALSE - - - - - *Brahms*  
Sylvia Fistel.
10. (A) SPRING - - - - - *G. Carpenter*  
(B) SUMMER - - - - - *Tschaikowsky*  
Bubbles Hamil, Estelle Cohen, Estelle Herman, Betty Bullion, Bella Share, Sylvia Fistel, Shirley Brightman, Selma Shapiro, Eva Shoichet.

INTERMISSION



— P R O G R A M M E —

PART TWO

1. WALTZING DOLLS - - - - - *Poldini*

Leona Mintz, Selma Shapiro, Ruth Cominsky, Esther  
Field, Reta Petrello.  
Soloist—Shirley Brightman.

2. VALSE - - - - - *Tschaikowsky*

Miriam (Bubbles) Hamil.

3. CHINESE DANCE - - *Sousline and other Composers*

Betty Bullion, Sylvia Fistel, Bella Share, Estelle  
Herman, Eva Shoichet, Selma Shapiro, Shirley  
Brightman.  
Soloist—Estelle Cohen.

4. CHOPIN FANTASIE IMPROMPTU - - -

Miss Fanny Freeman.

5. NOCTURNE - - - - - *Chopin*

Esther Wallerstein, Mary Brick, Lillian Dworkin,  
Sadie Sorosky, Betty Bullion, Sylvia Fistel, Pearl  
Tennenbaum, Elsie Freeman.

6. TAP - - - - -

Estelle Herman, Eva Shoichet, Bella Share, Estelle  
Cohen, Shirley Brightman, Selma Shapiro.

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INTERMISSION

— P R O G R A M M E —

PART THREE

1. PETITE BALLERINAS (Beginners Toe Class) - *W. Porter*  
Soloist, Bella Share—Esther Field, Reta Petrello,  
Shirley Brightman, Selma Shapiro, Eva Shoichet.
2. COLUMBINE - - - - -  
Selma Shapiro.
3. VALSE - - - - - *Muzkowski*  
Estelle Cohen.
4. MAROUCHKA DANCE - - *Russian Folk Melodies*  
Bella Share.
5. DUTCH DANCE - - - - -  
Girls—Shirley Brightman, Selma Shapiro.  
Boy—Sonny Brightman.
6. MAZUREK . - - - - - *Chopin*  
Sylvia Fistel.
7. "A SCHMOUS" - - - - - *Jewish Folk Melodies*  
Betty Bullion.
8. POLISH MAZURKA - - - - - *Glinka*  
Boy—Bella Share Girl—Estelle Cohen.
9. RUSSIAN PEASANT DANCE - - - *Russian Airs*  
Sylvia Fistel.
10. HOPAK - - - - - *Moussorgsky*  
Girls—Pearl Tennenbaum, Esther Wallerstein, Sylvia  
Fistel, Lillian Dworkin, Elsie Freeman.  
Boys—Hadassah Catze, Sadie Sororsky, Esther Sor-  
osky, Mary Brick, Freda Fox, Fanny Goldhar.  
Children—Selma Shapiro, Shirley Brightman.  
Old Woman—Betty Bullion.

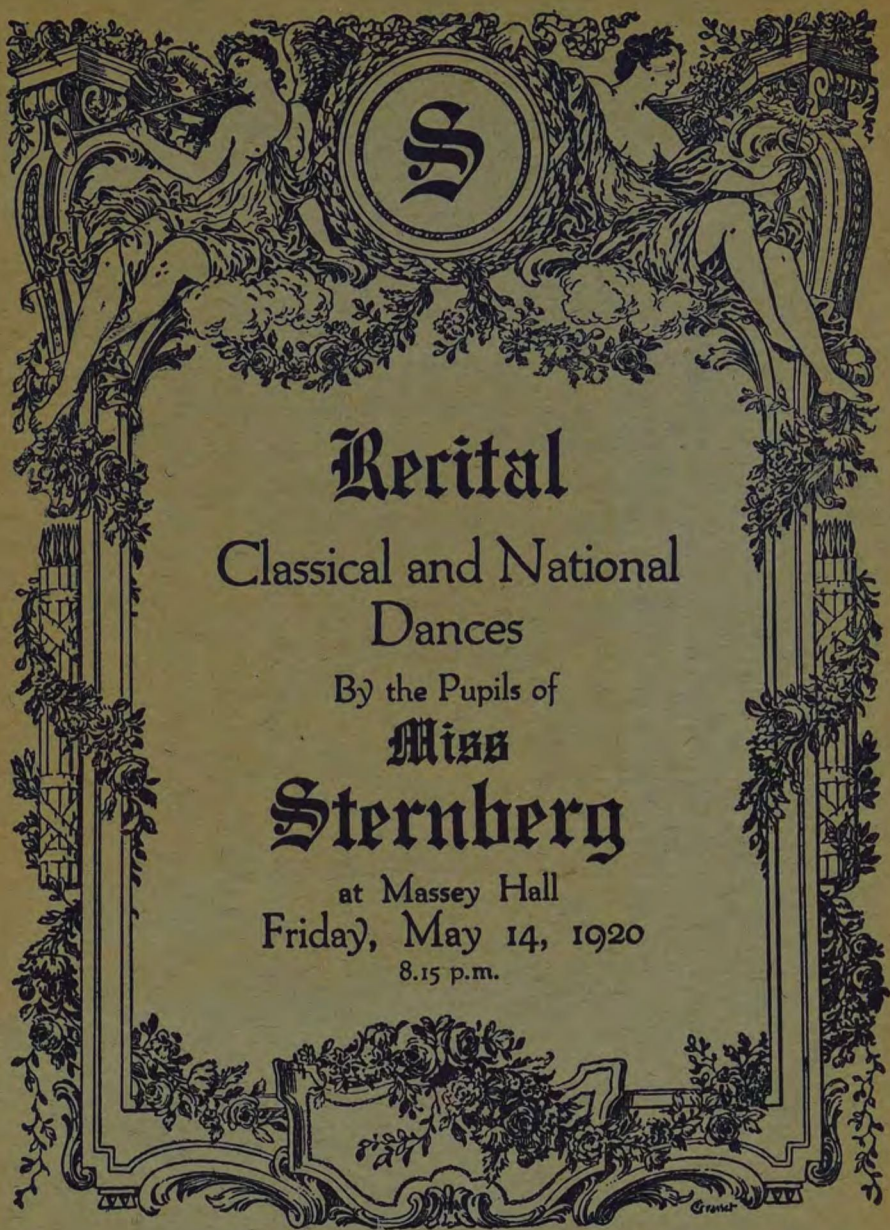
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All Dances arranged and Costumes designed by Nellye Cohan.  
School re-opens for Fall Term September 26th.

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Prospectus mailed upon request — Telephone RAndolph 2932.





**Recital**  
Classical and National  
Dances

By the Pupils of

**Miss**  
**Sternberg**

at Massey Hall  
Friday, May 14, 1920  
8.15 p.m.

Proceeds to support the "Sternberg Recital Cots" which have  
already been established in three local hospitals  
by the funds from former recitals.

NOTE—Pupils of all grades, from seniors down to members of 3 months' standing, are represented on this program, which must be accepted as a School Recital rather than an entertainment. About 150 pupils are taking part and the program is necessarily a long one. On that account no encores can be permitted.



# Programme

## GROUP I.

Scene: "In the Hall of the Lampshades."

1. **MEDITATION** ..... Paderewski  
The Misses Leila Charlton, Olga Fricker, Muriel Lea, Kathleen Niblock.
2. **DANCE OF PLEASURE,**  
Pupils of Intermediate Class.
3. **BARCETTA** ..... Nevin  
Clara Stone.
4. **THE CORAL MAIDS,**  
Pupils of Junior Class.
5. **LITTLE SNOWDROP.**  
Doris Cope.
6. **TARANTELLA.**  
Victoria Jackson.
7. **THE LAMP SHADES THEMSELVES.**

### CORAL DANCE.

Mary Norman, Dorothy Rutland, Suzanne Lawrie, Hazel Browne, Louise Ciceri, Laura Mills, Mary Lugsdin, Helen Currie, Gladys McCall, Helen McGilvray, Maria McCollum, Gertrude Houser, Evelyn McPaul, Hilary Morrow, Carol Daly.

### DANCE OF PLEASURE.

Cynthia Allen, Lucile Mehr, Jean MacLaren, Dorothy Mills, Jean Harper, Phillis Walker, Ruth Schwartz, Norma Grupe, Helen Warwick, Frances Sellery, Hilda Woodcock, Rhoda Howe.

### LAMP SHADES.

#### FIRST GROUP

Helen Goldstein, Helen Ingham, Ruth Goulding, Nora Wharton, Grace Biles, Kathleen Settle, Kathleen Elliott, Audrey Sellery.

#### SECOND GROUP

Adeline Mayreut, Allene Gansby, Eileen Williams, Margaret Raw, Marion Elliott, Carroll Ellis, Catherine McGilvray, Carol Nesbit.

#### THIRD GROUP

Eleanor Watson, Dorothy Tennant, Maxine Singer, Ethel Froyzell.

#### FOURTH GROUP

Katherine Giles, Kathleen Smith, Margaret G. Smith, Eleanor Pate, Eleanor Taylor, Ruth Weiss, Frances Geldzaler.

## GROUP II.

### MINUTE DANCES

1. **A LITTLE ROSE ON A LATTICE GREW,**  
Eleanor Dinsmore.
2. **BIRD OF PARADISE,**  
Marjorie Vise.
3. **THE BABIES,**  
Audrey Jones, Louise Burns, Dorothy Willinsky, Jane Ogden.
4. **MORNING GLORIES' EASTER BONNET,**  
Eleanor Franklin.
5. **HOLLAND MAID,**  
Marianne Ogden.
6. **PASTORALE DUET,**  
Cozette and Dick Felton.
7. **THE LITTLE GOSSIPS,**  
Marjorie Vise, Eleanor Dinsmore.

## GROUP III.

1. **SAILOR'S HORNPIPE.**  
Eric Hehner, Roy McGillivray, Jack Watson, Edgerton Watson, Richard Mudge.
2. **HIGHLAND FLING.**  
Rhoda Howe, Lucile Mehr, Helen McGillivray, Mary Norman, Helen Currie, Gladys McCall, Dorothy Mills, Louise Ciceri, Suzanne Lawrie, Hazel Browne, Evelyn McPaul, Phyllis Walker, Jean MacLaren, Helen Warwick, Frances Sellery, Mary Lugsdin, Jean Harper, Maria McCollum, Dorothy Rutland, Gertrude Housser.
3. **SEANN TRIUBHAS.**  
Caro Gourlie.

## GROUP IV.

### CLASS DANCES

1. **CAPRICIOUS ANNETTE**—Members of Intermediate Class.  
Marjorie Mulock, Doris Cope, Victoria Jackson, Sheila McAlinden.
2. **WINTER DANCE**—Margaret Franklin, Marjory Mason.
3. (a) **GOPAK.**  
Business Women's Class—Beginner's Division, under Miss Charlton.  
Misses F. and G. Laxon, Misses M. and A. Bryce, Miss Bainbridge, Miss Fitch, Miss Pirie.
- (b) **THE YEARS AT THE SPRING.**  
Business Women's Class—Senior Division, under Miss Charlton.  
Youth, Butterflies, Flowers, Birds, The Brook, Farewell.  
Evelyn Bryce, Marguerite Dearle, Jessie Duff, Lillian Duff, Ruth Bryce, Bertha Palmer, Marjory Wilson, Irene Ryan, Florence Harrington, Dorothy Giesecke.
4. **ROSE SERENADE.**  
Members of Ladies' Classical Dancing Class—Lauretta Barchard, Leila Charlton, Kathleen Niblock, Muriel Lea, Olga Fricker, Beth Weyms, Kathleen Johnston, Mrs. Gee, Frances Morson, Cecile Colwell, Hilda Rollins, Eleanor Sydney.

## DIVERTISSEMENTS

### GROUP V.

1. **VALSE MIGNON**—Helen Mason.
2. **FRENCH DANCE**—Dorothy Thomas.
3. **SEQUIDILLA**—Ruth Walsh.
4. **GRIEG'S BUTTERFLY**—Marjorie Mason.
5. Variation from "SILVER STAR BALLET"—Margaret Franklin.
6. **THE LOVE AND QUARRELS OF HARLEQUIN AND COLUMBINE**—Jack and Audria Felton.
7. **POLONAISE—THE BATTLE DANCE OF THE AMAZON**—Helen Codd.



## GROUP VI.

### ORIENTAL BALLET

- (a) **MARCH INDIENNE**—Billie Lea.
- (b) **DANCE OF THE SERPENTS**—Billie Lea and Ballet, Leila Charlton, Olga Fricker, Kathleen Niblock, Muriel Lea, Frances Morson.
- FRIEZE FIGURES**—Miss M. Wilson, Miss Bainbridge, Margaret Dearle, Miss Lillian Duff, Miss B. McCabe, Miss Harrington, Miss Jessie Duff, Mrs. Giesieke, Miss Ryan, Miss F. Laxon, Miss E. Bryce, Miss G. Laxon, Miss M. Bryce, Miss Fitch, Miss Ruth Bryce, Miss Palmer, Miss Pirie, Miss A. Bryce.

## GROUP VII.

1. **HUNTING DANCE**—Jack and Dick Felton.
2. **TREPAK**—Margaret Franklin, Marjorie Mason, Helen Mason, Dorothy Thomas, Audrea Felton.
3. **SOUVENIR**—Helen Codd.
4. **THE VINTAGE**—Muriel Lea.
5. **FRENCH VALSE**—Loin de Pays, Laurette Barchard.
6. **DIANA**—The Huntress, Leila Charlton.
7. **BURMESE FESTIVAL DANCE**—Billie Lea.

# Beethoven's Pastorale Symphony

### ARGUMENT.

Pray, come with me on a fleecy cloud;  
Let's float aloft to fairy land.  
The curtain parts—before your eyes,  
The sweet dewdrops awake and rise.  
They dance away their little day,  
And warm sunbeams kiss them away.  
Aurora greets her maidens fair,  
Sunshine and gladness fill the air.  
Now Dryad—shy from trunk of tree—  
Flits by and greets right timidly  
Her seamajds fair, who at her call,  
Surround the maiden—fairies all.  
But hark! the songbirds in the sky  
Each maiden greets right lovingly.  
The Mortals now are drawing near,  
And fairy folk must disappear.  
For 't were indeed a woeful night  
Should fairy meet a shepherd bright.  
The wedding guests assemble now,  
The little Cupids flowers throw;  
The Bride and Groom with dancers gay,  
Make merry on their wedding day.  
When lo! a storm with fury rare,  
Thunder and lightning rend the air.  
The frightened guests in great dismay  
Seek shelter from the darkening day.  
The winds from every quarter blow,  
North, South, East, West, in whirls they go.  
With gusty movements flinging wide  
Their message to the countryside.  
The Mortals now have gone away  
And fairy folk again may play.  
So ends the story;  
Now prepare  
The curtain parts,  
The scene is there.

ATTENDANTS,

Jack and Dick Felton.

DEWDROPS,

Eleanor Dinsmore, Marjory Vise, Cozette Felton, Eleanor Franklin, Marianne Ogden.

SUNMAIDS,

Ruth Walsh, Beth Weyms, Eleanor Sydney, Kathleen Johnston, Jean Harper, Phyllis Walker.

AURORA,

Norma Coulson.

DRYAD,

Frances Morson.

MERMAIDS,

Margaret Franklin, Marjorie Mason, Helen Mason, Dorothy Thomas, Audria Felton.

WATER NYMPHS,

Marjorie Mulock, Doris Cope, Victoria Jackson, Sheila McAlinden, Clara Stone.

## The Wedding Feast

### WATTEAU GROUP.

Bride ..... Muriel Lea  
Groom ..... Cecile Colwell

TRIOS { GENTLEMEN,  
          Hilda Rollins, Olga Fricker.  
          LADIES,  
          Leola Levy, Bertha Palmer, Marguerite Dearle, Irene Ryan.

EXTRA GENTLEMEN,  
Mrs. Gee, Miss Tolhurst.

LITTLE FLOWER MAIDS,  
Audrey Jones, Jane Ogden, Louise Burns, Dorothy Willinsky.

THE STORM,  
Leila Charlton.

THE FOUR WINDS,  
Boisterous East Wind—Kathleen Niblock.  
Languid South Wind—Beth Weyms.  
Rainy West Wind—Lauretta Barchard.  
Gusty North Wind—Helen Codd.

### GOD SAVE THE KING.

Note: All the costumes used in this performance were designed by Miss Sternberg and executed by her pupils—of materials bought in Toronto—and whenever possible, manufactured in Canada.



PIANIST ..... Martha Dixon

Orchestra Directed by Daniel F. Dineen.

ORCHESTRATIONS ..... M. H. Ryder

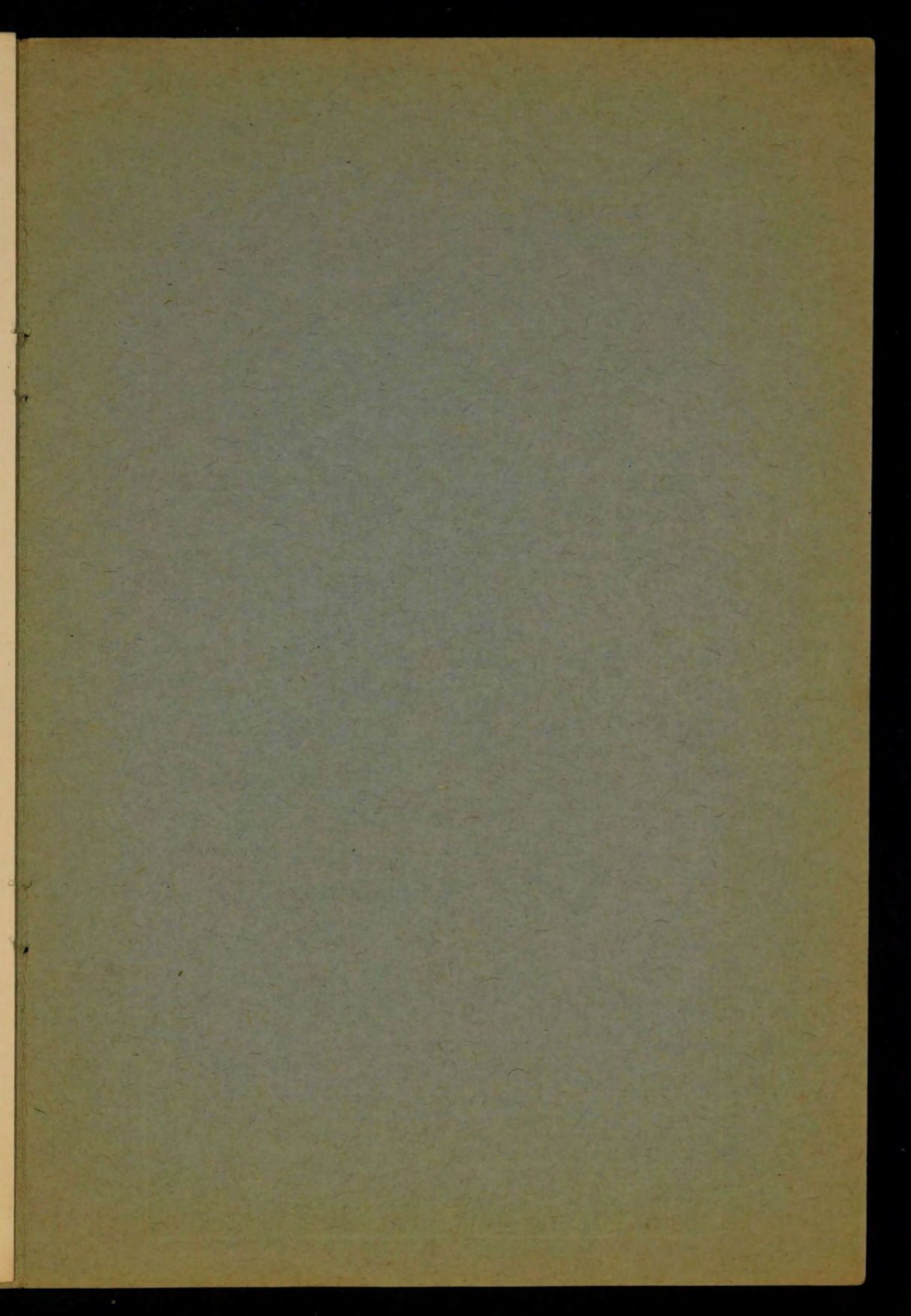
PIPER ..... George Murray

Lamps loaned by T. Eaton Co.

Piano loaned by Heintzman & Co.

Stage Settings in charge of Elmer Ferris, Princess Theatre.  
Electrical Effects, Alf. Jackson, Royal Alexandria.





*"Ye Old Firme"*

Established 1850



*Delights of Music*

Unsurpassed in beauty of construction, but above all else excelling in tone, touch and sweet singing quality, it is not surprising that the

**Heintzman & Co.**  
**Grand and Upright**

Pianos are the favorite to-day in all the Provinces of the Dominion—acclaimed by those best able to speak.

"It surpasses any Piano I have ever used."—*Leo Cherniavsky, of the world-famed Cherniavsky Brothers.*

193-197 Yonge Street,

Toronto

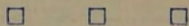


A Recital of the Modern Dance

by Students of

THE MARGARET EATON SCHOOL

Under the direction of  
MARION HOBDDAY



HART HOUSE THEATRE

Saturday, April 29th, 1939, at 8.30 p.m.

# PROGRAMME

Lights will be raised between numbers in order to facilitate the reading of programmes.

Dance is an art which makes meaning evident through body movement. As in all true art, the dance reflects its environment and grows out of the experience of the dancer. The vocabulary of movement is unlimited, and suitable techniques are employed to convey the essence of each dance. The movements are not a direct interpretation of the music, but rather the movements and music grow together into a form which is a dance.

1. INTRODUCTION . . . . . *Scott*
2. RUMOUR . . . . . *Reutter*
3. DANCES FOR CHILDREN
  - (a) Candle Light . . . . . *Scott*
  - (b) Scene from Snow White . . . . . *Arranged*
4. DANCE SUITE
  - An interpretation of the original dance forms.
  - (a) Minuet . . . . . *Palmgren*
  - (b) Two Waltzes . . . . . *Gray*
  - (c) Pavane . . . . . *Gray*  
At the Spanish and French courts the pavane was developed into a processional pageant of great dignity and imposing spectacle.
  - (d) Swingomania . . . . . *Benjamin*
5. JOYFUL EFFUSION . . . . . *Haas*

INTERMISSION

6. PARIS DECREES ..... *Arranged*
  - As one sheep follows another, so do women follow fashion.
  - (a) Mad Pursuit of Youth
  - (b) Return to Romance
  - (c) That Square Look
  - (d) The Sleek Silhouette
  - (e) Schiaparelli Fantasy
7. TWO LITTLE DANCES
  - (a) Tranquil Interlude . . . . . *Dalcroze*
  - (b) Bagatelle . . . . . *Sekles*
8. REFUGEE . . . . . *Lapatnikoff*
9. STRIKE—By the Dance Club . . . . . *Arranged*
  - (a) Monotony
  - (b) Agitation
  - (c) Negotiation and Strike
  - (d) Compromise
  - (e) Reconciliation
10. ROUND . . . . . *Early Manuscript*
11. FIVE PLEASANT PEOPLE . . . . . *Sinding*
12. CHORALE . . . . . *Franck*

GOD SAVE THE KING

All dances on this programme have been composed by the students performing them, under the direction of Miss Hobday.



*Accompanist*

FLORA M. GRAY

*Music for "Two Waltzes" and "Pavane" by*

MISS GRAY

*Costumes by*

MARION HOBDAY, JESSIE LOARING, AILEEN FARMER

STUDENTS OF

THE MARGARET EATON SCHOOL

FLORENCE A. SOMERS, *Director*

SENIORS

Adrienne Adams . . . Toronto, Ont.	Carol Hendry . . . . . Toronto, Ont.
Gwendolyn Baalim . Lethbridge, Alta.	Joyce Jarvis . . . . . Toronto, Ont.
Dorothy Barber . . . Cranbrook, B.C.	Dorothy Laidlaw . . . . . Ottawa, Ont.
Joan Brown . . . . . Fort St. John, B.C.	Jessie Loaring . . . . . Windsor, Ont.
Dorothy Cameron . . . Toronto, Ont.	Anne Lyster . . . . . Victoria, B.C.
Frances Christie . . . Owen Sound, Ont.	Winnifred MacLennan, Brookfield, N.S.
Sylvia Collier-Wright . . Victoria, B.C.	Kathleen Marsh . . . . . Manitou, Man.
Ruth Corner . . . . . Pefferlaw, Ont.	Frances McConnell . . Walkerton, Ont.
Margaret Davison . . . Welland, Ont.	Shirley Muddiman . . . Winnipeg, Man.
Dorothy Forsyth . . . . . Winnipeg, Man.	Katharine Reed . . . . . Woodstock, N.B.
Dorothy Frappier . . . Hornepayne, Ont.	Martha Sterne . . . . . Edmonton, Alta.
Marjorie Fraser . . . . . Sydney, N.S.	Jean Sutton . . . . . Toronto, Ont.
Helen Gould . . . . . Turner Valley, Alta.	Elinor Walker . . . . . Toronto, Ont.
Phoebe Hamilton . . . . . Victoria, B.C.	Rhoda Wood . . . . . Edmonton, Alta.
Shigeko Hasegawa . . . . . Tokyo, Japan	Julia Wright . . . . . Toronto, Ont.

JUNIORS

Ann Bartlet . . . . . Windsor, Ont.	Margaret May . . . . . Nipawin, Sask.
Elizabeth Black . . . . . Regina, Sask.	Jessie McGibbon . . Moore's Mills, N.B.
Elizabeth Bleakney . . . . . Victoria, B.C.	Jean Meredith . . . . . Vancouver, B.C.
Diana Cameron . . . . . Long Island, N.Y.	Jean Morrison . . . . . Rossland, B.C.
Katharine Cumming . . . . . Halifax, N.S.	Edith Seixas . . . . . Toronto, Ont.
Frances Greenway . . . . . Lethbridge, Alta.	Kathleen Staples . . . . . Duncan, B.C.
Rosemary Heseltine, Yokohama, Japan	Cecilie Swanson . . . . . Calgary, Alta.
Kathleen Light . . . . . Falconbridge, Ont.	Mary Walker . . . . . Toronto, Ont.
Mary Lunan . . . . . Kirkfield, Ont.	Maryon Weiss . . . . . Winnipeg, Man.
Elizabeth MacKenzie . . Westville, N.S.	Marianne Wilkin . . . . . Toronto, Ont.
Joan MacMillan . . . . . Quebec, Que.	Ruth Woodsworth . . . Edmonton, Alta.

A Recital of the Modern Dance

by Students of

THE MARGARET EATON SCHOOL

Under the direction of  
MARION HOBDAV



HART HOUSE THEATRE

Monday, May 4th, 1936, at 8.30 p.m.



# PROGRAMME

1. GREETINGS . . . . . *Poulenc*
2. EXERCISES IN TECHNIQUE
3. CHILDREN'S DANCES
  - (a) Hansel and Gretel . . . . . *Humperdink*
  - (b) Mischief . . . . . *Gray*
  - (c) The Three Little Pigs . . . . . *Gray*
4. THEME AND VARIATIONS . . . . . *Mompou*

A study involving mixed rhythms, "twice as fast", underestimation and exaggeration of the basic theme.
5. LAMENT  
(Accompanied by the Bagpipes)
6. LANDSCAPE
  - (a) Cities . . . . . *Percussion*

The design of this dance is based upon the hurry, industries, gaiety, respite and competition of city life.
  - (b) Prairies . . . . . *Bartok*
  - (c) Mountains . . . . . *Bartok*
  - (d) Water . . . . . *MacDowell*
7. SARABAND . . . . . *Roeckel*

## INTERMISSION

*During the intermission the School Alumnae will sell Eskimo Pies and Cold Drinks at the Sausage Bar.*

8. THE ZEALOT . . . . . *Arranged*
9. NIGHT CLUB—(A satire) . . . . . *Wiener*
10. DREAM . . . . . *Percussion*
11. SPRING! . . . . . *Gray*

"Look out, everybody, I've GOT to sing!  
It's Spring!"  
From *Spring* by Mona Gould
12. SENTIMENTAL FRAGMENT . . . . . *Copland*
13. CONSCIENCE . . . . . *Winesperger*
14. ABSURDITY . . . . . *Pierne*
15. POLKA . . . . . *Berkeley*

## GOD SAVE THE KING

Movement is the universal way of expressing oneself in artistic forms, whether these be in the realm of music, painting, drama or the dance. Dancing, one of the most fundamental of arts, makes meaning evident through movement. The modern trend in dance, which is to be found today simultaneously in several different countries, recognizes the movement of the human body as a medium of expression and communication. The dances on this programme represent both individual and group effort on the part of the students, and as such illustrate dancing as a communal art.

*Accompanist*  
FLORA M. GRAY

*Bagpipes*  
NETTA MORRISON

*Music for "Mischief", "Three Little Pigs" and "Spring" by*  
FLORA M. GRAY

*Costumes by*  
MARCIA BRADFIELD, HELEN DEAN, PHYLLIS WRAY

*Lighting by*  
FERGUS TOBIN

STUDENTS OF  
THE MARGARET EATON SCHOOL

FLORENCE A. SOMERS, *Director*

SENIORS

Vernona Brigden . . .	Winnipeg, Man.	Blanche Logie . . .	Edmonton, Alta.
Margaret Dunning . . .	Toronto	Isabel Lowe . . .	Winnipeg, Man.
Helen Edmunds . . .	Toronto	Dorothy Lowman . . .	Toronto
Helen Fiebig . . .	Stratford	Barbara McArel . . .	Sydney, N.S.
Marian Glenwright, . . .	Edmonton, Alta.	Netta Morrison . . .	London, Ont.
Phyllis Hammill . . .	Winnipeg, Man.	Louise Proctor . . .	Toronto
Helen Hurd . . .	Toronto	Margaret Ross . . .	Moose Jaw, Sask.
Eleanor Keyes . . .	Toronto	Muriel Sinclair . . .	Toronto
Ellen Sovereign . . .	Peace River, Alta.	Hilda Smith . . .	Winnipeg, Man.
	Mary Steedman . . .		Lethbridge, Alta.

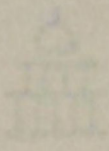
JUNIORS

Cecily Baalim . . .	Lethbridge, Alta.	Virginia Race . . .	Brantford, Ont.
Kathleen Bird . . .	Moose Jaw, Sask.	Grace Richer . . .	Oshawa, Ont.
Isabel Callan . . .	Toronto	Helen Ricker . . .	North Bay, Ont.
Helen Carnwath . . .	Vancouver, B.C.	Ruth Whiteley . . .	Toronto
Pearl Flatt . . .	Fort William, Ont.	Elspeth Wilson . . .	St. Vital, Man.
Mona Harper . . .	Saint John, N.B.	Phyllis Wray . . .	Lethbridge, Alta.
Shirley Naylor . . .	Lansdowne, Ont.	Mary Elizabeth Wright, . . .	St. Catharines

SPECIAL

Marilyn Danson . . . Toronto





*Permalife*

25% COTTON CONTENT

*Personal Life*

52% COTTON CONTENT



# SCHOOL GIRLS DANCE PANTOMIME NUMBERS

Marion Robday Directs Margaret Eaton Pupils in Modern Interpretation

By AUGUSTUS BRIDLE

Margaret Eaton school students did "a recital of modern dance" at Hart House theatre on Saturday night. Marion Hobday directed the performance. The students were from all provinces of Canada except Prince Edward Island. Nine only are from Toronto, six from the maritimes, seven from Alberta, two from Saskatchewan, nine from B.C., two from Quebec, three from Manitoba, two from Japan—and only five of the 50 have foreign names.

"Dance movements are not a direct interpretation of music," wrote the director in a foreward—and the recital was a fairly good example of the fact. The director was for some time a student with Mary Wigman. Many of the dances were Wigmanesque in expressionism—of ideas, using the music as a role mainly for rhythm and illustration.

Going in about 9 o'clock, it was noticeable from the corridor how soft the Palmgren music was to a minuet of eight rose-gown girls whose feet made scarcely more sound than their clothes. They were all barefoot, which for a minuet is a novelty. All the dances were barefoot.

This dance suite was not actual but "an interpretation of original dance forms." The minuet was beautiful, but not quaintly sparkling. The first of two waltzes was a charming rhythm-duet; the second a clever Wigmanesque caricature. The Pavane—music written by Miss Gray, at the piano—was an octet cartoon in sombre gowns intended as a mild burlesque on the old stately dance. All these were cleverly done. The "Swingomania" at the end was not so good. "Joyful Effusion" was really blithe; not so intellectually critical as the five comedies illustrating the fashions of Paris; a group of solemnly bewildered young things, trying to adapt their mannerisms to vogues of this and that, ending in "That Square Lode," "Sleek Silhouette" and the Schiaparelli fantasy. A brilliant group this, but a bit too intensely feminine for common enjoyment.

"A Tranquil Interlude" featured two lithe young stylized acrobats in a variety of difficult poses. "Bagatelle" was a bright episode. "Refugee," the most skilfully directed group dance of all, was an intensely expressionistic picture of rhythmic melancholia. "Strike" was a pantomime scenario in five scenes of how factory folk are supposed to

emotionalize what they feel about labor; as mass movement decidedly good—but as "all dances on the program were composed by the students under direction," what state of mind had this dance club of 'teen girls, supposed to be happy and gay?

"Round" was a jocund revel of eight lovely pastels to the choric singing of the first vocal harmony ever written. "Sumer is i-cumin in." "Five Pleasant People" were also a quintet of the cleverest girls in the class. "Chorale" to music of Cesar Franck was a stately performance, but almost as glum as "Refugee."

## KREISLER IS NOW FRENCH

Noted Vienna-born Violinist Takes Out Naturalization Papers

Paris, May 1—(AP)—Fritz Kreisler, noted Vienna-born violinist, announces that he has been given French naturalization papers. Kreisler has lived in Paris in recent years.



### DEATHS IN CAR BLAST

Four men working on the road leading to the York-Porcupine mine road, and parked there on their way. Soon after they heard a crash of his car, RIGHT, blown to death

## ABANDON MAY DAY FRENCH MAKE ARMS

### Unions Voluntarily Give Up Traditional Celebrations

Paris, May 1—(AP)—An authoritative source said today a strengthening of the French air force was being planned. Several decrees were expected to be handed down soon to speed up production in an effort to reduce what is regarded as Germany's superiority in the air.

The French air reinforcement was understood to be a counter-part of Great Britain's strengthening of her army.

One evidence of the new production campaign was given by the May Day "work as usual" order today in national defence factories. Unions voluntarily abandoned their traditional labor day celebrations.

## ARRESTED IN MARITIMES

Chief Inspector Boyd of the provincial police today confirmed the arrest of H. S. Gillespie, charged with theft of stocks and money from Isabella Milligan, Robert St. Gillespie was arrested Saturday at Woodstock, N.B. The theft is alleged to have taken place during March. Provincial Constable Alex Wilson reached New Brunswick today and will bring Gillespie back to Toronto for trial.



Ruth Stenzler

many and Palestine, and last night she read it over the public address system to the audience.

She belongs to a club called Hashomair Hatzair, for boys and girls, where the history and culture that is Judea's is taught. All club members hope some day to go to Palestine as teachers, nurses, doctors or engineers.

On behalf of the children of Toronto, Ruth pledged \$75 to the United Palestine Appeal. "We'll have to raise it in nickels and dimes," she said.

Ruth is eldest child of Mr. and Mrs. Isidore Stenzler, Manning Ave. Ruth brought her 5-year-old sister, Lillian, to the meeting. "Would you like to go to Palestine?" Lillian was asked. Lillian just smiled.

"Oh, she's too young to realize the significance of the refugee problem," defended her 11-year-old sister.

# Your family if death

How much



# Hart House Stage Gay With Dancers

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## Margaret Eaton Students Delight Audience With Steps.

---

Hart House Theatre was filled with an enthusiastic audience last night for the dance recital presented by students of the Margaret Eaton School, under the direction of Marion Hobday. The pretty group of ushers included Miss Molly Maw, Miss Elizabeth Jarvis, Miss Ruby Thomas; and Miss Winifred McEvoy, Miss Helen Patterson and Miss Louise Dewar were in charge of the sausage bar, a delightful entertainment during intermission.

The modern trend in dance was cleverly illustrated in the varied program; and the numbers represented both individual and group effort on the part of the students. The accompanist was Flora M. Gray, who wrote the music for several of the numbers, and Netta Morrison played the bagpipes. Costumes were designed by Marcia Bradfield, Helen Dean and Phyllis Wray; and the lighting was arranged by Fergus Tobin. Miss Florence A. Somers is director of the school.

Those taking part in the recital were: Seniors—Vernona Brigden, Margaret Dunning, Helen Edmunds, Helen Fiebig, Marian Glenwright, Phyllis Hammill, Helen Hurd, Eleanor Keyes, Ellen Sovereign, Blanche Logie, Isabel Lowe, Dorothy Lowman, Barbara McArel, Netta Morrison, Louise Proctor, Margaret Ross, Muriel Sinclair, Hilda Smith, Mary Steedman.

Juniors—Cecily Baalim, Kathleen Bird, Isabel Callan, Helen Carnwath, Pearl Flatt, Mona Harper, Shirley Naylor, Virginia Race, Grace Richer, Helen Ricker, Ruth Whiteley, Elspeth Wilson, Phyllis Wray, Mary Elizabeth Wright; special, Marilyn Danson.





THE MARGARET EATON SCHOOL

*Demonstration of*  
Physical Education

THE EATON AUDITORIUM  
MAY TWENTY - SECOND  
Nineteen Hundred and Forty-One

Life we were given and precious we hold  
We must strengthen that gift a hundred-fold—  
Strengthen that gift that we may live  
Fearlessly, surely, with something to give.  
Eagerly groping for her task  
These are the questions that youth must ask:

Show us a need we can fulfill  
Show us a sorrow we may distill  
Show us a weakness we can mend  
Show us the cause we must defend!

Show us the meaning and all of life  
Show us the way and point us a path  
Show us the things that are worthy and true  
Show us the things that we must do!

Now we see a world in sorrow  
Bravely marching toward the morrow  
Our young strength might strength renew  
Deep in the heart of that long review  
Marching, marching, into Time  
Find us places in that line!

Let us join the measured beat  
Which will take our eager feet  
On the path where trials meet  
Point out the foes we must defeat!

Life fill us with living; assign us our parts  
Try out our courage and test our young hearts  
Leave us not empty and fraught with despair  
Give us our burdens, our travail to bear!

Questioning, querying, begging, beseeching  
Into the future with eager hands reaching  
Tell us oh life, what we can do.  
These are the things we bring to you,

These are the gifts we have to bring  
To humbly place as offering—  
Arms that are strong and long to endure  
Feet that are steady and light and sure  
Ears that are tuned to life's voiceless cries  
Eyes that scan keenly life's worried skies  
Thoughts that are searching the mysterious blue  
Straining and yearning for life's greatest truths  
Love which compels us, holds us, and binds  
Us to our country, our people, our kind.

Questioning, querying, begging, beseeching  
Into the future our eager hands reaching  
These are the things we bring to you  
Tell us, oh Life, what can we do!

*Elizabeth Wardley Raymer*



## PROGRAMME

# The Margaret Eaton School

## Observation of Practice Teaching

NAME	SCHOOL	CLASS	DATE
		Score	Remarks
<b>PERSON</b>			
Neatness and posture . . . . .		1 2 3 4 5	
Energy and enthusiasm . . . . .		1 2 3 4 5	
Use of English . . . . .		1 2 3 4 5	
Voice—speaking and singing . . . . .		1 2 3 4 5	
Use of whistle . . . . .		1 2 3 4 5	
<b>CLASS CONTROL</b>			
Interest and co-operation of the class . . . . .		1 2 3 4 5	
Skill in handling discipline . . . . .		1 2 3 4 5	
<b>LESSON</b>			
Evidence of preparation . . . . .		1 2 3 4 5	
Subject Matter:			
Suitability to group and occasion . . . . .		1 2 3 4 5	
Activity (amount) . . . . .		1 2 3 4 5	
Presentation:			
Knowledge and accuracy . . . . .		1 2 3 4 5	
Originality of presentation . . . . .		1 2 3 4 5	
Stimulation of class thought . . . . .		1 2 3 4 5	
Analysis in presentation . . . . .		1 2 3 4 5	
Standards set for class . . . . .		1 2 3 4 5	
General efficiency . . . . .		1 2 3 4 5	
<b>ENVIRONMENT</b>			
Light and ventilation . . . . .		1 2 3 4 5	
Equipment and safety . . . . .		1 2 3 4 5	
<b>GENERAL</b>			
Recognition of mistakes . . . . .		1 2 3 4 5	
Ability to profit from mistakes . . . . .		1 2 3 4 5	
		Total	

**Summary, general remarks and total impression:**

. . . . . Making Group  
 . . . . . Juniors  
 . . . . . Seniors  
 . . . . . Juniors  
 . . . . . Seniors  
 . . . . . Juniors  
 . . . . . Music Club  
 . . . . . Juniors  
 . . . . . Seniors  
 . . . . . Juniors  
 . . . . . School

# The Margaret Eaton School

## Observation of Practice Teaching

---

NAME	SCHOOL	CLASS	DATE
			Score
			Remarks
<b>PERSON</b>			
Neatness and posture . . . . .			1 2 3 4 5
Energy and enthusiasm . . . . .			1 2 3 4 5
Use of English . . . . .			1 2 3 4 5
Voice—speaking and singing . . . . .			1 2 3 4 5
Use of whistle . . . . .			1 2 3 4 5
<b>CLASS CONTROL</b>			
Interest and co-operation of the class			1 2 3 4 5
Skill in handling discipline . . . . .			1 2 3 4 5
<b>LESSON</b>			
Evidence of preparation . . . . .			1 2 3 4 5
Subject Matter:			
Suitability to group and occasion .			1 2 3 4 5
Activity (amount) . . . . .			1 2 3 4 5
Presentation:			
Knowledge and accuracy . . . . .			1 2 3 4 5
Originality of presentation . . . . .			1 2 3 4 5
Stimulation of class thought . . . . .			1 2 3 4 5
Analysis in presentation . . . . .			1 2 3 4 5
Standards set for class . . . . .			1 2 3 4 5
General efficiency . . . . .			1 2 3 4 5
<b>ENVIRONMENT</b>			
Light and ventilation . . . . .			1 2 3 4 5
Equipment and safety . . . . .			1 2 3 4 5
<b>GENERAL</b>			
Recognition of mistakes . . . . .			1 2 3 4 5
Ability to profit from mistakes . . . . .			1 2 3 4 5
Total			

**Summary, general remarks and total impression:**



Tus

## PROGRAMME

1. QUEST . . . . . Dance Club and Choral Speaking Group
2. BJORKSTEN GYMNASTICS . . . . . Juniors
3. "TO THE LADIES" . . . . . Seniors
4. RELAY RACES . . . . . Juniors
  - (a) Circle Pass Ball
  - (b) Ring Toss
5. FOLK DANCING . . . . . Seniors
  - (a) Wolgaster
  - (b) Krakoviac
  - (c) Csardas
6. STUNTS . . . . . Juniors

## INTERMISSION

7. SONGS FROM CAMP . . . . . Music Club
8. SPORTS FOR RECREATION
  - (a) Golf
  - (b) Fencing
  - (c) Badminton
  - (d) Archery
9. RHYMES AND RHYTHMS FOR CHILDREN . . . . . Juniors
10. FUNDAMENTAL GYMNASTICS . . . . . Seniors
11. PATRIOTIC TAP MEDELY . . . . . Juniors
12. RESOLUTION . . . . . School

GOD SAVE THE KING



# STUDENTS OF THE SCHOOL

## SENIORS

Elizabeth Anderson . . . Edmonton, Alta.	Margaret Large . . . Windsor, Ont.
Joyce Bertram . . . Toronto, Ont.	Dorothy Leggett . . . Ottawa, Ont.
Dorothy Buck . . . New Glasgow, N.S.	June MacIntosh . . . Dartmouth, N.S.
Elizabeth Cranston, N. Battleford, Sask.	Louise Mackenzie . . . Toronto, Ont.
Margaret Davis . . . Ventnor, N.J.	Sylva Macklin . . . London, Ont.
Geraldine Dickson . . . Moncton, N.B.	Bette Marshall . . . Toronto, Ont.
Joan Fellowes . . . Toronto, Ont.	Ruth Milne . . . Dartmouth, N.S.
Laura Graham . . . Scarborough, Ont.	Kathleen Mitchell . . . Edmonton, Alta.
Aileen Hatt . . . Imperoyal, N.S.	Joan Ottewell . . . Peterborough, Ont.
Diana Hawkins . . . Toronto, Ont.	Elise Smyth . . . Sydney, N.S.
Roberta Hill . . . Charlottetown, P.E.I.	Mary Sovereign . . . Peace River, Alta.
Audrey Jackson . . . Pincher Creek, Alta.	Heien Staples . . . Creston, B.C.
Norine Johnson . . . Moose Jaw, Sask.	Bette Thomas . . . Halifax, N.S.
Barbara Jones . . . Toronto, Ont.	Dorothy Walker . . . Kentville, N.S.
June Kennedy . . . Unionville, Ont.	

## JUNIORS

Eva Campbell . . . Halifax, N.S.	Nancy McKean . . . Montreal, Que.
Jill Cavenagh, Qualicum, Vancouver Is.	Joyce O'Neill . . . Saltburn-by-Sea, Eng.
Lois Creighton . . . Dartmouth, N.S.	Florence Riley . . . Toronto, Ont.
Betty Denovan . . . Asbestos, Que.	Sheila Ryan . . . Bathurst, N.B.
Margaret Drummond . . . Petrolia, Ont.	Ruth Scott . . . Welland, Ont.
Joan Fawcett . . . Calcutta, India	Elizabeth Seccombe . . . Toronto, Ont.
Jean Finch . . . Winnipeg, Man.	Pauline Seller . . . Edmonton, Alta.
Ursula Forbes . . . Thetis Island, B.C.	Mary Shirton . . . Waterford, Ont.
Phyllis Gale . . . Saint John, N.B.	Sirkka Sterner . . . Toronto, Ont.
Nancy Gray . . . Toronto, Ont.	Margaret Stewart . . . Toronto, Ont.
Barbara Halliday . . . Toronto, Ont.	Gwyneth Thompson . . . Toronto, Ont.
Norma Hansen . . . Brockville, Ont.	Mary Thompson . . . Ottawa, Ont.
Anna Hughes . . . Charlottetown, P.E.I.	Anne Thomson . . . Niagara Falls, Ont.
Jean King . . . Fredericton, N.B.	Evelyn Tindale . . . Hamilton, Ont.
Frances Kitchen . . . Toronto, Ont.	

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FLORENCE A. SOMERS . . . *Director*

DOROTHY JACKSON

SHIRLEY NAYLOR

ELIZABETH WARDLEY RAYMER

MARION HOBDAI ALLEN, Dance Club

OGRETA MCNEILL, Music Club

DOROTHY PRAT, Fencing


DOROTHY GATIRD AND MARGARET DRYNAN, Accompanists

..NANCY CAMPBELL



DANCE RECITAL

WED., MAY TWENTY-SECOND AND THURS., MAY TWENTY-THIRD, NINETEEN FORTY-SIX





# Programme

## PART I

1. ORIENTAL REVELS  
*Harem Girls*—Marie Graham, Vallee Gerencser, Shirley Richardson, Betty Barker, Geraldine Lilly, Barbara Monty, Arlene Hayes.  
*Slave Boys*—Teddy Lyons, Barry Dymont.  
*Jewels*—Loretta Moore, Diane Alliston, Suzanne Raby, Diane Shaw, Suzanne Deacon, Glenn Allen.
2. DUTCH WOOING  
*Girls*—Rita Davern, Ann Taylor, Ann-Louise Thompson, Sharon Alliston, Ruth Roberts, Jacqueline Hall, Catherine Brown.  
*Boys*—Lynda Owen, Margaret Totten, Donna Walters, Judy Fenn, Lois Mimms, Diane Inksetter, Carol Reid.
3. HOLE-IN-ONE  
*Golfers*—Marion Minnes, Marilyn Garton, Jacqueline Smith, Kenneth Drake, Donald Duncan.
4. BABES IN WOODS  
*Hansel*—Barbara Monty.  
*Gretel*—Beverly Belbeck.  
*Fairy*—Christine Brown.  
*Robins*—Honey Shaw, Judy Mills, Kathi Coons, Shiela Collins, Sharon Munro, Donna Morrison, Carey Robinson.
5. TAPPING GAILY ..... Joyce Gunn
6. TOYSHOP CAPERS  
(a) *Russian Dolls*—Diane Fallis, Marilyn Bush, Brenda Wood, Valerie Smith, Noreen Moodey, Janet Gorman.  
(b) *Jack-in-Box*—Beverley Belbeck, Patsy McLaughlin, Donald Dixon.
7. LUDMILLA AND HER GOSLINGS  
*Goose Girl*—Doralee Reid.  
*Goslings*—Sandra Mosher, Linda Vinnels, Susan Dunbar, Jean Facey, Heather Chalmers, Gail Bowens, Annilee Gunn, Marilyn Kelley, Patsy Preece, Shirley Jost.
8. BUGLE CALL RAG  
Peggy Vasey, Eleanor Zvonkin, Jessie Patterson, June Moody, Elaine Trevaskis, Fred Briggs.
9. SOUTHERN BELLES  
Lois Ann Barty, Catherine McPhail, Catherine Burns, Patricia Grand, Deanna Wilkinson, Beverley Riehl, Pamela Whittaker, Sandra Long, Virginia Fletcher.
10. SHOW BOAT  
*Singer*—Ruth Barron.  
*Minstrels*  
*Girls*—Valerie Halroyd, Marilyn Whyte, Sandra Long, Arlene Lawson.  
*Boys*—Hugh Snetsinger, Laurie Snetsinger, Bernard Davern.  
(a) *Boogie Tap*—Beverley Riehl, Jean Rutherford, Barbara Monty, Nancy Raphael, Sonya Long, Volga Poprick, Pat Robertson.  
(b) Starlet ..... Arlene Hayes  
(c) *Can-Can*—Diane Shaw, Patsy McLaughlin, Diane Alliston, Jane Neil, Suzanne Deacon.

INTERMISSION



# Programme

## PART II

### 1. THE NUTCRACKER

#### Scene 1 — Christmas Party

Clara—Dorothy Sims.

Fritzi—Lois Christie.

Uncle—Alex Gaureletz.

Children—Geraldine Lilly, Diane Davenport, Catherine Thompson, Jean Rutherford, Barbara Barnett, Sonya Long, Juanita Drysdale, Janet Milne, Joan Milne, Marlene Longley.

Military Doll—Marilyn Tufford.

#### Scene 2 — After the Party

(a) Poodles—Juanita Drysdale, Barbara Barnett, Eleanor Zvonkin, Sandra Healey, Gayle Worthington, Joan Milne, Janet Milne, Geraldine Lilly.

(b) Christmas Baubles—Barbara Monty, Beverley Belbeck, Barbara Edwards, Nancy Raphael, Patsy Lord.

(c) White Mice—Linda Bingham, Susan Henderson, Maxine Graham, Lois Mimms, Gail Barker, Elizabeth Lamont, Velva Riches.

Nutcracker—Lillian Nairn.

Prince—Helen Moses.

Princess—Catherine Haddow.

#### Scene 3 — On the Way to Candy Palace

Snowflakes—Diane Davenport, Marlene Longley, Alberta Anderson, Catherine Thompson, Jean Dixon, Jean Rutherford, Vallee Gerencser, Arlene Hayes.

#### Scene 4 — Candy Palace

Candy Fairy—Joyce Finlayson.

(a) Valse of Flowers—Sybil Lavine, Sonya Long, Ann Kirkpatrick, Barbara Wilkinson, Lois Christie, Dorothy Simms, Helen Poprick.

Boy—Robert Finnigan.

(b) Chinese Dance—Marie Graham, Barbara McCormick.

(c) Trepak—Alex Gawerletz, Bronty Yaroff, Mike Zabolotney.

(d) Dance of Candy Fairy—Joyce Finlayson.

#### Finale

Narrator—Helen Robb

### 2. HAWAIIAN MEMORIES

(a) Hawaiian Babies—Suzanne Deacon, Patsy McLaughlin, Diane Shaw, Diane Alliston, Jane Neil.

(b) War Chant—Beverley Belbeck, Barbara Edwards, Barbara Monty, Nancy Raphael, Patsy Lord.

(c) Hula Tap ..... Ruth Barron

### 3. ACROBATIC QUARTETTE

Ruth Summerlin, Shirley Maracle, Mary Sutherland, Joan Langton.

### 4. CHEROKEE

Marion Alder, Betty Buchanan, Gertrude Bertrand.

5. THE FLAME ..... Edythe Dunnett

6. PERSONALITY ..... Joan Langton

7. GLAMOUR!! ..... Ruth Summerlin

### 8. HAPPY LANDING

Girls—Lorraine Garringer, Marie Capponi, Lillian Sims, Norma Zellar, Betty Matthews, Marilyn Tufford.

Pilot—Robert Finnigan.



9. SWAMP FIRE

Lillian Nairn, Yvonne Clark, Helen Robb, Day Rea.

10. LES DEMOISELLES JOYEUSES

Edith Chewter, Marilyn Tufford, Ruth Summerlin, Joyce Finlayson,  
Laura Johnston, Norma Noble, Edythe Dunnett, Joyce Martin  
Bayliss, Joan Langton, Barbara McCormack, Lois Barnes, Marion  
Gooch, Marion Alder, Marie Graham.

11. MEXICAN HAT DANCE

Lillian Nairn, Hilda Levy, Evelyn McCormick, Emily Scime.

12. RHYTHM BOOGIE

Helen Poprick, Joyce Gunn, Joan Langton, Marie Graham, Marion  
Gooch.

13. NANCY CAMPBELL PRECISION LINE

Norma Noble, Edythe Dunnett, Marie Parisi, Lois Barnes, Marion  
Alder, Joyce Martin Bayliss, Ruth Summerlin, Barbara Myers.

GOD SAVE THE KING

*Pianist:*

Margaret Lawson, A.T.C.M.

*Second Piano:*


Marion Hogan Campbell, A.T.C.M.

*Assistant Teachers:*

Laura Johnston, Ruth Tunstead, Joyce Byers, Edythe Dunnett, Chas. Hayes,  
Ruth Summerlin and Joyce Martin Bayliss.

Scenery designed by Vincent Francis.

Executed by Madeline Francis and Charles Hayes.



# DANCE RECITAL

by some of the pupils of  
**NANCY CAMPBELL**

 **SAVOY**  
MAY 18, '34



# PROGRAMME

1. **Circus Day**
  - (a) **Fifi the Horse**—Trainer, Florence Smith; Fifi, Alf Crompton, Charles Taylor.
  - (b) **The Clowns**—Kay Allen, and Gloria Nichol.
  - (c) **Monkies**—Lloyd Rutherford, Jackie Kay.
  - (d) **Baby Acrobats**—Marie Webb and Joyce Deitz.
  - (e) **Junior Acrobats**—Adele Rutherford, Rose Marie Baillie, Patsy Chessing, Edith Dunnett, Mercia Wearden, Lilas Robertson, Dolores Burr, Norma Noble, Frances Williams, Ursula Graham, Barbara Shepperd, Ruth Baxter, Peggy Allen, Janet Jones, Jacqueline May.
2. **Modern Maid** Ina Stewart
3. **Baby Bunnies**  
Maxine Hicks, Joyce Eedy, Barbara Cook, Donna Jones, Mary McLaughlin, Ruth Summerlin.
4. **Double Rythms** Peggy and Kay Allen.
5. **Valse Acrobatic** Dolores Burr.
6. **Japanese Fan Dance** Jacqueline May.
7. **Spring's Awakening**
  - (a) **Solo**—Lois Barnes.
  - (b) **Scarf Groups** — Myrtle Harrison, Joyce Martin, Dorothy Eedy, Gladys Moffatt, Rose Marie Baillie, Nancy Chisholm, Margaret Wands, Barbara Myers, Shirley Marshall, Betty Ball, Hazel Gilbertson, Lois Honeysett.
8. **Spin a Little Web of Dreams**  
Gloria Nichol, Fern Gunderson.
9. **Lithe and Gay** Frances Williams.
10. **La Sorella** Janet Jones.
11. **Three Poke Bonnets**  
Doreen Taylor, Marie Webb, Joyce Deitz.
12. **Ballet d'un Jour du'Avril**  
**Raindrops**—Fern Gunderson, Norma Noble, Kay Allen, Dolores Burr, Lilas Robertson, Frances Williams, Gloria Nichol, Barbara Shepperd, Jacqueline May, Edith Dunnett, Mercia Wearden.  
**Sunbeams**—Monica Helliwell, Irene Willman, Peggy Allen, Ursula Graham.
13. **Going to Town** Roy Daley and Alfred Crompton.
14. **Carioca** Florence Smith.
15. **Demon of the Storm**  
**Soloist**—Monica Helliwell.  
**Group**—Jacqueline May, Fern Gunderson, Norma Noble, Dolores Burr, Lilas Robertson, Mercia Wearden, Peggy Allen, Janet Jones, Ruth Baxter, Ursula Graham, Irene Willman, Gloria Nichol, Kay Allen.

# PROGRAMME

16. **Vanity** Bessie Hopwood.
17. **Spanish Waltz**
  - (a)—Laura Johnston, Hilda Stitson, Monica Helliwell, Helen Massey, Peggy Allen, Marion Stewart, Helen Kerr, Janet Jones and Ruth Baxter.
  - (b) **Bolero**—NANCY CAMPBELL and Group.
18. **Divertissement** Mercia Wearden
19. **Twists and Tumbles** Norma Noble
20. **The Captive** Lilas Robertson
21. **Xylophone Solo** Peggy Allen
22. **Soldiers and Sailors on Parade**
  - (a) **Cadets**—Virginia Hewson, Peter Shepperd, Jane Corey, Lois Peace, Phyllis Baikie, Gloria Olivieri, Charles Van Dusen, Lloyd Atkinson, Wilfred Webb.
  - (b) **Hornpipe**—Vera Lang, Ina Stewart, Hazel Gilbertson, Ursula Graham, Mercia Wearden, Ileen Radcliffe, Florence Smith, Jacqueline May, Gloria Nichol.  
**Soldiers**—Irma Cooper, Monica Maxted, Marion Ross, Margaret Martin, Eva Mostacci, Margaret Galliher, Helen Massey, Dorothy Kratz.

## 5 MINUTE INTERMISSION

23. **Cornhuskers' Square Dance**

**Master of Ceremonies**—Jackie Kay.  
**Girls**—Dolores Burr, Norma Noble, Lilas Robertson, Jacqueline May.  
**Boys**—Lois Honeysett, Gloria Nichol, Kay Allen, Fern Gunderson.
24. **Spinning Top** Edith Dunnett.
25. **The Swan** Peggy Allen.
26. **Hitting on the Dice**

Myrtle Harrison, Ruth Baxter, Fern Gunderson, Nellie Colbert, Bessie Hopwood, Janet Jones, Gloria Nichol, Irene Willman.
27. **The Silver Ball** Ursula Graham.
28. **Darktown Strutters Ball** Jackie Kay
29. **Improvisation**

**Group**—Helen Kerr, Helen Massey, Laura Johnston, Janet Jones, Ruth Baxter, Peggy Allen.  
**Adagio Girls**—Marion Stewart, Hilda Stitson, Irene Willman, Monica Helliwell.  
**Adagio Boys**—Charles Taylor, Arnold Ducklin, David McWhirter, Clifford Reid.
30. **Tiny Syncopator** Myrtle Harrison.



# PROGRAMME

31. **La Poupée**  
Doll—Barbara Shepperd.  
Golliwogs—Norma Noble, Frances Williams.
32. **Twinkletoes** Fern Gunderson.
33. **St. Louis Strut**  
Helen Kerr, Grace Nickling, Hilda Stitson, Peggy Allen,  
Helen Massey, Laura Johnston.
34. **Oriental Acrobatic** Ruth Baxter.
35. **Russian Revelry**  
Peasant Girls—Mercia Wearden, Shirley Marshall, Dorothy Eedy, Joyce Martin.  
Boys—Lois Honeysett, Hazel Gunderson, Betty Ball, Gladys Moffatt.  
Tiny Peasants—Rose Marie Baillie, Barbara Myers, Myrtle Harrison, Nancy Chisholm, Margaret Wands.
36. **The Little Dutch Mill**  
The Rutherford Tiny Tots, Adele, Mabel and Marg.
37. **The Dream of the Rose**  
A young girl returns from the ball. The perfume of a rose she is wearing brings happy memories . . . she falls asleep and dreams . . . at the open window the spirit of the rose appears as a graceful youth and takes her to the happy realm of lovers' dreams.  
The Girl—Irene Willman.  
The Rose—Helen Massey.
38. **Dance Moderne** NANCY CAMPBELL.  
Group — Alfred Crompton, Charles Taylor, David McWhirter, Clifford Reid, Arnold Ducklin, Sydney Nettleton, Roy Daley.
39. **Dancing on a Rainbow**  
Soloists—Florence Smith and Jackie Kay.  
Junior Group—Edith Dunnnett, Barbara Shepperd, Lilas Robertson, Kay Allen, Gloria Nichol, Mercia Wearden, Frances Williams, Norma Noble, Fern Gunderson, Dolores Barr, Jacqueline May.  
Senior Group—Marion Stewart, Grace Nickling, Janet Jones, Peggy Allen, Ruth Baxter, Irene Willman, Ursula Graham, Monica Helliwell.

GOD SAVE THE KING



Pianist - - - - - J. Setzer  
Assistant Teachers - Peggy Allen, Helen Massey, Helen Kerr  
Stage Setting - - - - - Stuart Wallace

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SUMMER TERM OPENS MAY 21st

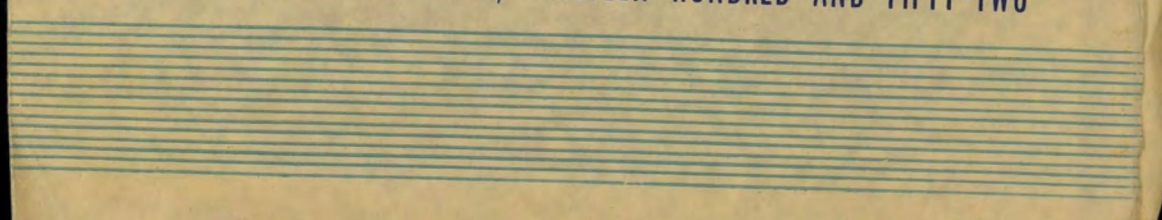
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..NANCY CAMPBELL



ANCE RECITAL

MAY 22ND, 23RD AND 26TH, NINETEEN HUNDRED AND FIFTY-TWO





# PROGRAMME

## 1 CIRCUS ON PARADE

BATON TWIRLERS—Barbara Monty, Catherine Thomson, Diane Davenport, Patsy McLoughlin, Beverly Riehl, Beverly Belbeck.

ACROBATS—Rita Davern, Beverly Katz, Diane Irvine, Velva Riches, Jeanette Sato, Kay Whitmore, Carey Robinson, Joanne Davern, Sharon Trimmins, Sharon Burd.

CLOWNS—Joanne Louttit, Judy Nickling, Victor Riches, Billy Momotiuk.

## 2 HONEYSWEET

DAISIES—Patty Schaffter, Nancy Mountain, Rene Koleff, Pamela Drysdale, Susanna Young, Elizabeth Chapple, Juliana Kiernicki, Shirley Joan Clark.

BEEES—Kathyrn Sohler, Nancy Alexander, Sherry Morris, Arlene Gray, Peter Young, Valerie Maiola, Linda Farkas, Suzette Lederer.

## 3 RYTHMS OF ERIN \*

Sandra Dowie, Barbara Hower, Susan Hoan, Isa Wallace, Joyce Hand, Nikki Ann Smith, Patsy Wardell, Rose Marie Wood, Teddy Ritchie, Billy Walker.

## 4 SWEETHEARTS

BOYS—Leona Lazorowich, Jennifer Bertram, Leslie Lewis, Pinky Moro, Cheryl Stull, Jane Ann Brown, Mary Duckworth, Susan Feldman.

GIRLS—Corilla Clark, Diana Dodson, Donna Oates, Sherry Smith, Heather Ritchie, Susan Hatch, Cynthia Mintz, Karen Bayliss.

## 5 TAP MILITAIRE

Patsy McLoughlin, Esther Draker, Honey Shaw, Katherine Cummins, Carol Bennett, Sharon Alliston, Joyce Robson, Marilyn O'Rielly, Kenny Sato.

## 6 THE FAIRY RING

Arlene Atkins, Janice Bullock, Carol Borucki, Brenda Fowler, Maureen Forkas, Perle Koskey, Marnie Machin, Karen McClymont, Felicity Smith, Sharyon Springstead, Christine Pylypuik.

## 7 SOUTHLAND RYTHMS

BELLES—Carol Bartolacci, Louise Gulley, Linda Walker, Joanne Turley, Elizabeth Slocombe, Sharon Trimmins.

BEAUS—Lillian Bouchard, Ellen Bouchard, Judy Nickling, Paulette Trudell, Dell Watson.

## 8 MEXICANA

Joan Bryant, Joanne Brunskill, Andrea Berg, Judith Craig, Caroline Giibb, Donna Grotz, Gaylia Graham, Judith Tucker, Irena Martyniuk, Lydia Martyniuk, Victoria Pylypiuk, Jacquelynn Woodley, Linda Olsen, Judith Wheelan, Leslye Hamilton.

## 9 BLUE DANUBE

Lynn Anderson, Beverly Belbeck, Christine Brown, Patsy Chamberlin, Diane Davenport, Barbara Monty, Patsy McLoughlin, Catherine Thomson, Mary Wilkinson, Nancy Raphael, Beverly Riehl.

## 10 RYTHMETTES \*

Lois Ann Barty, Geraldine Carter, Penny Cannon, Nancy Hayson, Marguerite Hanley, Linda Olsen, Judy Wheelan, Arlene Wagstaff.

## 11 THE VILLAGE WELL

CHILDREN—Catherine Brown, Velva Riches, Rita Davern, Helen Gregorvitch, Linda Pickett, Shiela White, Carol Seidenkranz, Shiela Gorman, Linda Rice.

GIRLS—Loretta Sutherland, Janet Gorman.

BOYS—Basil Gregorvitch, Richard Drysdale.



# PROGRAMME

## 12 WINTER REVELS

Beryl Hunt, Patricia Garness, Beverly Katz, Nikki Ann Smith, Jill Izen, Marilyn Miles, Carol Seidenkranz.

## 13 THE HOMELESS

Lynn Anderson, Beverly Belbeck, Diane Davenport, Hilda Ingeroff, Barbara Monty, Patsy McLoughlin, Beverly Riehl, Catherine Thomson, Volga Poprick, Deanna Wilkinson, Nancy Raphael, Christine Brown.

## 14 HANSEL AND GRETEL

### SCENE 1—IN FOREST

HANSEL—Linda Rice.

GRETEL—Olja Eelnurme.

ROBINS—Susan Fairley, Gayle Gregory, Joanne Louttit, Jane Brunskill, Laura Stainsby, Margaret Stephenson, Margo Robinson, Dawnelle Winfield, Margaret Ann Young.

MOON FAIRIES—Shiela Collins, Wendy Millege, Kathi Coons, Lynda Wakfer, Sharon Burd, Janice Chwiejczak, Sandra Dowie, Diane Lovell, Joyce Robson, Lillian Saltness, Jacqueline Schaffter, Marna Lou Webb, Pat Harrington, Myrna Marshall.

### SCENE 2—WITCHES HUT

WITCH—Volga Poprick.

GINGERBREAD BOYS—Joyce Ferguson, Gail Ferguson, Marna Lou Webb, Anna Maria Kurrista, Virginia Leeks, Sylvia Rotman, Ann Singer, Armes Rientamm, Linda Batzold.

GINGERBREAD GIRLS—Marilyn Bates, Jeanne Hagaar, Sylvia Los, Penny Souter, Wendy Moses, Mary Batzold, Jackie Hauffmann, Judy Webb, Beverly Ann Taylor.

CANDY CANES—Sandra Bullock, Arlene Vadum, Mary Lou Drake, Joanne Davern, Diane Irvine, Marie Sefc, Joan Tyne, Marcia Wilkinson, Michele Andrews, Recca Glass, Pinky Hilson.

## INTERMISSION

## 1 THE GOLDFISH

Adapted from Pushkin's poem "The Fisherman and the Goldfish"

### SCENE 1—FISHERMAN'S HUT.

FISHERMAN—Alex Gawreletz.

WIFE—Lynn Anderson.

SPIRITS OF SEA—Diane Davenport, Nancy Raphael.

GOLDFISH—Mary Wilkinson.

JEWELS—Sapphire—Catherine Thomson.

Amythest—Beverly Riehl.

Ruby—Beverly Belbeck.

Emerald—Barbara Monty.

### SCENE 2—BANQUET HALL

JESTERS—Loretta Sutherland, Patsy McLoughlin.

COURT DANCERS—Jean Goto, Donna Jamieson, Ruthe Souter, Marilyn Trimmings, Irena Eelnurme, Danielle Milovanovich, Angela Moore, Hilda Ingeroff.

ORIENTAL DANCERS—Christine Brown, Patsy Chamberlin.

MAZURKA—Alex Gawreletz, Lynn Anderson.

## 2 DANISH MAIDS

Sylvia Caldwell, Joyce Carrington, Susan Dunbar, Katherine Elliot, Janet Gushart, Jackie Watson, Jewel Foster, Shirley Caraher, Joanne Zamprogna, Susan Abbey, Paddy Murphy, Arlene Vadum.



3 DEVIL'S HOLIDAY

Patsy McLoughlin, Loretta Sutherland, Jessie Peaker, Marilyn Trimmins, Linda Rice, Barry Dymont, Jackie Watson, Marilyn O'Rielly, Laura Stainsby, Joan Tyne.

4 SYNCOPATIONS,

Lynn Anderson

5 SINGIN' IN THE RAIN

Rita Davern, Mary Schlosser, Marilyn Baker, Diane Shaw, Diane Alliston, Deanna Wilkinson, Stanley Sato.

6 VALSE

Susan Jackson, Rose Marie Wood, Helen Bryant, Marilyn Ellis, Eila Kurrista, Diane Redman, Jeanette Sato, Marie Sefc, Olja Eelnurme, Mario Needrit, Patsy Markle.

7 WALTZ RYTHMS

Mary Wilkinson, Hilda Ingeroff, Jean McGuire, Patsy McGuire, Marilyn Trimmins, Arlene Davies, Richard O'Connor.

8 TWISTS IN TAP

Donna Jamieson.

9 SAILOR'S LEAVE

FLOWER VENDORS—Volga Poprick, Deanna Wilkinson, Janet Gorman.  
SAILORS—Hilda Ingeroff, Irene Eelnurme, Patsy McLoughlin.

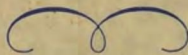
TARANTELLE

Ruthe Souter, Juanita Drysdale, Helen Eager, Violet Provo, Danielle Milovanovich, Dolores Tyne, Ruth Carey, Florence Cook, Joyce McCormock, Mary Wingfield, Ann Sutherland, Marlene Borsellino.

BROADWAY BEVY

Beverly Belbeck, Diane Davenport, Patsy Chamberlin, Barbara Monty, Beverly Riehl, Volga Poprick, Catherine Thomson, Jessie Peaker, Nancy Raphael, Marilyn Garton, Jeanette Sato, Loretta Sutherland.  
BOYS—Bernard Davern, Freddie Briggs.

GOD SAVE THE QUEEN



PIANISTS—Irene Mittman Kryk, A.T.C.M.  
James Pottruff, A.R.C.T.  
Margaret Lawson, A.T.C.M.  
Ruth McMoran.

\* Groups instructed by Edythe Dunnett.

Studio Assistants—Mary Wilkinson, Barbara Monty, Sonya Long, Chas. Hayes.

Scenery designed and executed by "The Art Club of Hamilton"

Scenery Construction—Alex Gawreletz, George Welsh, Chas. Hayes.

Baton teacher of Circus on Parade—Dorothy Hurst.



REGISTRATION FOR FALL CLASSES

TUESDAY, SEPT. 2nd, 1952

Studio: 33 John St. South.



The  
Four Arts Club

presents

The Hamilton Ballet Co.

in their premiere presentation

under direction of

Nancy Campbell

WESTDALE COLLEGIATE AUDITORIUM

FRIDAY, JANUARY THE TENTH

NINETEEN HUNDRED AND FORTY-SEVEN



PROGRAMME

GOD SAVE THE KING!

SOIREE VIENNESE

Ballet in One Act

Music - J. Strauss

Choreography—Nancy Campbell

SCENE—Vienna, 1860. The young ladies of a fashionable finishing school are excitedly awaiting the arrival of cadets from the neighbouring academy, who, at their invitation are to attend their annual graduation ball.

VALSE—Girls, Audrey Davidson, Marion Alder, Laura Johnston, Edythe Dunnett, Joan Langton, Lois Barnes, Barbara Myers, Marie Graham, Ruth Sumerlin, Anna Maria Cupido, Barbara McCormick, Ellen Colbert, Lois Laxton.

CADETS — Alex Gaureletz, Michael Zabolotney, Joseph Vetesi, Henry Richmond, Bronty Yaroff, Ted Kecxon, Fred Mattiuz.

POLKA — Barbara McCormick, Alex Gaureletz, Michael Zabolotney.

VALSETTE—Ruth Summerlin, Barbara Myers, Marion Alder.

FINALE—The entire ensemble.

GRAND PAS DE DEUX

Music - Franz Liszt

(a) Adagio (b) Variation

(c) Variation (d) Coda

Edythe Dunnett and John Begg

INTERMISSION

PORGY AND BESS

Ballet in Three Acts

Music - George Gershwin

Choreography and Story Adaptation by Nancy Campbell

Scenery—Vincent Francis

SCENE I—Catfish Row, a slum district on the waterfront of a large city. It is evening and the men of the neighbourhood are returning from work. Every one settles down to enjoy the relaxation that evening brings, children play, the young make

love, the adults gather to talk. Clara appears with her baby and dances a lullaby. Porgy, the crippled beggar, beloved by his neighbours, enters and is warmly welcomed as usual. The men are engaged in a crap game when Bess, a lady of questionable morals, and Crown, her lover enter. Crown enters the game, giving Porgy, who is secretly in love with Bess, a chance to talk to her. Crown is discovered cheating, and in the ensuing fight, Robbins, husband of Clara, is killed. Bess, in horror, sends Crown away from her.

SCENE II—A month has elapsed. Sporting Life makes his entrance and tries to induce Bess to take dope from him. Bess refuses and takes refuge in Porgy's house where she is now living. Porgy's acceptance of Bess has brought the approval of the neighbourhood and an aura of respectability.

SCENE III—Dance of Porgy and Bess depicting the psychological change made by their love for each other. The people of Catfish Row are happily preparing to leave for a picnic on the nearby island. Clara asks Bess to accompany them. Finally Porgy persuades her to go and happily waves them off.

#### ACT 2

The picnic is in full swing. A square dance is being vigorously danced. Sporting Life enters and shows the dancers something new, and in the picnic mood all join in.

The boat whistle is heard and the picnickers leave for home. Bess returns to get the scarf she has forgotten and is surprised by Crown, who has been hiding on the island. She is unable to leave him.

#### ACT 3

SCENE I—Three days later. The neighbourhood is startled as Bess having escaped from Crown staggers fainting down the street. She is carried into Porgy's house. Clara leads the group in prayer for the recovery of Bess. Porgy announces that Bess is better. Crown arrives in search of Bess. Porgy, in his blind fury strangles him. The girl and boy, who ran for help when Crown appeared, bring in an official who takes Porgy away from the saddened group.

SCENE II—A month later. While Porgy is being held, Bess becomes bored with the quiet life of Catfish Row. Sporting Life returns and persuades Bess to leave for New York with him.

SCENE III—A week later. Porgy returns to find Bess gone and sadly starts out to find her.

FISHERMAN—Henry Richmond.

CHILDREN—Beverly Belbeck, Barbara Monte and Audrey Davidson.

CLARA—Barbara Myers

WOMEN—Ellen Colbert, Lillian Nairn, Joan Langton.



YOUNG GIRL—Barbara McCormick  
YOUNG BOY—Fred Mattiuz  
ROBBINS—Alex Gaureletz  
FISHERMEN—Ted Kecxon, Bronty Yaroff.  
BESS—Laura Johnston  
CROWN—Joseph Vetesi  
SPORTING LIFE—Michael Zabolotney  
PORGY—John Begg  
DETECTIVE—Edward Tytarinko

#### INTERMISSION

#### TRENDS

Music - Hazel Scott

Choreography—John Begg

A satire depicting the conflict between the classic dance and the modern dance movement. In it are portrayed the gradual trend of the aesthetic toward the earthy, its attempt at rejection and its final submission.

MODERN DANCERS—Ellen Colbert, Michael Zabolotney.

CLASSIC DANCERS—Edythe Dunnett and John Begg.

#### ROUMANIAN RHAPSODY

Music - Anesco

Choreography—John Begg

Costume Design—Madeline Francis

OLD PEASANT—Henry Richmond

GIRLS—Laura Johnston, Barbara Myers, Edythe Dunnett,  
Ellen Colbert, Lillian Nairn, Joan Langton, Marie  
Graham, Audrey Davidson, Marion Alder, Ruth  
Summerlin.

BOYS—Michael Zabolotney, Alex Gaureletz, Bronty Yaroff,  
Ted Kecxon, Joseph Vetesi, Fredrick Mattiuz, John  
Begg.

Pianists—Mildred Begg, A.T.C.M.; Marion Hogan Campbell, A.T.C.M.

Wardrobe Mistress—Alene de Mois Wilson

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Artist—Madeline Stevens, Alice Burniston

Photographs—Stanley Finch

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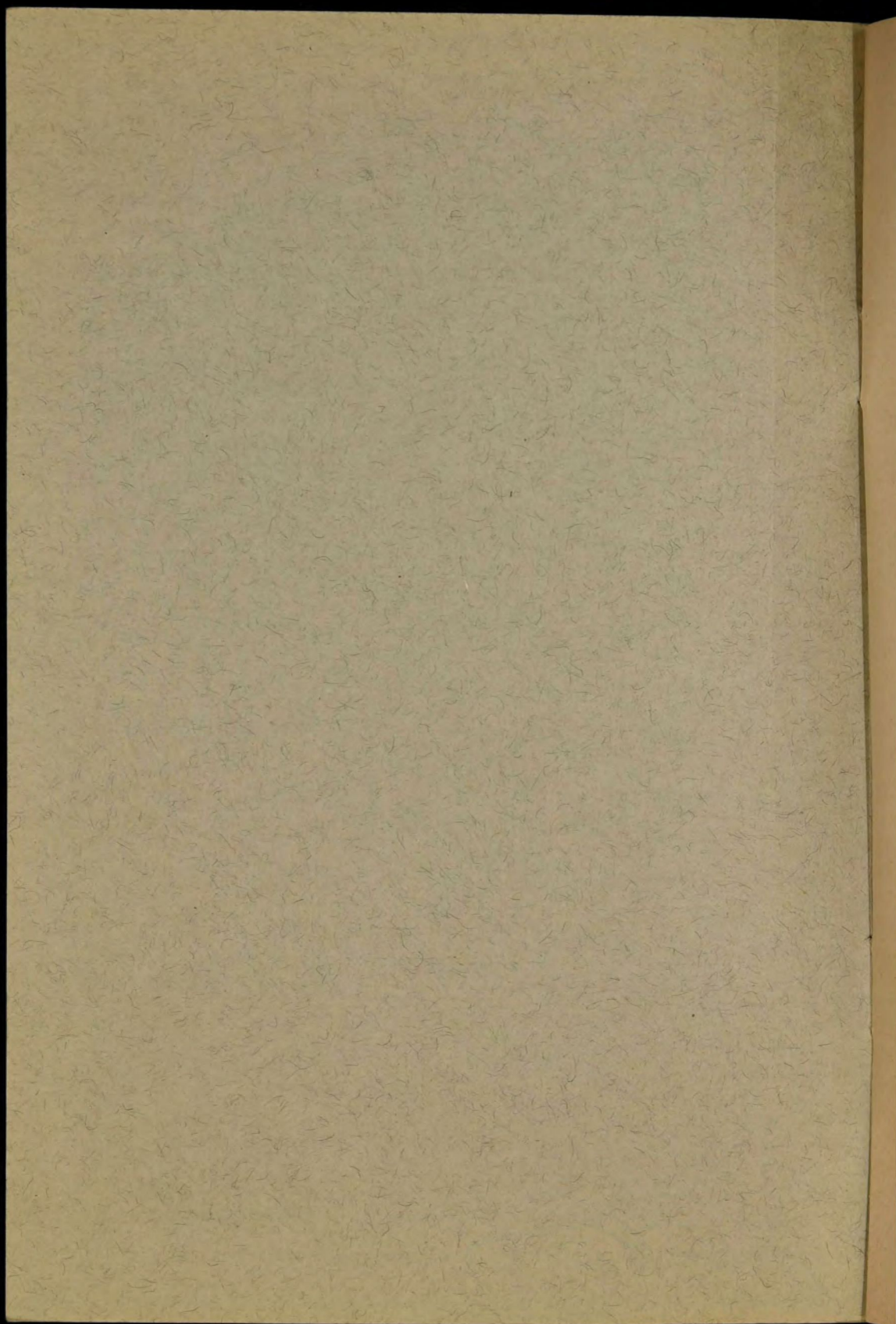
*Nancy Campbell*

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# PORGY and BESS

Ballet in Three Acts

Music — George Gershwin

Choreography and Story Adaptation by Nancy Campbell

Scenery — Vincent Francis

## ACT 1

SCENE I—Catfish Row, a slum district on the waterfront of a large city. It is evening and the men of the neighbourhood are returning from work. Every one settles down to enjoy the relaxation that evening brings, children play, the young make love, the adults gather to talk. Clara appears with her baby and dances a lullaby. Porgy, the crippled beggar, beloved by his neighbours, enters and is warmly welcomed as usual. The men are engaged in a crap game when Bess, a lady of questionable morals, and Crown, her lover, enter. Crown enters the game, giving Porgy, who is secretly in love with Bess, a chance to talk to her. Crown is discovered cheating, and in the ensuing fight, Robbins, husband of Clara, is killed. Bess, in horror, sends Crown away from her.

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## PORGY and BESS Cont'd

SCENE II—A month has elapsed. Sporting Life makes his entrance and tries to induce Bess to take dope from him. Bess refuses and takes refuge in Porgy's house where she is now living. Porgy's acceptance of Bess has brought the approval of the neighbourhood and an aura of respectability.

SCENE III—Dance of Porgy and Bess depicting the psychological change made by their love for each other. The people of Catfish Row are happily preparing to leave for a picnic on the nearby island. Clara asks Bess to accompany her. Finally Porgy persuades her to go and happily waves them off.

### ACT II

SCENE The picnic is in full swing. A square dance is being vigorously danced. Sporting Life enters and shows the dancers something new, and in the picnic mood, all join in.

The boat whistle is heard and the picnickers leave for home. Bess returns to get the scarf she has forgotten, and is surprised by Crown, who has been hiding on the island. She is unable to leave him.

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# PORGY and BESS Cont'd

## ACT III

SCENE I—Three days later. The neighbourhood is startled as Bess, having escaped from Crown, staggers fainting down the street. She is carried into Porgy's house. Clara leads the group in prayer for the recovery of Bess. Porgy announces that Bess is better. Crown arrives in search of Bess. Porgy, in his blind fury, strangles him. The girl and boy, who ran for help when Crown appeared, bring in an official who takes Porgy away from the saddened group.

SCENE II—A month later. While Porgy is being held, Bess becomes bored with the quiet life of Catfish Row. Sporting Life returns and persuades Bess to leave for New York with him.

SCENE III—A week later. Porgy returns to find Bess gone and sadly starts out to find her.

FISHERMAN—Henry Richmond

CHILDREN—Barbara Monty, Beverly Belbeck and  
Christ'ne Brown

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H A M I L T O N



## PORGY and BESS Cont'd

CLARA—Stella Machibroda

WOMEN—Lois Barnes, Lillian Nairn, Shirleen Cooper

YOUNG GIRL—Audrey Davidson

YOUNG BOY—Fredrick Mattiuz

CLARA'S HUSBAND—Jack Eber

FISHERMEN—Tibor Kecxon, Edward Tytarenko

BESS—Laura Johnston

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Costume Design — Madeline Francis

Old Peasant — Henry Richmond

Girls — Laura Johnston, Edythe Dunnett, Lillian Nairn,  
Audrey Davidson, Lois Barnes, Helen Poprick,  
Stella Machibroda, Isabel Charuk.

Boys — Michael Zabolotney, Alex Gaureletz, Tibor Kec-  
xon, Joseph Vetesi, Fredrick Mattiuz, Robert  
Finnigan.

# God Save The King

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James F. Pottruff

Costumes and Decor Supervisor — Duart Stadelman

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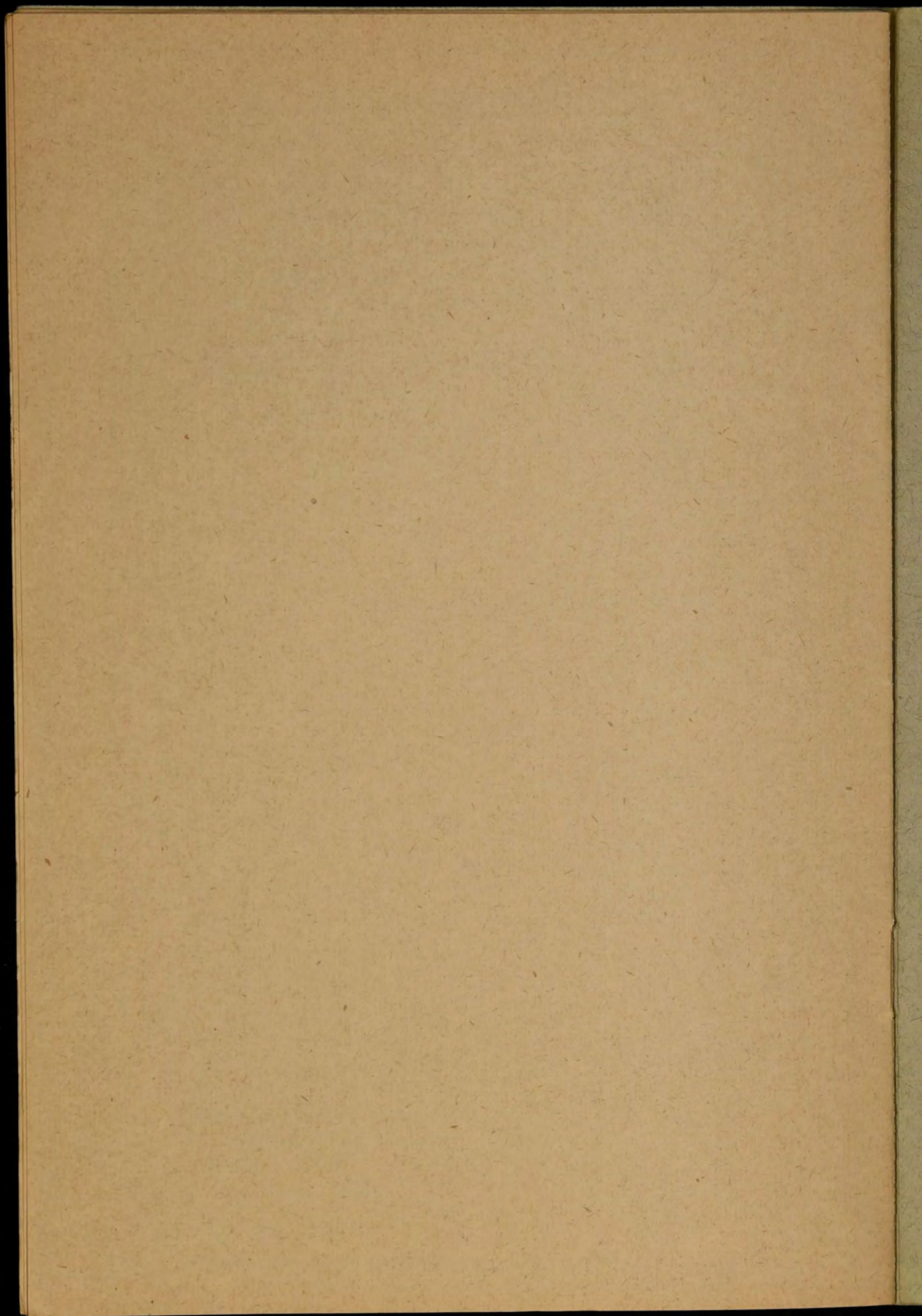
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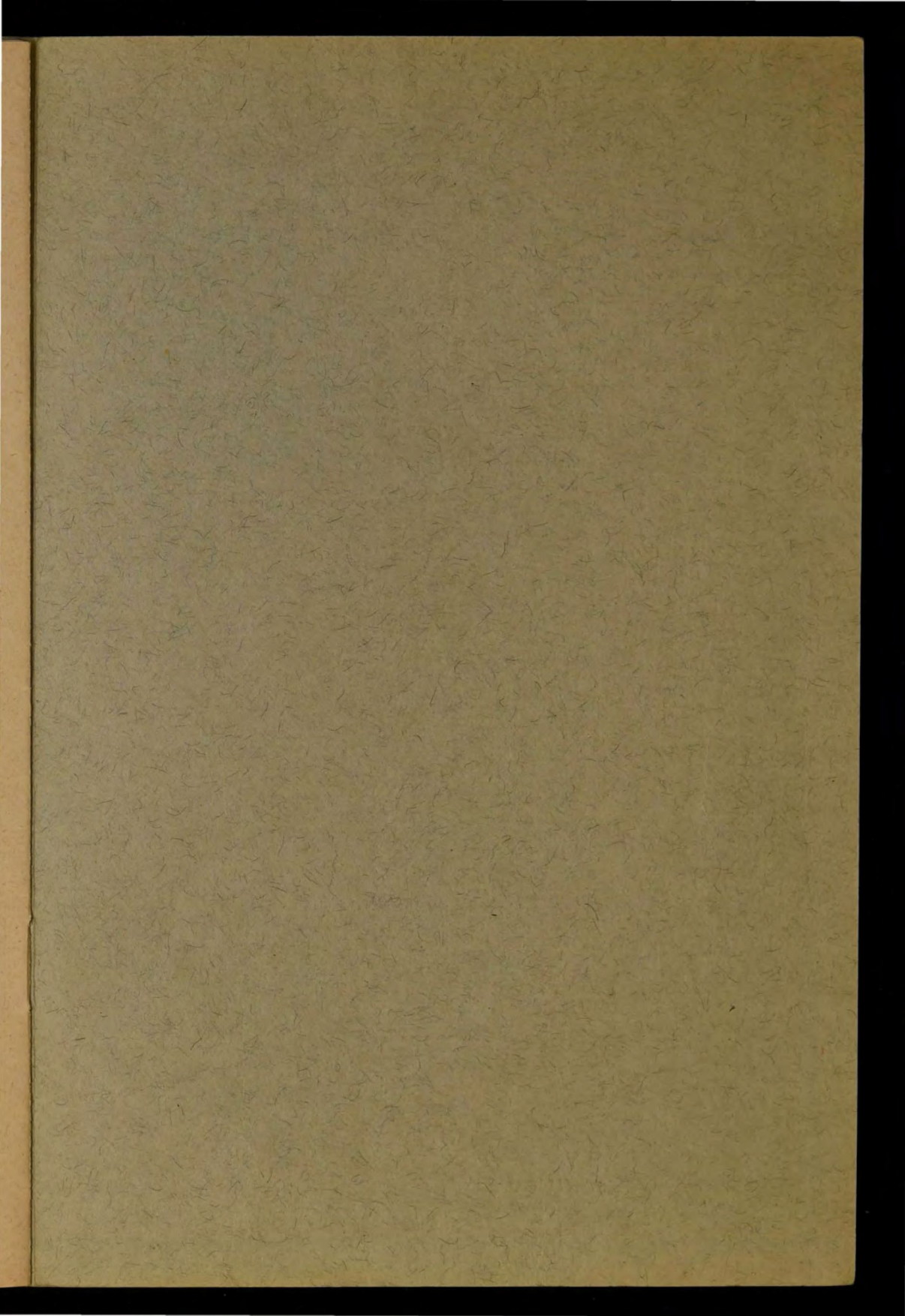
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# *Autographs*









## THE HAMILTON BALLET COMPANY

The Hamilton Ballet was formed last year under the direction of Nancy Campbell. It consists of 30 young people—dancers, artists and musicians—who, without aid of sponsorship, are making a sincere attempt to do something creative in the artistic realm. This group is representative of all sections of Hamilton. It includes factory workers, office workers, professional artists and students of nine different nationalities. For the love of the arts these young people have combined their talents to try to contribute to Hamilton's culture. They thank you for your support and ask for your future co-operation.

March 1937

35c

# CANADIAN STAGE



*Honor Davey, who teaches for health and beauty*

## SCREEN AND STUDIO

LP



WITH this issue CANADIAN STAGE is published "pocket-size", for reader convenience.

The change follows suggestions from numerous subscribers who felt that CANADIAN STAGE could be even more attractive and more easily read in the smaller edition. We accepted these suggestions and believe that this issue proves their worth. We have, by the change, been able to increase the number of pages, use more photographs, give as much or more reading matter and, at the same time

#### FIT IN YOUR POCKET

We are confident you will like us even more in our new dress. We are hopeful that you will pass on word to your friends and tell them that CANADIAN STAGE—The National Magazine of the Canadian Arts—costs only One Dollar a year and that subscriptions can be sent direct to the publishing office at 1188 Phillips Place, Montreal, or to the Toronto Office, 7 Arcade, Royal York Hotel.

# CANADIAN STAGE

## SCREEN-AND-STUDIO

VOL. 1

MARCH 1937

No. 4

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CANADIAN STAGE - SCREEN - and - STUDIO is a national publication devoted to dramatic arts, music, the dance, photography, commercial and fine arts in Canada. The editors aim to be helpful rather than critical will present facts, not opinions. Sold by subscription only at One Dollar a year, four issues, CANADIAN STAGE - SCREEN - and - STUDIO is published at 1188 Phillips Place, Montreal, by the Canadian Stage Publishing Company. The telephone, Lancaster 0931. Toronto editorial and advertising offices, 7 Arcade, Royal York Hotel; telephone Elgin 4087. Single copies, when available, are Thirty-Five Cents each. Advertising rates on application.



# NIGHT SPOTS

WHERE TO GO AND WHAT TO DO IN TORONTO  
AND MONTREAL

Presumably the residents of Toronto and Montreal know where and how to spend their evenings in their respective cities. This night club and restaurant guide is therefore provided with a view to assisting visitors to these two cities in finding their way around. It may also serve as a reminder to those who go out only occasionally. Notes and descriptions of night clubs appearing on these pages are prepared by *Canadian Stage* writers, will never be inspired press notices. They are definitely intended to serve as a reliable guide.

## TORONTO.

**CLUB ESQUIRE:** Toronto's only "big-time" night club. Located in the Pavillion on the lake shore at Sunnyside. Operated by thirty-year-old Bill Beasley who is trying to give Toronto smart, sophisticated entertainment. Two complete shows every night with New York and Chicago performers. Dinner \$1.25, including floor show and dancing. Cover charge after nine. Recently introduced is the Saturday luncheon dance, one until three p.m.,

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**THE OLD MILL:** For years a favorite dance spot for Torontonians. Orchestra directed by Gilbert Watson with dancing from nine-thirty to one a.m. French cuisine; no floor show. Beer and wine served. No cover.

**EMBASSY HOTEL:** Dancing week nights nine to one, Saturdays eight-thirty to twelve. Fred Mowry's Orchestra. No floor show. Beer and wine served. No cover.

**ROYAL YORK HOTEL:** Dancing in main dining room, ten-thirty to one-thirty week nights, nine to twelve Saturdays. Floor show changed every week. Music by Horace Lapp's Orchestra. Beer and wine served. No cover.

**KING EDWARD HOTEL:** Luigi Romanelli's Orchestra still has its large Toronto following. Dancing in the Oak Room ten-thirty to one-thirty week nights, nine to twelve Saturdays. No floor show. Beer and wine served. Cover charge.

**CHEZ MOI—HOTEL DE FRANCE:** French cuisine. Open until three a.m. Dancing week nights to one-thirty, Saturdays till twelve. Beer and wine served. No cover.

CANADIAN STAGE

# TO DINE AND WINE

## MONTREAL.

**CHEZ MAURICE:** The best-known Montreal night club. Recently installed Deauville Club contains one of the finest cocktail lounges in Montreal. Two orchestras, floor shows changed weekly or twice monthly. New York talent. Dancing every night except Sundays. All types of drinks served. No cover.

**CLUB LIDO:** Operated by the same management as Chez Maurice. Same policy. All types of drinks served. No cover.

**SAMOVAR:** Russian night club. Specializes in Russian foods, Russian entertainment. Very informal with a steady run of almost the same patrons. Floor shows change at irregular intervals. Small orchestra. Beer and wine served. No cover.

**LORRAINE GRILL:** Krausman's, on Phillip's Place. Should have a special appeal to dancers because it introduces many amateurs to Montreal audiences. Specializes in German dishes. Dancing every night except Sunday. Beer and wine served. No cover.

**COFFEE HOUSE:** Artists and amateur players patronize this Union Avenue tea room. Light luncheons and afternoon teas. Features exhibitions by Montreal artists and photographers. Ceilings covered with foreign posters. A good place to dine when you have lots of time. Guests are never hurried, may spend as long as they like reading magazines supplied by the owners,

including Esquire, The New Yorker, Canadian Stage and others. No dancing. No beer or wine served. No cover.

**CAFE MARTIN:** Now owned by Leo Dandurand, Montreal sportsman. Noted for its filet mignons, its excellent oyster bar. A quiet restaurant featuring an excellent cuisine. No dancing. Beer and wine served. No cover.

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# OPINIONS

## TORONTO LOOKS US OVER

The Editor,  
*Canadian Stage*.

Dear Sir:

I was very pleasantly surprised with the effect of your last two copies of *Stage* as compared with the one which I saw a year or so ago. In fact it makes me doubt whether the one that I saw was anything to do with these issues.

Generally speaking, they have a nice "flavor", particularly on some of the photographic pages as on page fifteen, issue number three. I like the modern method of bleeding off the page, but it should be carried out throughout, *i.e.*: pages 1, 26, 27, 28, 29. (It was a mistake to print that last wood-cut, or rather linoleum, on the back cover paper.)

I would rather see you use Kabel light face type.

The articles are interesting, as is the idea of printing a play each time. The covers are not bad, though not individual enough. Yet, it is better to maintain a sound conservatism than to be radical but unsound. I think these covers should be conservative but a little more impressive, more individual and distinctive.

More material on the other arts would make this magazine attractive to a wider range of people.

The title is *Canadian Stage Screen and Studio* which suggests almost entirely to do with acting and drama, which is the lowest form of art, and underneath this, on your letterhead, I find "The National Magazine of the Canadian Arts", which I think would sell you more magazines if published under this title, and the material inside lived up to that. You would also find this of greater interest to Torontonians.

Congratulations and success,

Yours sincerely,

Toronto.

E. A.

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The Editor,  
*Canadian Stage*.

Dear Sir:

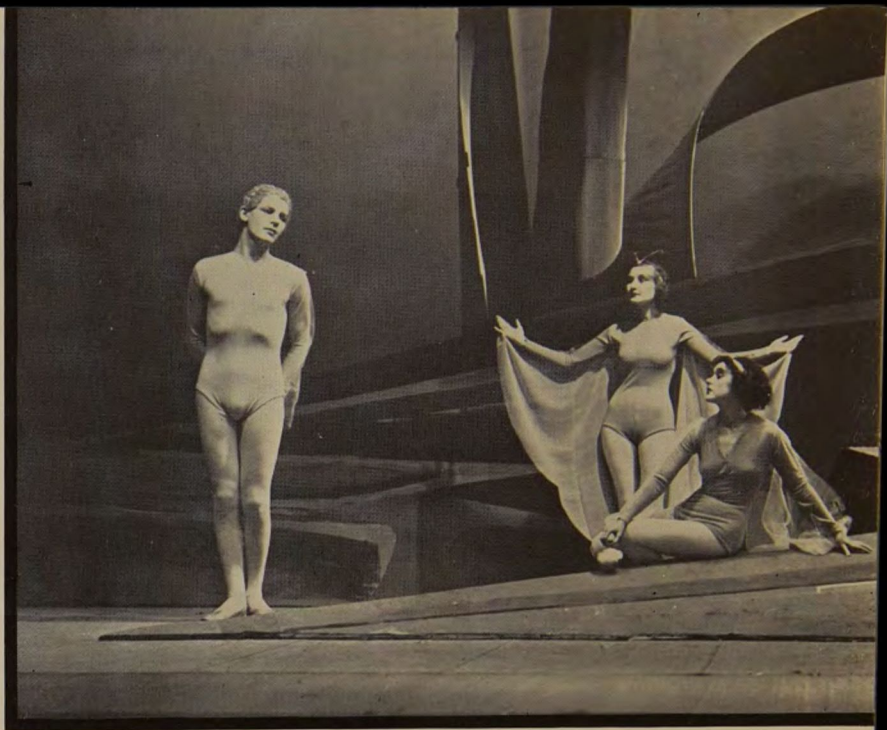
If you have a purpose be prepared to state it now. So far have found nothing in your magazine but entertainment—with a very little practical help thrown in.

Yours,

ALBERT WALLACE.

Oshawa, Ont.

*Ed. Note: That's the purpose.*



*"This Mad World" (The Insect Play) by the Brothers Capek was the Hart House entry in the regional festival at Toronto. Described as gay insects are Murray Bonnycastle and Patricia Murphy, above.*

(PHOTO BY SATURDAY NIGHT)

## The Stage

MARCH, 1937



# DRAMA'S FESTIVAL

IN TORONTO AN ABDICATION—IN MONTREAL  
A "MERCY MURDER"

In an ancient castle near Vienna lives a lonely Duke, formerly a King. Because his withdrawal from Kingship contained all the necessary elements of good drama he inevitably will become in later years the central character of many a play. To conservative Canadians the fact that he has already been cast in a Canadian play was received last month with considerable shock. Entry of the play in the Dominion Drama Festival caused dismay and horror. Presentation led, almost, to an amateur riot.

Prime purpose of the Dominion Drama Festival, supposedly, is to select the best amateur group in Canada. Yet, throughout the regional contests

at least, the Festival serves more or less as a Roman Circus at which plays and players are thrown to the lions, the adjudicator being hired, apparently, to encourage the lions to roar. At Toronto the lions were more than willing to roar and the adjudicator more than willing to encourage them when "Swords on the Altar", by Stephanie Jarvis, a Toronto playwright, appeared on the boards.

"Swords on the Altar" is believed to be the first play written or produced anywhere based on the abdication of King Edward VIII. Toronto's Festival officials hesitated to admit it for competition but finally agreed. When it was presented, according to Thelma Craig, writing in the *Toronto Globe and Mail*, the audience "fairly gasped, it was so extremely frank in spots". Admittedly a bad play, it nevertheless was the highlight of the evening and gave the adjudicator unexpected opportunities for biting criticism. Neither author nor players were spared.

*Alan King, as the tramp in "This Mad World," Hart House entry in the Toronto regional Festival.*

(PHOTO SATURDAY NIGHT)



"The Miracle Players," the adjudicator said, "were the right people to produce such a play. It's very nice to see people writing propaganda plays. I'm sure it keeps them out of mischief." The audience, Miss Craig added, "just about started a riot" in the staid halls of Hart House Theatre.

Centre and most entertaining feature of every regional festival is without doubt the adjudicator. This year the Festival committee did well in selecting the Belgian, George de Warfaz as regional adjudicator. Quick, wispash George de Warfaz satisfies the most bloodthirsty in any audience. Playwrights, directors, set designers and players he suitably derides, advancing boldly and without preliminary softening praise to the kill.

In Montreal Adjudicator de Warfaz selected for particular castigation the one-act-play "The Eighth Square", written by Mada Gage Bolton. The play, Mr. de Warfaz did not like because, he said, it took unfair advantage of the audience by presenting a dying girl who could not help but arouse sympathy, because it was based on illegal "Mercy Murder", because it was overly sentimental. The play, he said, should not be allowed on the stage, the author should be severely criticized for presenting it. Not one good word could he find, except that there were possibly one or two good lines. Mrs. Bolton was thoroughly thrown to the lions.

Later, after rendering judgment on other productions of the evening, Mr. de Warfaz returned to "The Eighth Square" and pronounced the performance of Miss Marjorie Brewer, as the dying girl, the best performance of the regional festival.

Once during his Montreal adjudicating Mr. de Warfaz tread on more dangerous ground. Commenting on the production of Chekhov's "The Proposal", by the Sir George Williams College Players, he said. "If the Russian aristocracy was as presented in that play, I don't blame the Bolsheviks. There was nothing else to do but shoot them." Beside Mr. de Warfaz stood the manager of the Montreal Festival, the chairman of the meeting who had floweringly introduced him. The manager-chairman was Prince Paul Lieven, a Russian aristocrat.

Saint John, Halifax, Montreal, Ottawa, Kingston, Toronto, London—all saw Adjudicator de Warfaz during the month. Since in each centre he was required to select a winner he did so. His selections, the clubs to be represented at the Ottawa finals, follow:

New Brunswick-Prince Edward Island: The Charlottetown Little Theatre, with "Nocturne".

Nova Scotia: The Halifax Theatre Arts Guild, with A. A. Milne's "Miss Marlowe at Play".

Eastern Quebec: Cancelled because of insufficient entries.

Western Quebec: (Montreal). The Sun Life Dramatic Club, with "Interior" by Maurice Maeterlinck.

Central Ontario: (Toronto). The Masquers' Club (T. Eaton Co.) with "The House in the Quiet Glen," by John Coulter, Toronto playwright.

Manitoba: (Winnipeg). Winnipeg Little Theatre with "The Lovely Miracle," by Philip Johnson.

Saskatchewan: (Regina).

British Columbia: Scheduled for March 25 to 27.



# Amateur Players' World

## ABROAD

At odd intervals amateur players in Canada read or hear of former Canadian amateurs who have been successful on the stage in London or New York or in motion pictures. Such names as Walter Huston and Raymond Massey are of course familiar. Becoming more familiar is that of Helen Trenholme, former Montreal amateur who has appeared in the motion picture "The Case of the Barking Dog," several New York shows and recently with Sir Cedric Hardwick in Toronto. There are, however, many more Canadian players abroad, some yet to be heard from.

From England recently came word that John Pitt, of Montreal, who had been appearing in minor London stage productions and in British movies had secured a contract from Warner Brothers. In New York at present is a young Kingston player well known to many Canadians. Arthur "Suds" Sutherland, graduate of Queen's, judged best actor of the regional festival at Kingston three years ago, when he appeared with the Queen's Players in "Submerged," drama director for many seasons at Camp Ahmek in Algonquin Park, is establishing a theatrical reputation. For two years he has appeared in minor parts with Catherine Cornell; he has been a member of stock companies in Albany and New York; he played the lead in the short-lived "Holiday" and there attracted Hollywood's attention. Still in New

York, he is now awaiting results of a Warner Brothers' screen test.

## MANITOBA

### FESTIVAL DISCOVERY.

At Winnipeg on March 6, George de Warfaz announced that he had made a "real discovery." Liston Burns McIlhagga, who played the part of the young man in the festival-winning "The Lovely Miracle," by the Little Theatre, he said, would go far in the theatre world. Two faults he had; low speech and too much speed on picking up his cues. These, the adjudicator said, could be easily overcome.

The production as a whole, according to the adjudicator, was almost professional. "I have seldom seen such a well-chosen cast and such a well-acted play," he declared.

Placing second, Le Cercle Moliere may be invited to take its "Le Voyage a Biarritz" to Ottawa, W. L. MacTavish, regional chairman, announced after the festival. "Country Slicer," presented by the Good Neighbour Club for single unemployed men, placed third. The Provincial Players whose members are Manitoba Government employees, were fourth with "Journey's End," with Bert Harrison winning the best actor award. Mrs. Priscilla Winchester of the winning play was adjudged best actress.

## ONTARIO

### SYMPHONIC SPLIT.

Having had a steady diet of Symphonic Theatre extending over several months a group of Herman Voaden's leading players last fall believed they were developing theatrical indigestion. The cure, they felt, might be more meaty drama. This they proceeded to produce.

Breaking away entirely from the much-publicized Symphonic Theatre the group set itself up as The Centre Stage, made its headquarters in Toronto's "Barn", on Spadina Avenue. Three one-acters comprised the first balanced fare, "The Stronger," by August Strindberg, with Lilyan Adams, Jane Mallet and Betty Low; "The Mask," by F. T. Jesse and H. M. Harwood with Ellinore Wilson and Duncan Gillard; and "Love of One's Neighbour," by Leonid Andreyev.

This month the Centre Stage attempted a daring experiment for Canada. It presented for two nights, March 11 and 12, three one-act plays by one Canadian playwright, Jameson Field, whose "The Impressionists" was published in the last issue of *Canadian Stage*. The programme included, "Till Hope Creates," described as "an exposition in blank verse of the influences leading to an act of violence on the part of a man, so caught in the broken rhythms of his own life, that he cannot find his place in the pattern of modern society"; "The Impressionists," described as "preeminently an actor's play"; and "The Street of St. John," described as "a gripping drama concerning an alien figure moving to a strange consummation in a doss house



*Violet Andras and W. B. Reid in a love scene from "This Mad World", Hart House Festival entry.*

(PHOTO SATURDAY NIGHT).

in London's east end. A play of great psychological interest."

Casts included: Lilyan Adams, Violet Andras, Ellinore Wilson, Marian Viccars, Eric Aldwinkle, Murray Bonnycastle, Duncan Gillard, Gordon Keeble, Stuart Parker, Robert Chidwick and Edwin Owen. The programme is said to be first in a series of plays by Canadian authors.

Executive of the Centre Stage includes: Ken Dawson, Vimy Carmichael, Gordon Keeble, Mary Ainslie, Edith Shaw, Arthur "Bud" Burrows, director.

Tentative plans call for a third production in April or May this year.

### FESTIVE FESTIVAL.

Toronto, like other cities, gets its biggest dramatic "kick" each year out



of the regional Festival. Highlight of this year's competition was, of course, the Abdication play (discussed in the general article on the Festival) but there were other features of interest.

Eighteen plays were entered in the regional opening on Monday, February 22. Had players in Hamilton and Owen Sound had their way, there would have been more. Both these cities sought to compete in the Toronto district but were compelled to play in Galt or not at all. London clubs objected, because, they said, withdrawal of Hamilton and Owen Sound would practically eliminate competition for the few clubs in the western Ontario region.

Four of the eighteen plays presented before Adjudicator de Warfaz were by Canadians. "Alms Box of Ste. Anne," by Leonore McNeilly of the Playwright Studio and presented by the Studio Group, lacked development and was slow, Mr. de Warfaz said. "The Mighty Mr. Sampson," by Virginia Coyne Knight and presented by Voaden's Play Workshop, was a folk comedy in the Russian manner and was criticized because the actors were too Canadian. "The House in the Quiet Glen," by John Coulter, was presented by the Toronto Masquers, and the Miracle Players offered Stephanie Jarvis' "Swords on the Altar."

Unexpected was the high praise bestowed by the adjudicator on the anti-war play "Bury the Dead" as presented by the Theatre of Action. A propaganda play, it nevertheless was described by Mr. de Warfaz as "one of the great plays of our generation" and the cast was beyond criticism. David Pressman directed.

Other entries included Junior Players, "The Purple Bedroom," by Eden Philpott; Anglican Young People, "Saturday Night," by Phylis Johnson; Y.P.Z.A. Players, "Lone Worlds," by Peretz Hirschbein; Conservatory of Music, "The Seagull" (abridged), by Anton Chekhov; Forest Hill Village Guild, "Heaven on Earth," by Philip Johnson; Toronto Public Library, "White Queen, Red Queen," by T. B. Lorris; Danforth Theatre Guild, "He," by Eugene O'Neill; Imperial Players, "Kind Lady," (Act II) by Edward Chodorov; Arts and Letters Club, "Campbell of Kilmhor," by J. A. Ferguson; University College Alumnae Association, "The Cradle Song," (Act I) by Martinez Sierra; Welsh Dramatic Society, "Change," (Act I); Hart House Theatre, "This Mad World," (The Insect Play) by the Kapek Brothers; Arts and Letters Club, "East of Eden," by Christopher Morley.

The festival committee: Chairman, Hugh Eayrs; vice-chairman and director of publicity, Frank Prendergast; treasurer, W. K. Colin Campbell; director, Miss Nella Jefferis; secretary, Miss Julia Jarvis; stage manager, Purvis Wood; house manager, Charles Hand; technical staff, stage manager, James E. Dean; electrician, Herbert Hale.

#### *MONTH'S THEATRE.*

Rare is the winter night in Toronto that does not boast an amateur production. The following recent productions have entertained Torontonians.

THE DICKENS' FELLOWSHIP PLAYERS: Modernized version of "Great

Expectations"; script written by Purvis Wood; direction of Purvis Wood; major roles by Dora McMillan, Billie Atkinson, Madeleine Wood and Purvis Wood. Date, March 11.

**THE PLAYMAKERS:** A new Toronto group. Two one-act plays by Gertrude Jennings; direction of Paul Thorneloe and Winnifred Springett; in Christ Church Parish Hall in February.

**CANADIAN DRAMA LEAGUE:** "Richard of Bordeaux," replacing "Merrily We Roll Along"; producer, Brownlow Card; sets by Haris Jensen from designs by Raymond Card; costumes by Patricia Card; major roles by Norman Green (title role) Hugh Dingham; Frederick Brick and Patricia Card; Hart House Theatre. Next production; the pageant "Good Friday," by Macefield in the chancel of the Metropolitan Church, March 26. Cast includes Harold Hunter, Norman Green and Dora McMillan.

**UNIVERSITY SCHOOLS:** "The Merchant of Venice," by William Shakespeare; direction, M. Gill; major roles by Edwin Key, Robert Chapman, Edgar Simon, James Goodson, John Dickson, Robert Phillips, Robert Cameron, Thomas Fletcher, Victor Mason, Edmund Despard, Geoffrey Johnson and Bud Milne. All male cast with the major roles being interpreted by different casts on successive nights. Date: last week in February.

**NORTHERN VOCATIONAL SCHOOL:** repeat performance of "MacBeth," by William Shakespeare, for senior school pupils.

**DANFORTH THEATRE GUILD:** Preview of Festival entry "Ile," by Eugene O'Neill, "The Man in the Bowler

Hat," by A. A. Milne and the first act of "Hamlet," by William Shakespeare. Sets built in school shops. Hart House Theatre, February 22.

**ST. NICHOLAS CHURCH A. Y. P. A.:** "Eyes of Love," by Lillian Mortimer; direction of Evelyn Beattie, assisted by Fred Lewis; costumes by Mildred Arnold; sets by Art Gordon and Harry Horox; major roles by Eleanor Waddell, Gwen Powell, Edith Chiddicks, Walter Crown and Douglas Evans. St. Nicholas Church, February 4 and 5.

**HART HOUSE THEATRE:** "Merrily We Roll Along," scheduled for February, postponed to April now cancelled. To be replaced by "The Abbe Prevost," by Dr. Helen Waddell. Cast not announced. Date: March 15 to 20.

**JUNIOR PLAYERS:** Three one-act plays; direction of Mrs. Goulding. Margaret Eaton Hall, March 13, under the auspices of the Kindergarten Association.

**FOREST HILL VILLAGE GUILD:** Next production; three one-act plays, "Heaven on Earth," Festival entry, direction of Mr. Button; "Miss Marlowe at Play," direction of Ted Briggs; "The Chillingtons," by Campbell Duncan, direction of the author. Major roles by Ted Briggs, Peggy Mules and Don Smith.

**MIRACLE PLAYERS:** Miss Stephanie Jarvis writes, produces and directs a miracle play a month at Miracle House, Walmer Road.

**THEATRE OF ACTION:** Next production; three one-act plays, "And the Answer Is," by Mary Reynolds, last year's Canadian prize-winner; "What it Takes," by Philip Stevenson, the American prize-winner; and "Marri-



age Proposal," by Anton Chekov. Direction of David Pressman. Margaret Eaton Hall, April 1 and 2.

TOWN TONICS: Production by Fred Manning and Jane Mallet who also wrote script; songs and monologue by Mary Morley; major roles by Lorna Sheard, Bunny Lang and Alison Sutcliffe.

#### KINGSTON DOWN.

Several persons during the past few weeks have asked "What's wrong with the Drama Festival?" Festival committees have answered "Nothing," then started considering three-act plays for next year's competitions and other methods of reviving interest. The Eastern Ontario regional Festival at Kingston in February indicated interest is dropping.

Entries at Kingston set a new low record. Only six groups took part, offering nine plays. They included: "Enter the Hero," produced by Nellie P. Merry, presented by Belleville's Young Thespians; "Candida," (Act III) produced by John Corbett, presented by Brockville's Theatre Guild; "Among Thieves," produced by Daisy Miller, presented by Kingston's Drama Group; "The Singapore Spider," produced by A. Brian Mainwaring, presented by the Newcastle Players; "The First and the Last," produced by Dorothy White; "Release," produced by Eric Stangroom; "The Story of Rafi and Pervaneh," produced by Julia Murphy, presented by the Ottawa Drama League; "The Secret," produced by Lorne Greene and "The Long Voyage Home," produced by Anna MacDonnell, presented by Queen's University Dramatic Guild.

#### TROPHIES FOR ALL.

Galt this year claimed the Western Ontario regional Festival and offered competing players the most imposing array of trophies on the national circuit. In addition to the regional prize of a place in the Ottawa finals the following inducements were offered to competitors: The Hanna Shield, presented by Mrs. W. J. Hanna, Sarnia, for the group with the highest marks; The Fuller Shield, presented by D. P. Jamieson, Sarnia, for the Canadian play receiving the highest marks; The Meredith Achievement Trophy, presented by J. S. Meredith, London, for the group showing greatest promise. (Other prize winners not eligible.) The Jordon Memorial Medal, presented by Mrs. A. D. Jordon, London, for the best male performance; The Brickenden Medal, presented by Mrs. G. A. P. Brickenden, London, for the best female performance; \$50 cash, to the author of the best Canadian play.

No prizes were offered for the audience.

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#### QUEBEC

#### REJUVENATED GROUP.

Not a new group but one that has made use of some form of theatrical monkey glands is the "Y" Players which after two years of more or less inconspicuous activity is now entering Montreal's serious Little Theatre world.

Organized two years ago under the directorship of Charles L. Walters the "Y" Players performed almost unnoticed in Montreal's stage. Last fall Frank C. L. Dawson, former co-director

tor, took charge, new members were attracted from other clubs and serious dramatic work was planned. On February 26 the Players presented Jerome K. Jerome's "The Passing of the Third Floor Back." On March 11 the production was repeated in St. Andrew's Hall, Lachine. Additional presentation was planned in St. Matthew's Church Hall. Now in rehearsals are three one-act plays to be staged the end of April or the beginning of May.

In several ways the "Y" Players are unique. Among their members they number three capable actor-directors: Frank C. L. Dawson, director in chief, formerly played with the MRT still retains his membership; Lloyd Coates, stage director, well-known in Toronto where he co-operated with Herman Voaden in the latter's Workshop and Symphonic Theatre as well as producing on his own; and J. P. D. Innes, former director of the now disbanded St. Matthew's Players. Each of these three directors will direct one of the one-act plays, Mr. Coates to direct J. E. Middleton's "Lake Dore" which was successfully produced in Toronto by Voaden.

Male membership in the "Y" Players is limited to Y.M.C.A. members. Women are admitted to membership regardless of their other affiliations.

#### *FESTIVAL UPSET.*

The regional Festival in Montreal was surprising for a number of reasons. First it introduced to Montrealers a new hall, the well-equipped auditorium in the Sun Life Building, which, despite its fitness, will not be available for future amateur productions. Second, it was won by an amateur club that is

strictly amateur, that had not been considered as a likely entry and that chose for production a most difficult play. Third, the MRT which dominates Montreal's amateur theatre world, did not even place "in the money."

In competition were two Canadian plays, "The Eleventh Hour," written by Joseph Schull, of Montreal, directed by Mada Gage Bolton and highly praised by the adjudicator; and "The Eighth Square," written by Mrs. Bolton and directed by Charles Rittenhouse. The prize-winning play of last year, "Twenty-five Cents," was presented non-competitively by the Trinity Players.

For its entry the MRT chose the third act of "Laburnum Grove," gaining distinction for the finest male performance of the evening by Whitfield Aston. Sir George William's College presented Chekhov's "The Proposal," directed by Douglas Burns Clarke, while Bishop's College, the only out-of-town entry, offered the first act from "Outward Bound."

The Sun Life Players, performing in their own auditorium, surprised with their finished production of Maeterlinck's "Interior." Considered a most difficult play to produce, it was, Mr. de Warfaz stated, beautifully handled. He had no hesitation in recommending it for Ottawa.

#### *MONTH'S THEATRE.*

Montreal newspaper critics influenced perhaps by big names, permanent studio and constant activity, are unusually friendly towards the MRT. Seldom does a word of criticism creep into their reviews of MRT productions. Frequently do Critics Archer and Pow-



ell editorialize on the merits of this largest Montreal players' group.

During February Archer and Powell were given something to editorialize about. The MRT in that month, during the absence of its chief director, Martha Allan, produced extremely well, "Libel," the courtroom play. D. M. Legate reviewed "Libel" for the *Star* and praised it highly. Archer reviewed it for the *Gazette* and followed his review with a two-column editorial suggesting that "the great success of 'Libel' . . . adds emphasis to the need of that institution for a theatre of its own." Nothing would please the MRT more than to have its own permanent Little Theatre. It has, on several occasions, attempted to secure a suitable building and Archer suggests that the time is now ripe. Critic Archer, however, in the same editorial suggested a situation that other dramatic groups have long suspected. Referring to the membership of the MRT he wrote: "It has at its disposal the nucleus of a troupe of trained players and it is this which gives its show a flip that no directly amateur organization could hope to attain." Thus intimating, if not declaring, that the MRT is not a directly amateur organization, critic Archer failed to discuss eligibility of the MRT for Drama Festival competition.

Other productions in Montreal since the new year included:

**MCGILL PLAYERS' CLUB:** "Henry IV", by Luigi Pirandello; direction of Edwyn Waite who also directs the Sun Life Players; major roles by Beau-

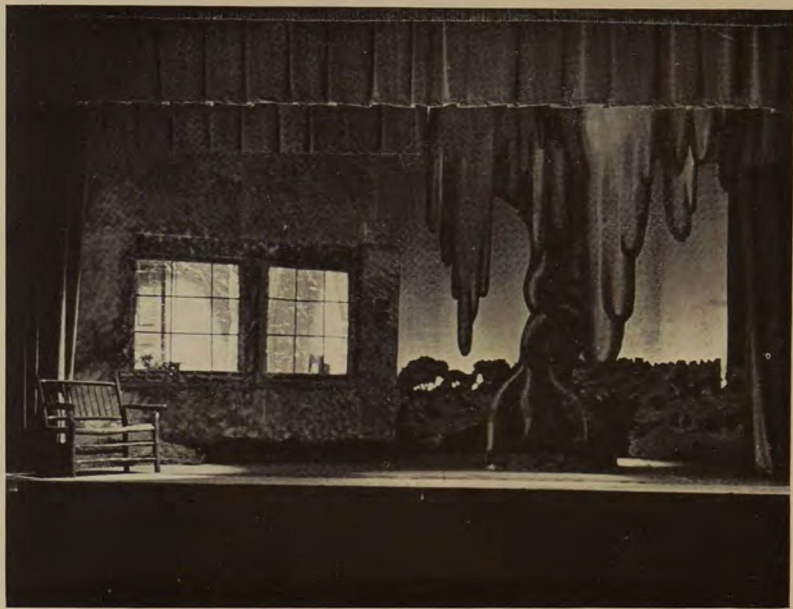
ben Ship, as Henry IV, Lilius Savage, Elizabeth Weldon, Gerald McKee and Ambrose Saunders.

**WEST HILL DRAMATIC CLUB:** "The Taming of the Shrew," by William Shakespeare; direction of Charles Rittenhouse; sets by Herbert Whittaker. Shakespeare lovers might not recognize the Rittenhouse version based on the theory that the story of Katharine and Petruchio is not the main theme but a means towards an end, the end being the entertainment of a drunken tinker by a band of roving players. Press notices claimed "The Shrew" was a year in rehearsal and, critics agreed, was even better done than the same producer's "Romeo and Juliet" in 1936.

**THALIAN PLAYERS:** "The Spooky Tavern," by Jay Tobias; direction of James Delaney; major roles by Elsie Hamer, Evelyn Williams, Winnifred Powell, Mae McClung, Mrs. H. Wood, Norman Ingham, Douglas Hogg, Tom Hussey, Tom Govan and William Hogg. Presented at St. Cuthbert's Church.

**EVERYMAN PLAYERS:** "Murder in the Cathedral," by T. S. Eliot; George M. Brewer producer; direction of Mada Gage Bolton. In rehearsal for one year, the production in the Church of the Messiah opened March 14, continues till March 21.

**ST. ALOYSIUS CATHOLIC PLAYERS:** "It Pays to Advertise,"; direction of Mary O'Hagan; major roles, Bert Kelly, Mary Devine, King Beale, Alice O'Brien, Bill Street, Jimmy Curran, Patricia Deevy, Howard Breen, Kay Clancey, Frank Bennet, Earl Knetzer and Joe McCarney.



*The striking set for "Interior," the regional winner presented by the Sun Life Players at Montreal*

#### *C-I-L'S PLANS.*

Ambitious but slow-starting are the drama plans for the C-I-L Drama Guild, whose members are employees of Canadian Industries Limited. Activities to date have included a Variety Night in the Y.M.C.A. auditorium. In rehearsal now are one major production and one one-act play. To be inaugurated in the fall are Guild departments covering voice culture, play reading and dramatic coaching. One-act play evenings are also on the fall programme with C-I-L having its eyes on the Dominion Drama Festival.

What will actually be the first public

appearance of the C-I-L Guild will be staged under rather extraordinary circumstances. On April 12 and 13 the Guild will present "The World Beyond," by duGard Peach, as part of a complete evening's entertainment. For this first appearance C-I-L has selected a strange stage-fellow, The New Theatre Group, which Powell and others have charged with being Communist. The third play on the evening's bill will be produced by Charles Rittenhouse. The evening of one-acters will be held in Victoria Hall.

For its first major production the Guild has chosen "The Lady of Bel-



mont", the sequel to "The Merchant of Venice," by St. John G. Ervine. The dates are April 20 and 21 and the place the Windsor Hall in the Windsor Hotel. Both the major production and the one-acter are being directed by James Mellor who also directs the Wesley Players at Wesley Church and is a one-time player with the MRT. Immediately before joining the C-I-L group Mr. Mellor successfully directed Wesley Players in "The Wandering Jew." With the MRT he played in "The Importance of Being Earnest."

The importance of being earnest is recognized by the C-I-L group now under Mr. Mellor's direction. Members are entering the amateur theatre world seriously and give promise of doing great things. They have been admittedly slow in starting because they wish to build on solid foundations. For their voice culture, play reading and dramatic coaching classes they are still seeking capable instructors. Rehearsals at present are being held in C-I-L House but arrangements are being completed to use the Bell Telephone Auditorium since C-I-L officials sometimes object to orchestra rehearsals which are necessary for the production. The group makes its own sets, having a well-equipped workshop in the third basement of the building. Make-up is being handled by club members under Mr. Mellor's direction. Costumes for "The Lady of Belmont" are being borrowed from Wesley Players and being changed to fit.

Casts for the productions now in rehearsal follow:

"The World Beyond": Enid Cush-

ing, Mrs. J. N. Anderson, J. P. Gilmour and D. D. Carnegie.

"The Lady of Belmont": Shylock, W. D. McDonald; Portia, Margaret Cameron; Nerissa, Mary L. Urmsen; Jessica, Yvonne Whiston; Bassanio, A. D. Baillie; Antonia, R. H. Bissell; Gratiano, J. W. Powell; Gobbo, F. E. Allan; Stephano, Miss L. Selby; Lorenzo, J. P. Gilmour; Balthaser, D. D. Carnegie.

The C-I-L Orchestra will be under the direction of S. J. Hungerford.

### SUMMER SCHOOL.

Obviously with eyes on the success of the summer theatre movement in the eastern States and on Banff where the University of Alberta conducts a noted school, Filmore Sadler, workshop director at the MRT inaugurated last summer the Brae Manor School of the Theatre at Knowlton on Brome Lake, Quebec. During July and August there were classes in voice, diction, interpretation and body technique. Classes were held mornings only, afternoons being free for summer vacationing. Once a week students produced a play for the public at the Knowlton resort.

Brae Manor's prospectus, just issued, indicates a similar policy for 1937. General director is Filmore Sadler, graduate, Leland Powers School of the Theatre, and for two years associated with Phidelah Rice School and Players. Enrolment is limited, according to the prospectus, to those seriously interested in learning to act. Students work in small groups with special attention being paid to individual problems.

Classes in interpretation will be conducted twice a week, once under Mr. Sadler, once under Eleanor Nichol; diction, one class a week under Miss Nichol; body technique, two classes a week under Mrs. Irene Almond of the Almond Gray School of Dance, Drama and Mime; one class every two weeks in make-up under Beatrice Howell.

Classes are divided into three terms, the first July 5 to 17, the second July 19 to 31, the third, August 2 to 14. Students may enroll for one or more terms and fees are as follows: complete course, \$45; two terms, \$35; one term, \$20. Junior classes are conducted by Marjorie Sadler for children from 7 to 14. There will be two classes a week with an afternoon production at the end of the season. Fees for the juniors' season, \$10. Living accommodation for all students is, of course, extra and information regarding inns and private rooms may be secured from the MRT studios.

During this winter, Mr. Sadler has directed one-act plays for MRT students for scholarship at the Leland Power School in Boston. First studio plays of the year were produced on March 3 in Kildonan Hall. Anyone who has studied or is studying under a graduate of the Leland Power School is eligible for the scholarship, each contestant being required to give a piece lasting approximately seven minutes, the winner being chosen from the best ten entries. Preliminary trials will be held the end of April and the finals on May 1. The scholarship course provides one year's free tuition on a two-year course.

#### *OPEN AIR THEATRE.*

Last summer a good number of Montreal players took to the open air to produce on the Bickerdike Estate at Stoney Point, near Montreal, Shakespeare's "Twelfth Night." The production staged for charity was definitely a success.

Next summer, early in July, the outdoor players will again perform. This time, in spite of many criticisms, they will present Shakespeare's "Julius Caesar." The criticisms have arisen because many Montreal anti-fascists apparently consider the Shakespeare tragedy to be publicity for Signor Mussolini.

Leader of the Open Air Theatre Group which draws its players from many Montreal clubs, is Miss I. Ashworth. Productions originated through the desire to raise funds for the Lachine Hospital and to play Shakespeare in outdoor settings. Settings for "Twelfth Night" were simple, taking full advantage of natural surroundings. Action was continuous except for one interval. The performance ran smoothly and players found no great difficulty in making themselves audible. Because of lack of amplification seating capacity was, and will be, limited. "The experience of rehearsing and playing under heaven's glorious sun," Miss Ashworth says, "is a very delightful one. But we have yet to find some method of economical covering for when the heaven decides to weep."

The financial objective for next summer's production is \$2,000 for the Lachine Hospital.



# TRINITY PLAYERS

THEY BEGAN IN 1908 WITH  
"GOLDILOCKS"

For every flourishing Little Theatre Group there are a dozen failures. There is no sure formula for success but a brief study of the leading groups in the Dominion would reveal that they all enjoy a socialite backing. A similar study of the less successful groups would reveal that the heaviest percentage is to be found among that most prolific field of aspirants, the church groups. There are, of course, exceptions, but successful church groups are a rarity.

All of which goes to make the Trinity Players of the Trinity Memorial Church in Montreal pretty much of a phenomenon among drama groups, for it is the oldest active club in the Dominion and one of the most successful, yet it is a church group.

Founded more than a quarter of a century ago Trinity Players rank second only to the Montreal Repertory Theatre in the drama life of the metropolis, but in experience and associations this church group can outrank any club in the country. To date it has staged sixty-nine major productions (next month it presents its seventieth, "She Stoops to Conquer") each one of which has contributed to a reputation for fine acting and first-rate entertainment that has been growing ever since Trinity Players took up the presentation of serious performances in 1911. But proud of this reputation as the group is, it is still prouder of the famous names in the

world of Canadian art and stage that have been associated with it. At one time Charles Simpson, one of Canada's most distinguished artists, was its stage designer, while Ross Hamilton, the "Marjorie" of the Dumbells was a leading member of the cast. Two other members of the "Dumbells" also received their early training with Trinity, Leonard Young, who became stage manager of the army show, and Alan Murray another of its leading players.

The history of Trinity Players is properly divided into two parts. The first begins in 1908 and continues up to the disbanding of the group in 1918 due to the war. The second commences with the reorganization in 1922 and continues up to the present time. Except for the fact that during both periods the Players had their headquarters in a basement theatre, the two periods are as different from one another as the pre-war era is from to-day. The only remaining links between the two are Basil Donn, present director, and his wife, and Canon Almond, who still keeps a godfatherly eye on group activities. In this issue *Canadian Stage* sketches briefly the club's history to 1918; in the next issue the story of Trinity Players concludes.

Far and away the most successful period was the first, during which Trinity Players touched the heights in theatrical attainment and reached a

position of eminence that will probably never again be matched by any amateur group in the country. The following brief glimpses of this heyday of the group will show that its early successes were richly deserved.

In 1908 the curate at Trinity Church, which stood then in Place Viger, was the Rev. Robert Norwood, who besides being a Canadian poet of no little fame, also possessed a flair for writing children's plays. One of these, "Goldilocks", which he decided to stage in the church basement may properly be considered as Trinity Players' first production. By 1911 the group, then known as the Dramatic and Literary Club of Trinity Church, had commenced staging more serious plays and had acquired W. A. Tremayne as director. Almost the first thing Mr. Tremayne did was approach Canon Almond for permission to be granted a free hand in play selection. Permission was granted and Trinity proceeded without any danger of ministerial bias.

The first theatrical adventure was presentation of "Esmerelda" which was an immediate hit. Other successes followed and by 1914 the Players' reputation was well founded. Audiences came from all parts of Montreal and included many distinguished guests while S. Morgan Powell, then in his early days as *Montreal Star* critic, and B. K. Sandwell, now editor of *Toronto Saturday Night*, devoted many columns of praise to the performers.

Trinity Players have had many things about which they could boast. Never have they been able to boast of their adequate theatre facilities. It is

doubtful if any group then or since has had to overcome the difficulties they had to contend with. The first theatre was the dingy basement beneath the church, the stage an inadequate platform bisected with pillars and with poor lighting, the seats plain kitchen chairs. But the genius of Charles Simpson resulted in sets that did miracles with lack of space, transforming the stage with scenery that challenged the cast to produce a brand of acting that would match his artistic skill.

The war was on and Montreal demanded amusement that would detract from the worry and strain of those anxious years. Trinity Players branched out. They produced at His Majesty's Theatre for charity and in 1917 climaxed their greatest season by producing "Passer's By", raising a thousand dollars in a single performance.

But one by one the leading players had been leaving for the front, and in 1918 when Charles Simpson was chosen as one of the artists to paint official war pictures the club had been so depleted it was decided to suspend activities. And so at the very peak of its career Trinity Players passed out of the picture and for four years the name of the group was just a memory. At the end of the war hardly a remnant of the original cast remained. Charles Simpson's distinguished work had sent him journeying about the continent while Hamilton, Young and Murray were sharing in the triumphant tours of the "Dumbells". The story of the Trinity Players had apparently come to an end.



## The Amateur Billboard

CHURCH OF THE MESSIAH, Montreal. Producer: George Brewer. Director: Mada Gage Bolton, assisted by Margaret Sutherland. Production: "Murder in the Cathedral," by T. S. Eliot, March 14 to 21.

CENTRE STAGE PRODUCTIONS, Toronto. Executive: Ken Dawson, Vimy Carmichael, Gordon Keeble, Mary Ainslie, Edith Shaw. Director: Arthur Burrows. Productions: "Field Nights," three one-act plays by Jameson Field, March 11 and 12, in The Barn.

MONTREAL REPERTORY THEATRE, 1461 Union Avenue, Montreal. President: Howard Murray, O.B.E.; vice-president, Sir Andrew MacPhail; secretary, May E. Linton. Producing Director: Martha Allan; assistant director: Cecil West. Theatre School Director: Filmore Sadler.

SANTE FE PLAYERS, St. Cuthbert's Church, Montreal. Producer, Leonard Sibley; director, Victor Mortimer; secretary, Miss I. Armitage. Productions: "Oh! Clarissa" by James Reach and Tom Taggart, April 14 and 15.

ST. LUKE'S YOUNG PEOPLE'S UNION, St. Luke's Church, Montreal. President, J. Stanley Kennedy; director, Charles S. Kennedy.

SUN LIFE DRAMATIC CLUB, Sun Life Building, Montreal. Director, Edwyn Wayte.

TRINITY PLAYERS, Trinity Memorial Church, Montreal. President, Mrs. John H. Molson; director, Basil Donn. Production: "She Stoops to Conquer," in April.

UNIVERSITY OF MANITOBA GLEE CLUB, Winnipeg, Manitoba. President, James Duncan; director, Mrs. Edith

Sinclair.

WESLEY PLAYERS, Wesley United Church, Montreal. President, Harvey L. Lee; director, John Mellor.

WEST HILL HIGH SCHOOL, Montreal. Dramatic director, Charles Rittenhouse; musical director, Irvin Cooper. *OPERATIC SOCIETIES.*

LYRIC OPERATIC SOCIETY, Montreal. President, Thomas Irving; director, Harry Norris (late D'Oyly Carte).

MONTREAL OPERATIC SOCIETY, Montreal. President, Arthur M. Kirk. Directors: music, Walter Clapperton, Hon. A.R.C.M.; stage, Thos. Kynman. *DANCE STUDIOS.*

MARY BEETLES SCHOOL OF DANCING, St. Catherine St. West, Montreal. Principal, Mary Beetles; ballet mistress, Betty Graham. Spring recitals at Monument Nationale, April 19 and April 30.

NORMA DARLING SCHOOL OF DANCING, Sherbrooke St. West, Montreal. Principal, Norma Darling; assistant director, Kathleen Madley.

BETTY SPEIRS SCHOOL OF DANCING, Sherbrooke St. West, Montreal. Principal, Betty Speirs; directors, Peter Miller and Hulda Semmens. Productions: Spring recital, Victoria Hall, April 10.

*ART ASSOCIATIONS.*

INDEPENDENT ART ASSOCIATION, INC. Montreal. President, Orson Wheeler; secretary, Miss N. Low, 4076 Highland Ave. Next meetings: Lecture by Orson Wheeler on "Medieval Cathedrals," March 17; lecture by Mrs. Helen Slack on "Rodin," in April. Both meetings to be held in Studio 18, 1499 St. Catherine St. West.

Canadian Stage presents a One-act Play

# "TURNS HOME AGAIN"

"—AND THAT WHICH DREW  
FROM OUT THE BOUNDLESS DEEP  
TURNS AGAIN HOME."

By DORA SMITH CONOVER

## PERSONS IN THE PLAY

GARTH CORRIGAN.....A CRIPPLE  
MAUREEN CORRIGAN.....HIS DAUGHTER  
JOHN GORDON.....A DOCTOR  
MISS LANE.....A NURSE

It is the summer of 1928—ten years after the Great War.

The scene is the interior of a very comfortable living-room. French door leads into the garden centre back. Door at left into hall—at right into Garth Corrigan's room.

Miss Lane in her starched uniform in fidgetting about the room—she looks out into the garden several times and glances at her wrist watch—rather severely.

A moment later, Dr. Gordon, Garth Corrigan and Maureen appear at the French doors.

Garth Corrigan is in a wheel chair. He is very old and very thin and his hair is snow white but his shoulders still hold a military erectness.

Maureen is slim and animated and wears a lovely garden party frock.

Dr. John Gordon is tall, good-looking, and *not* old.

MAUREEN (*laughing*): Here she is, daddy—all ready to simply gobble you up.

MISS LANE: Well, Miss Corrigan, you know he *must* have his rest immediately after lunch and yet you've been out there for an *hour* since you finished—

MAUREEN: I know—but it was so glorious out there under the cherry trees and daddy was telling us stories.

GARTH CORRIGAN (*chuckling*): Oh, these young folk—why, Miss Lane, even John here can listen to tales of lions and crocodiles till he forgets he's a doctor. Well, well—it was real adventure that—but (*wagging his head*) if I were a young man again right now, it isn't shooting big game in Africa I'd be doing for adventure—I'd be flying—seeing the world from above.

(*Very slowly*). That's how I always think of Donald—flying—soaring through the sky like a young eagle—(*his head bends forward pensively*.)

MAUREEN (*protectively*): There, there darling *don't*. Donald would be terribly unhappy if he could know—to have you still—brooding over him—worrying—after all these years—

*She kisses him quickly, then straightening, continues in a lighter tone.*

Now you'd better go along with you—this very minute—else your nurse will be getting wilder than your lion stories.

*Miss Lane with a comprehending smile steps forward and Garth Corrigan, still sunk in his thoughts, is slowly wheeled off to his room at the right. Maureen gazes after him until Dr. Gordon puts his arm about her when she looks up with a quick smile.*

MARCH, 1937



MAUREEN: Oh John—he *is* all right, *isn't* he—and happy?

DR. GORDON: Certainly—who wouldn't be—having you?

MAUREEN ( *ruefully*): But that's all he has got—

DR. GORDON ( *feelingly*): Lucky beggar.

MAUREEN ( *tenderly*): Silly darling. *She disengages herself gently as she turns away. She is evidently disturbed still.*

DR. GORDON ( *tensely*): When *are* we going to be married, Maureen—how long must you insist on this—waiting?

MAUREEN ( *quickly*): John—John—you don't think that I—

DR. GORDON: Of course not, but Maureen—you know I—love you.

*Maureen throws out her arms and draws him to her passionately.*

MAUREEN: I know—Oh I do know—and I love you—will you ever *know* how *much* I love you—this terrible waiting—oh—oh—this waiting.

*He gathers her closely but she thrusts him away as suddenly as she drew him to her.*

MAUREEN: No, no, no—not now—when you kiss me—I'm lost—can't think of anything—and (*she struggles for composure—manages a smile.*) Wasn't there—something you asked me?

*John stands with arms folded, lips firm.*

DR. GORDON: I believe I asked *when* you would marry me.

MAUREEN ( *seriously*): Oh, John—*At this moment Miss Lane appears carefully pulling the door of Garth Corrigan's room closed after her. Maureen sees her—changes her tone.*

MAUREEN: Why need I ever—Miss Lane—would you marry a doctor—if you knew one you liked to be with all the time?

MISS LANE: Well—really—I hadn't thought of it but I *have* heard it's as good a way as any to get rid of one—get him back at work.

MAUREEN ( *to John*): There—you see? ( *to Miss Lane*) Daddy asleep?

MISS LANE ( *nodding*): I hope so—he seemed—tired.

*Miss Lane goes out hall door—left.*

MAUREEN ( *entreatingly*): John—if

you will please sit down—it's a better distance—for thinking at.

*John sits down, feels for his cigarettes, lights one.*

DR. GORDON: Well—when—

MAUREEN: To-day, John—if there were only you and me but—Oh, *don't* you understand—there's—father.

DR. GORDON ( *thoroughly surprised*): Your father! Why he'd be the first to wish you married—to have you in a home of your own—he knows how serious his condition is.

MAUREEN: Oh, he is glad and he thinks so much of you but as for my actually going away—I'm—all he has.

DR. GORDON: All to me, too, Maureen.

MAUREEN: Maybe yes—but you are young—with work that you love—while he—well—twenty years in a wheeled chair, John, you can't even *imagine* what that means.

*She turns away, then sits down near John, and continues.*

MAUREEN: It isn't as if he had always been—like that—why I can remember when I used to think my father was the biggest man in the whole world—what long strides he took when he would come to us out there in the garden—and my mother's smile—those two—they had a love that burned bright even after nine years—a sort of flame that warmed us all—I've never seen anything like it since—and I've—watched.

DR. GORDON: Something happened—a carriage accident, wasn't it?

MAUREEN: Yes—run-a-way horses—she was killed instantly and he—a cripple for life. He would gladly have died then—he wanted to—only for Donald and me. He even learned to smile again—for our sakes.

DR. GORDON: Gosh—that was hard—then Donald had to be killed too.

MAUREEN: The very day before the Armistice was signed—oh, he was so young—it wasn't fair—why he'd only be twenty-nine now if he were living and that's ten years ago.

DR. GORDON: Your father still—talks of him.

MAUREEN: He has just lately—all the time—oh, you do understand don't

you—he has lost so much—if I married he'd have lost me, too—no matter how I tried.

DR. GORDON (*unconvinced*): But he has always insisted on your going about—doing everything you wished. He couldn't be better taken care of and it isn't as if he were poor. I'm sure that he'd feel terribly if he thought you were letting him keep us from being married at once.

MAUREEN: Oh, he would, and a few years ago I wouldn't have thought of it, but he's been—strange—maybe it's just that he's older—oh, John, haven't you—noticed?

DR. GORDON: Why, he's exactly the same as when I started coming here after old Dr. McLeod died—I can't see the slightest difference in his health—his heart's bad—but with the way he's living, it'll last him any number of years yet—what is it that worries you?

MAUREEN: Oh, John, he—  
*She gets up and going over, slips down on the floor at John's feet.*

DR. GORDON: Yes—

MAUREEN: He believes that Donald is still alive.

DR. GORDON: Donald—alive?

MAUREEN: Yes—poor daddy—it's all this talk there's been in the papers lately—loss of memory cases you know—men turning up to find their names on war memorials.

DR. GORDON: But he hasn't always thought—that?

MAUREEN: No, no, of course Donald was only missing—never officially reported killed, but it was in an air dual over the enemy lines—there wasn't a chance.

DR. GORDON: He didn't count on this "missing" at first then—your father.

MAUREEN: A little maybe—you know how one will but it's all this talk lately has brought it back—now he has convinced himself that Donald is alive—some where—and that he will see him again. He is waiting for him—every minute. It's pathetic, John, in a man like father—oh, I can't bear it.

*Her head goes down on John's knee and he strokes her hair. She reaches out*

*and he gives her his big, clean handkerchief with which she wipes her eyes and her nose and throwing back her head, tries to smile.*

MAUREEN: So you see, John—I'll have to stay—for a while.

*John nods an affirmative—gets up abruptly and goes to the window—sticks his hands in his pockets—then turns quickly.*

DR. GORDON: Look Maureen—I almost forgot—I brought you a little present.

MAUREEN: For our first anniversary—why, you'll make a perfect husband, John—I remembered of course but I never dreamed you would.

*With one last furtive dash at her eyes she rises and goes over to him.*

*At this moment the hall door opens and Miss Hall comes in looking very excited. She pauses on seeing them together. Maureen sees her, holds up the necklace.*

MAUREEN: Please put it on for me, John—Oh, Miss Lane—come look, look at my present—you know it's an anniversary—we've been engaged a whole year—been engaged a whole year—there—have you got it—thanks? Isn't it darling? Charming—these anniversaries—when they're remembered.

MISS LANE (*excitedly*): I've just had a telephone message—from the hospital.

MAUREEN: Oh, John, I suppose you'll have to run over—I hoped you could come to the garden party with me.

MISS LANE: But it isn't for the doctor, Miss Corrigan—it's for you.

MAUREEN: For me—

MISS LANE: An emergency case—they says it's—your brother.

MAUREEN: My brother—no, no—it couldn't be.

MISS LANE: Well, that's what they said.

MAUREEN (*whispering*): Donald home again—oh, if he were.

*She sways—John takes her arm.*

DR. GORDON: Steady, Maureen.

MAUREEN: John, can it be true—I can't seem to—think.

DR. GORDON: How else could they get such a message, Maureen?

MAUREEN: And it's just what father



has been talking about, too—expecting. He's almost uncanny sometimes, seems to get impressions out of the air—why he knew about the time I was in the car accident before they got me home?

DR. GORDON: Still, I think we'd better make sure before we tell him.

MAUREEN: Yes, yes—oh, I'm so glad he's still asleep.

*All three look at his door.*

MISS LANE (*briskly*): No use waiting till he comes out.

DR. GORDON: No, I'll run right across—I won't be any time.

MAUREEN: That's the one good thing about father sticking to the old house after everyone has moved up town.

DR. GORDON: Well, I won't wait a second longer than it takes to make sure.

MAUREEN: But I'm coming with you, John.

DR. GORDON: No, no—it isn't necessary, darling—besides I think you ought to be here to talk to your father—he will be waking any time now.

MAUREEN: *You stay*, John, it would really be better—besides—how would you know Donald?

DR. GORDON: Well—if you think you can stand it—

MAUREEN: Of course—and I left the car right at the door—please Miss Lane, call Lady Carpenter and tell her I won't be at the tea—she was expecting me to assist.

MISS LANE: Yes, Miss Corrigan.

*Maureen rushes out—after one breathless second she is in again.*

MAUREEN: Oh John, how shall I know if it's Donald?

DR. GORDON: He will be changed, of course.

MAUREEN: I only remember the beautiful boy we sent away and he can't be that—after everything—oh, how shall I know?

DR. GORDON: There'll be his story—you'll know if he has the facts—and then his height but—can't you think of anything that would be a positive identification—didn't he have a mark or a scar?

MAUREEN (*shaking her head*): No—he didn't have a mark of any kind as

far as I can remember—oh—oh he *did* have a scar—from a scald—a deep one on his neck and shoulder—his left shoulder—yes it was his left one. Our nurse tripped and spilled a pitcher of hot water on him when he was just a little fellow—I remember it quite clearly now—it always showed so when he was in a bathing suit.

*The door at the right is opened noiselessly and Garth Corrigan comes in wheeling his chair.*

GARTH CORRIGAN (*briskly*): Well—well—why the conference—someone buying a new bathing suit? Wouldn't have thought the modern bathing suit presented enough subject matter to require a conference—though it does seem to inspire considerable discussion in some circles.

*All three start. Dr. Gordon thrusts his hands into his pockets and nods pleasantly and as casually as possible. Maureen goes over to her father.*

GARTH (*patting her hand*): And how's my little Queen Mab—anyone would know it was Midsummer day. You know, John, the fairies used to hold court in our garden for years—there was a spot behind the honeysuckles where Maureen used to see them dancing regularly—till Donald grew old enough to laugh at her—then the fairies had to find another garden. Now here's the Queen herself as anyone can see—something wonderful must be about to happen. Speak. Your Majesty, what joyful venture art thou bound upon?

*Maureen sinks in a deep curtsey.*

MAUREEN: Honored sir, I am about to dispense refreshments to famishing mortals.

*Dropping her pose, she leans against the arm of his chair and puts her arm about his shoulder.*

MAUREEN: Why, daddy, you surely haven't forgotten that it is the day of Lady Carpenter's annual garden party?

GARTH: Of course, of course—we went to the first one, twenty-one years ago. You *were* a fairy in those days, Maureen, a tiny trix with wings on your feet—your mother was there, too—and Donald. Donald didn't think much of it because all the ladies *would*

kiss him, but Lady Carpenter was so pleased with the affair that she's been doing it again ever since. Always has been a stickler for keeping up precedents once they've been established—has Mary Jane. (*chuckles*). Well—well—well—tell her, ladyship that there's an old fellow in a wheel chair who thinks it's time she barged along to see him. Strange how I've always been partial to Mary Jane—me with my penchant for pretty faces, eh?

MAUREEN (*ruffling his hair*): It's 'cause she flatters you—you vain old thing. You know quite well she always thought you the wittiest and handsomest man in Canada—even if she did have the presence of mind to grab Sir Harry.

GARTH (*chuckling*): Perhaps—perhaps you rogue—but you'd better be running along before you expose all the weaknesses of your poor old dad.

MAUREEN: Silly old dear, but I really think I'd better.

*She kisses him—as she passes behind his chair she gives John an anguished look but refuses with a shake of her head, his gestured offer to go along. She turns at the door to wave airily.*

MAUREEN: Bye, daddy—bye, John—and—Oh, Miss Lane—come here a moment please.

MISS LANE: Why, yes, Miss Corrigan.

*Maureen goes out, followed by Miss Lane.*

GARTH CORRIGAN: Now what more charming daughter could a man have? What about the prospect of such a one for yourself, John, eh—been considering it seriously?

DR. GORDON: Why yes—I have—rather—but—

GARTH CORRIGAN: But the lady doesn't see it that way yet—ah, yes—won't leave her old father—tut, tut—nice for the old man but not so nice for the young one, eh? Also to be discouraged—how is that they put it—"on public grounds as injurious to the moral welfare of the citizen." Well—well—we'll have to see what can be done about it.

DR. GORDON (*boyishly*): Oh, but I don't want Maureen to leave you, Mr.

Corrigan—it would break her heart.

GARTH CORRIGAN (*benevolently*): "Thy need is greater than mine," eh? Thanks—thanks, Sir Phillip Sydney—but we'll see if this particular Golden Deed can't be practised by two—ah yes, indeed, I was wondering you know—I'll have to have a talk with the young lady.

*Miss Lane comes in again.*

GARTH: Oh, Miss Lane—would you please take a look at this chair. I got it up in a kind of way, but I'm afraid to lean against it—had to get John to help me with it yesterday—wouldn't do for me to lose any of my independence, you know.

*Miss Lane examines the chair obligingly then she arranges a pillow more comfortably behind him.*

MISS LANE: There, Mr. Corrigan—that will be better now I think—nothing really wrong with the spring—just a bit stiff.

GARTH CORRIGAN (*looking at his hands*): Just the old fingers, eh?

MISS LANE (*calmly*): Oh no, nothing wrong with the fingers—the catch really is rather stiff—I'll have to try a few drops of oil.

*There is a moment's pause while Garth Corrigan continues to look meditatively at his fingers and the other two glance uneasily at each other and at the hall door.*

GARTH CORRIGAN (*looking up suddenly*): What is it?

*The two exchange involuntary startled looks.*

GARTH CORRIGAN: What is it—what is on your minds? Something has been bothering you all ever since I came in. What was that conference about that I should startle you so—certainly not about bathing suits—I'd have a right to know about—bathing suits. It's something you are afraid to tell me—look at me—it's about—it's about Donald.

*He stares at them fixedly and then says slowly: It's about Donald—and—he—has—come—home.*

MISS LANE (*recovering her poise*): Come now, Mr. Corrigan—that could hardly be, now could it—you let your imagination run away with you.



*He gives her a searching look and then studies his fingers again.*

GARTH CORRIGAN: Ah yes—maybe—maybe—. By the way, Miss Lane, weren't you going out this afternoon—you told me you had arranged to meet your sister and go somewhere—isn't it getting—rather late?

MISS LANE: Why yes, Mr. Corrigan, but—I hardly know whether I'll go after all—it really wasn't important.

GARTH CORRIGAN: Tut—tut, run along—not important—why you told me she was going to help you buy a new dress and then you were going to have tea—not important—hm. There's nothing to keep you here—is there?

*Miss Lane looks questioningly at Dr. Gordon, who nods to her.*

MISS LANE: Of course not, Mr. Corrigan—I suppose I might as well go right away since you are so kind as to think of it. Is there anything I can do for you before I go?

*She goes over and re-arranges the pillows.*

GARTH CORRIGAN: No, thank you, Miss Lane. —There, that's fine—now run along and have a good time.

MISS LANE: Thank you, Mr. Corrigan. I won't be staying late. Good bye—good-bye, Doctor.

*They both nod to her as she goes out.*

GARTH CORRIGAN: The woman lied to me, John—a nice, sensible lie, I suppose—done in kindness—but—I want the *truth*. Garth Corrigan may be a cripple, but he's never been a weakling. Now, tell me, John, as between two gentlemen—what is this about Donald?

*Dr. Gordon hesitates for a moment—then making up his mind he goes over to Garth Corrigan and puts his hand on the older man's shoulder.*

DR. GORDON: Listen, Mr. Corrigan, there is a man across at the hospital—just brought into the emergency ward—who gave this address and claims that he is—Donald Corrigan.

GARTH CORRIGAN (*radiant*): Donald—home—I knew it—I knew it—Maureen—Maureen—Maureen—

DR. GORDON: Maureen has run over to see him—she is there now.

GARTH CORRIGAN: Donald—oh, I've

always known that this would happen.

DR. GORDON (*anxiously*): We didn't want to tell you until Maureen had seen him—it—may be some mistake.

GARTH CORRIGAN: Mistake—this—the thing I've been praying for ever since Donald was reported missing. Oh, it isn't as if such things don't happen—didn't you read the other day about the man who was reported killed and came back after twelve years to read his name among the honored dead? Donald wasn't even killed—just missing—

DR. GORDON: All the same Mr. Corrigan—it's better not to hope—too much until we are—sure.

GARTH CORRIGAN (*impatiently*): I know—I know—it's kind of you, John, and I understand of course—the old invalid must be spared any unnecessary excitement but listen to me—I know—this—is—*true*. I *am* going to see Donald again.

DR. GORDON: I certainly hope you are right—I can only begin to imagine how wonderful it would be for you and Maureen to have Donald home again.

GARTH CORRIGAN (*shaking his head and smiling*): Wonderful—wonderful—but you can never know how wonderful, John—not till you have had a son of your own, and lost him—not till you have sat for a score of years in a wheeled chair, hoping—not till the woman you love has gone and left you nothing of herself but her eyes in the face of your eldest child. Donald was like her—gentle and serious. Maureen has always been more like me—a dancing imp with no reverence but ah—such a heart.

DR. GORDON: Of course he would look differently—act differently—a man nearing thirty.

GARTH CORRIGAN (*impatient again*): Of course—of course—but he would only be the handsome boy grown into a man—a boy like Donald could only be the finer for all he must have suffered.

DR. GORDON: He may be maimed—his face mutilated.

GARTH CORRIGAN (*restraining his anger with difficulty*): John—I know

you are trying to be—kind, but—I think I'll go out into the garden. He may be maimed or—or mutilated but he would still be—Donald!

*He turns his chair partly around—pauses.*

I tell you John that never in all these years have I been able to feel the reality of his death—I always felt him—somewhere—marvellously alive. It's impossible I tell you that anything so—beautiful—could simply have passed "into nothingness."

*He starts to move again but stops—pondering deeply.*

Yet, John, I have wondered—oh, yes I have wondered—down deep—oh—I've read too much—know—too much—and yet—I know—nothing. We are like that, Maureen and I—we can love—and laugh, but we can't—believe—not easily. Remember that, John, you clever, steady boy—you must be her anchor—her hope—yes—her hope of even immortality—immortality.

*He goes out slowly and thoughtfully. John watches him, goes to the window and looks out after him anxiously. The hall door flies open and Maureen comes—looking about quickly—she runs to John, who takes a step or two to meet her. She is breathing hard in painful excitement.*

DR. GORDON: Maureen—you saw him?

MAUREEN: John, John—it isn't Donald.

*She is almost sobbing. Dr. Gordon tries to soothe her.*

DR. GORDON: There—there—dearest.

MAUREEN: Oh, but it looked as if it might be—after all these years—same build—everything—and he had the facts.

DR. GORDON: But the scar.

MAUREEN: No, he didn't have the scar—not at all and, oh he was so angry when I insisted. It's been so terrible—so terrible—at least I'm

thankful that father doesn't know.

DR. GORDON (*reluctantly*): But—he—does, Maureen. He guessed as soon as you left—seemed to feel it in the air. Miss Lane put him off splendidly but he sent her out and made me tell him the truth. He is in the garden now. He was annoyed with me for trying to keep him from letting his hopes run too high—it hasn't been an easy twenty minutes.

MAUREEN (*wringing her hands*): Oh, what will we do—what will we do now?

DR. GORDON: Look—here he comes in again.

*John catches sight of Garth Corrigan coming in. He draws Maureen's attention and puts his arm about her quietly. They stand together in silence. Garth Corrigan appears at the door. He seems very happy.*

GARTH CORRIGAN: Dark in here—after the garden—sorry, John—you'll have to forgive an old man—. Tell me, is Maureen— Ah, there you are, Pixie.

*He moves forward to centre stage.*

Come, come—don't keep me in suspense—tell me—is he badly hurt—when are they going to let him come home?

*As they dare not answer, he senses the truth—his arm goes up as if to ward off a blow.*

Oh—oh—no—Maureen!

*He gazes about wildly. Suddenly his face is illuminated—his eyes seeing something no one else can see. He grasps the arms of his chair as if to rise. Speaks joyfully.*

Why Donald—Donald my son—they only wanted to surprise me—what a glorious surprise—and you look just the same—just—the same.

*He rises slowly till he is standing upright—his arms outstretched. The other two spring towards him one at each side.*

I always knew—that you'd—come—home—

*As his voice ceases he crumples back into the chair.*

— CURTAIN —

MARCH, 1937



## MOVIE MAKERS

There is one obvious disadvantage to making motion pictures as a hobby. To show what you've done you've got to douse the lights, set up a screen and run a projector. Still photographers may pass around the album, frame their pictures and hang them on the walls, even have some of them published in magazines. But not so the movie camera fan. Which makes the Amateur Movie Club even more useful than the Camera Club.

Recently the members of the Montreal Amateur Movie Club sat down in their club rooms at 1410 Guy St. Guests that night were D. M. Legate, of the *Star*, H. Black, photographer for the Cunard-White Star. On the screen flashed films taken last summer by club members. When the evening's showings were over lights were turned on and Mr. Black and Mr. Legate announced the winners in the club's summer film competition.

First place and the club's plaque they awarded to G. Marcel Baulu who combines with his movie taking the duties of publicity representative for the club. Mr. Baulu's film: "The Movie Club Goes Nautical." Second place winner was Harold D. Marwood, president of the club and one of the city's most enthusiastic movie makers. Mr. Marwood's film: "Garden Days." Third place went to Ear T. Moore for

his "Holiday Memories," fourth to Hans Smith, club librarian, for his "Week-End." Generally, quality of the short subjects was said to be good.

During January and February members, convinced that the club was now on a solid footing, conducted an active membership drive. Camera and film dealers were persuaded to support the campaign through window displays. Advertising announcements were carried over radio stations CFCF and CKAC. Through Mr. Legate, who, after serving as judge could scarcely refuse, arrangements were made with the *Star* to carry club reports on its theatre pages. All known camera owners were then invited to attend a guest night at the Mount Royal Hotel on February 3. There they saw a programme of 16 m.m. and 8 m.m. films by club members, were initiated into the joys of making your own movies.

Before beginning the membership campaign officers for 1937 were elected. Mr. Marwood was returned as president with the following executive. First vice-president, Walter Downs; second vice-president, G. Marcel Baulu; treasurer, Cecil de Bretigny (re-elected); secretary, Rena Loke; librarian, Hans Smith (re-elected). Meetings are held weekly, lectures heard on a number of subjects related to amateur cinematography.



*Interested in Health and Beauty are these original members of the Women's League in Montreal. The exercises they do are described in this issue by Natalie Platner, Dominion organizer.*

*Music and  
The Dance*

MARCH, 1937



# “BODYBILD”

A LEAGUE OF WOMEN WITH ONE IDEAL—RACIAL HEALTH

If you were in England and you wished to communicate with an organization in Canada with more than five thousand women members all you would need to do would be send a cable addressed to “Bodybild, Toronto, Canada.” You would immediately be in communication with the most enthusiastic, quickest-growing organization in the Dominion—The Women’s League of Health and Beauty.

You might, if you wished, send the same cable to Montreal or Hamilton. And after this month you could send it to Winnipeg or Vancouver. By the end of next year you could locate the League in almost any centre in Canada.

Registered slogan of the League of Health and Beauty is “Movement is Life.” As an organization it demonstrates the truth of its motto by continuous movement towards larger and more representative membership and greater influence on the health of the nation.

The Women’s League of Health and Beauty is an Empire-wide organization, recognized and approved by leaders in health work and in government. Founded seven years ago this month in London, England, by Mrs. Bagot Stack and carried on since her death by her daughter, Prunella, its growth has been phenomenal. In the British Empire its development has been the only approach to the wide popularity of Youth Movements in other lands. Sixteen members formed the nucleus of the League; to-day its rolls contain nearly two hundred thou-

sand names. Branches are active in all sections of the British Isles, in Australia, in Hong Kong and in Canada. Its annual mass demonstration at Olympia is one of the most impressive events on the British calendar. It is living proof that a beneficial idea, intelligently presented and developed may have international acceptance.

In England the League is a well-established organization. It is known throughout the Isles and its aims and objects are generally understood. Through its League magazine—“*Mother and Daughter*”—it reports its activities, keeps members in contact with the main branches and compiles, month by month, a living history.

In Canada the situation is somewhat different. The League of Health and Beauty in Canada was founded in Toronto on September 25, 1935, Prunella herself being present for the opening. Since then a first annual demonstration has been held (at Varsity Arena, May 16, 1936) and public demonstrations were given at the Canadian National Exhibition in August and September. A branch was opened in Hamilton and a second branch in Montreal.

Consequently for the past year and a half the League in Canada has been too busy looking forward, organizing, welcoming new members, opening new branches, to attend to such details as compiling its history. At the present time, as the League in Canada approaches its second birthday, plans are being completed for the opening of

additional branches. If the League stated publicly its objective in Canada, it might well point to ten thousand members during 1937 and fifty thousand before 1940.

The story of the League is one of untiring effort, devotion to an ideal and sensational success. It is one that cannot be told in few words. It is one that is of interest to every Canadian interested in health, in the dance and in efficient organization. In succeeding issues *Canadian Stage* proposes to present to its readers the detailed history of the Women's League of Health and Beauty both in England and Canada. It intends to report fully the activities of all Canadian branches. In this issue, in the following paragraphs, it outlines, for interested Canadian women, the main purposes of the League and requirements for membership.

Mrs. Bagot Stack, the Founder, when referring to the League repeatedly used the term the "world-wide big idea". Her interest was not local. She sensed the need of women everywhere. Prime purpose of the organization she founded is to enable business girls and busy women through proper exercise to conserve and improve their physique. The League was launched and has thrived on the firm belief that pride of body is an essential foundation on which to build life and character. A secondary and wider purpose is, through women, to establish world peace.

In all cities where League branches exist classes are given in physical exercises, Greek, National, tap and ball-room dancing. Exercises used are known as the Bagot Stack Stretch and Swing System, done at home and in classes to music, without the use of apparatus of any kind. The system is

designed to create lighthness, grace and poise and to avoid knotty muscular development. All teachers are specially trained and exercises are safe and scientific. In this connection the League points to one difficulty that it has frequently encountered. Because of its natural appeal to women it attracts numerous imitators, many of whom operate under names as similar to that of the League as possible. While imitation may be accepted as the sincerest form of flattery the League is concerned about unqualified teachers harming rather than helping their pupils.

Headquarters of the League in Canada are located at 56 Bond Street, Toronto. National organizer is Miss Natalie Platner, who in this issue of *Canadian Stage* writes the first of a series of Stretch and Swing Routines. In Montreal classes are conducted by Miss Honor Davey who, while teaching in Toronto, produced the League's Waltz Ballet at the first annual demonstration. Montreal headquarters are located at the Westmount Athletic Grounds, St. Catherine Street west. In Hamilton the League offices are at 10 James Street north.

Any girl or woman is eligible for membership in the League in Canada. Fees are moderate. For seniors: annual subscription, \$1.00; entrance fee and badge, \$1.25; charge for each class, 25c.; for juniors, five to fifteen years: annual subscription, 75c.; entrance fee and badge, \$1.00; charge for each class, 25c.

Classes are held for business girls and women in the evening, older ladies, young married women and grandmothers in the afternoon. Junior classes are held Saturday mornings, and are devoted largely to deportment and exercises to strengthen the feet.



# Health and Beauty Exercises

By NATALIE PLATNER

In giving this series of exercises, for the sake of readers anxious to get the most benefit it is essential to begin at the very beginning. These first exercises might appear to be easy but should not be overlooked as they play the most important part in forming the foundation for correct deportment which is the basis for the rest of the work. The Bagot Stack Stretch and Swing System is designed specially for women. It is scientific and graduated and suitable for women of all ages. We work entirely for suppleness of the body, poise and grace; not to develop large, hard muscles. Every movement should be made with completely relaxed muscles, thus avoiding any possibility of strain. To obtain the best result, stand either in bare feet or wearing socks.

(a) With toes and heels together, place your right hand lightly on the abdomen and left hand on the lower back; bend your knees slightly over the toes, keeping the heels on the floor. Shoulders erect and head lightly poised. Lift the lower back up, making a hollow in the middle of your back. Now drop the lower back as far down as possible, pushing the hollow out.

This is called the "wobble-wobble" movement and is to loosen up the foot of the spine; also giving the slimmest line to the hips. Repeat this eight times. The lift position is "wobble"—feel your left hand pushed upwards. The drop position is "wobble"—feel your hand dropped down.

(b) Keeping the lower back down in

the "wobble" position and with your hands in the original position, draw the abdomen in and slightly up by means of muscular control, not inhaled breath. Then relax the stomach muscles and repeat this eight times.

This tones up the stomach muscles and gives a slim line to the abdomen. When doing these two movements be careful to keep the shoulders and head steady so that all the movement takes place in the middle of the body.

(c) Keeping this "slim through" position, lift your arms above your head, fingers clasped and elbows straight and straighten and bend your knees smoothly eight times. Finish with knees straight, arms still raised overhead. Keeping the stomach drawn in and the knees straight, bend forward from the waist so that the back of the hands comes as near the floor as possible. Then straighten up to your starting position, making sure that your stomach is well in and the back down.

Finish with knees straight and arms overhead. Then drop your arms to your side letting them hang loosely from the shoulders. You are now in your correct standing position.

These exercises should be practised every day and brought into one's daily habits of sitting, standing, walking, talking, etc.

If you follow the above suggestions carefully you will be ready to advance and in the next issue I will give you a sequence of movements based on this lesson.

# Dance Survey

## A CROSS SECTION OF OPINIONS FROM CANADIAN STUDIOS

In October last *Canadian Stage* circulated a questionnaire among Canadian dance studios from coast to coast. The questionnaire, admittedly, was much of a hodge podge of questions, jumping from this to that, with the main idea of hitting on one subject in which all studios might conceivably be interested. The results are interesting mainly because they indicate a lack of interest on the part of Canadian dance teachers regarding anything to do with the Canadian dance.

All answers revealed dominant sectionalism, lack of willingness to cooperate for the good of the dance, lack of interest in the activities of other studios and a determination to fight for pupils against all comers.

Some studios did not answer all

questions. The following tabulation, therefore, gives the number of answers only to questions answered by the majority. Figures in brackets indicate number of replies.

1. Would you be in favor of and support a National Dance Festival?  
Yes (23); No (7).

2. Where do you think it should be held?

Toronto (3); Ottawa (1); Winnipeg (7); Vancouver (9); Anywhere (3).

3. Would you be in favor of having the Dance Festival linked with the Canadian Drama Festival?

Yes (1); No (22).

4. Should it be held indoors or outdoors?

Indoors (19); Out (4).

• TOE • TAP • BALLET • ADAGIO •  
— SINGING —  
ELOCUTION • KINDERGARTEN

*Betty Speirs*  
4932 Sherbrooke St W  
at Claremont

DE. 3717



RECITAL - APRIL 10th, 1937  
- VICTORIA HALL  
featuring BALLE D'AMOUR, etc.



# SKATE DANCERS

TORONTO DANCE TEACHER DESIGNS DANCING IN ICE

Canadian dance teachers now planning their spring recitals might well look forelornly at a paid advertisement in a recent issue of a Toronto newspaper. It reads in part:

## THE GREAT CARNIVAL

### STATEMENT ON THE SALE OF TICKETS

The Toronto Skating Club Carnival suffers from an embarrassment of popularity. It is accustomed to a complete sell-out of tickets, but this year the demand has been astonishing. The Club regrets that so many who wished to see the Carnival were unable to get seats.

Canadian dancers might well take notice, for a Toronto dance teacher is responsible in no small measure for the success of the Toronto Carnival.

As an annual production the Toronto Carnival is internationally famous. It has created a new interest in winter spectacles, given new glamour to Canadian entertainment. Yet essentially it is but a variation of the Dance—dancing on skates. Which makes logical the selection of one of Toronto's outstanding dance masters to plan the Carnival routines.

More than two hundred skate dancers take part in the show. For weeks and months before the opening they skate pattern after pattern, learning some of the most complicated mass routines in Canadian dancing. Each different movement they make has

been fitted to music and each movement is different than any made on any dance floor.

Ballets, choruses and routines are arranged months in advance by Boris Volkoff who is known not only to Toronto teachers but to dance lovers in Europe, the United States and Canada. Last year his troupe of amateur dancers represented Canada at the Olympic Games in Berlin, ranked fifth among the world's dancers. At his Yonge Street studio he instructs in all branches of the Dance and is unique among Canadian instructors in that a large percentage of his pupils is adult.

One night in March this year Mr. Volkoff occupied a box seat in Maple Leaf Gardens and watched his third Dance on Ice. As he watched twelve thousand persons file into the vast arena his mind went back to a dance recital held in the Royal Alexandra Theatre three years ago. The recital was a success. The audience applauded. But one member of the audience did more than that. He went back stage and invited Mr. Volkoff to arrange a greater recital, a more colorful spectacle—to be held on ice.

Volkoff was admittedly astonished. At that time he had never even seen a skater. But he was interested and he began immediately study of this entirely new division of the Dance.

Principles of dancing are applied, where possible, to the ice dance. In planning choreographs, Mr. Volkoff



DANCING ON SKATES—by VOLKOFF

*To a dancing teacher goes the credit for much of the success of Toronto's Carnival. Also demanding credit is General Electric which supplies effective lighting.*

must, of course, consider that he is planning for skaters, not dancers. His artists are, almost without exception, untrained in the dance. And Volkoff himself has never been on skates. He must concentrate on the fact that to be effective his skaters must interpret music "color" by continuous movement. It is a practical impossibility to interpret the music by metric count.

"When I begin work on a carnival," Volkoff says, "I choose the style first. This year I am using Chopinanna. Then I select suitable themes—without ruining the sequence of the music." Music, he explains, inspires ideas and patterns. These he sketches into his

scenes. He knows now how many strides a skater may take to a beat of ten and, with this knowledge, he can "set his stage". Each routine is simply a series of choreographs, and the skaters skate through their various positions.

As Volkoff sits in his box watching his skaters he is proud of the show he helped to create. But prouder still is he of his roughdrawn choreographs. To demonstrate them he sets them alongside photographs of the carnival. "There," he says, "is how it works." The forty thousand people who witness the carnival, Mr. Volkoff thinks, might be amazed if they knew how simple it all is.

MARCH, 1937



# DANCERS' WORLD

## ONTARIO

### FESTIVAL.

While few Canadian dancers, apparently, are interested in a Canadian Dance Festival, and fewer still would consider merging such a Festival with the national drama event, the Dance will nevertheless be represented at Canada's drama classic.

Last year Volkoff Studios of Toronto represented Canada at the Olympic Games in Berlin. On Easter Monday, Volkoff and thirty of his pupils will be guests of the Drama Festival Committee at a special recital in Ottawa's Little Theatre. In the afternoon child pupils will perform in a special children's matinee; in the evening adult pupils will occupy the stage.

A tentative programme, announced by Mr. Volkoff in Toronto, includes: Eskimo Dance, by Pauline Sullivan; Petite Polka, by Joan Hutchison; Caprice, by Helen Pritchett and Volkoff; Caprice by Janet Baldwin; Holiday in Russia, by Pauline Sullivan, Helen Pritchett, Marian Kinney and Lillian Stambler; "The First Fifteen Years are the Hardest", a burlesque on the ballet, by Ruth Geller.

Plans for the Volkoff spring recital are not yet completed. Only definite number selected is "Roumanian Rhapsody" by Enesco.

## QUEBEC

### SPRING RECITALS.

First to announce its spring dance recital is the Betty Speirs School which



### PRESENTS BALLET D'AMOUR

Betty Speirs will feature "Ballet d'Amour" at her spring recital, Victoria Hall, April 10. Choreography is by Miss Speirs and her assistant, Hulda Semmens.

will present its pupils in a production at Victoria Hall on April 10. Feature of the recital will be the "Ballet d'Amour," with the choreography by Betty Speirs and Hulda Semmens.

The Betty Speirs recitals are always interesting, always produced with care and precision. The recital this year is of special interest because it will mark the first public appearance in Canada of Hulda Semmens who

joined the school's faculty last fall, coming direct to Montreal from Sonia Serova's New York studios.

Dance recital programmes from large schools are necessarily long. This year's programme will not differ from others in this respect. For the baby classes Peter Miller, co-director, has rewritten and adapted the nursery story "The Old Woman Who Lived in a Shoe". For older pupils there will be the "Ballet d'Amour," with Miss Semmens as leading soloist, and "Ora pro Nobis," a feature specializing in arm and hand movement.

THE ALMOND GRAY SCHOOL OF DANCE, DRAMA AND MIME next month will present its spring recital in Trinity Memorial Hall, introducing to Montreal the work of a studio that is not yet well known.

Out of the ordinary, the Almond Gray School is becoming known for its classic work and it precedes its spring recital this year by production of a Passion Play, a simpler form of the Oberammergau Play, also in Trinity Church. In this production the school will be assisted by John Reymes-King, Mus. Bac. Cantab., A.R.C.M., F.R.C.D. and the church choir.

Programme for the recital to be held on April 23 will include: a Dionysian Festival, described as one of the earliest forms of drama instituted by the Greeks about 500 B.C., in honor of Dionysys, the God of the vineyard and a presentation full of color and dance movement of praise and prayer; scenes from "L'Enfant Prodigue", a mime play, and "The Rivals"; also Russian, Greek, mimetic, ballroom and tap dancing.

The Almond Gray School is located at 262 Wood Avenue, Westmount. Its principals are Mrs. Irene Almond and Miss Mulvany Gray, the latter a graduate of the Ginner Mawer School, London. Method taught is the Ruby Ginner Method of the revived Greek Dance, Ballet, National, Expressive and Dramatic Dancing, modern ballroom and deportment, health exercises and tap. Also taught are the Elsie Fogerty method of elocution including speech and speech defects, voice production and mime, dramatic art and oral expression. Plays are produced, fencing is taught and lessons may be taken in schools or homes.

Fees, payable in advance at the end of the first lesson, are term of ten classes, \$10; for adults or children.

THE MARY BEETLES' SCHOOL OF DANCING will hold its annual recital in two parts, on two separate nights in the Monument Nationale. The first part will be staged April 19; the second April 30. Programmes will be in the main different, though the best features of the first night will be repeated the second. During March this studio broke new ground when it presented its first musical comedy "Moon Magic" in Victoria Hall. Written by D. M. Legate, Star critic, the musical comedy was well received. Dancing, of course, was the main feature.

Probably the most serious dance group in Montreal is the NEW DANCE, affiliated with the New Theatre. This group, under direction of Hilda Matte, rehearses four nights weekly, plans for this summer a giant Dance Forum. Its dancing is mainly based on the social theme.



# MUSIC'S FESTIVAL

EAST FOLLOWS WEST IN EDUCATIONAL MOVEMENT

Long familiar to western music lovers are the annual Music Festivals held in Edmonton, Regina, Winnipeg, Vancouver, Victoria and Fort William. More recent are the Festivals in Sarnia, Stratford and Halifax in the east. This year for the first time Montreal is holding a Festival of Music.

Music Festivals are no new invention. They date back to the seventh century in Wales; in 1885 there was a festival in England; in 1897 the movement spread to Ireland. Edmonton was the first Canadian city to hold a Festival, assembling choirs, soloists and musicians thirty years ago. Six years later Regina followed suit and eighteen years ago Winnipeg joined the movement.

Purpose of the Festival movement is to encourage and assist amateur musicians. Schools, churches, choirs and individual soloists are invited to participate, while adjudicators remark on performances and give understanding criticisms of singing of test pieces. Prizes and awards are provided by the Festival committees.

The Montreal Festival, attracting entries from throughout the province, will be held from April 5 to 9 inclusive. The organizing committee, headed by Morris W. Wilson, president of the Royal Bank, has received applications from the following organizations: Les Disciples de Massanet, headed by Charles Goulet; La Manecanterie de Hochelaga, Ukrainian Orthodox Church Choir, Choir of the Erskine and American United Church, Pointe

Claire Choral Society, School for Crippled Childrn, Junior and Senior High Schools for Girls, Royal Bank Male Choir, Montreal Elgar Choir, Misses Edgar and Cramps' Schools and the First Baptist Choir.

One of the greatest purposes of the movement, according to the Montreal committee, is the encouragement of singing by massed choirs. Hundreds of singers, because of the Festival, study standard works during the winter, becoming familiar with masterpieces which they might otherwise never know.

As in other cities Montreal's Festival Committee has met many obstacles. Not the least of these is the opposition of the Montreal Symphony Orchestra whose director, Dean Clark of the McGill Conservatory of Music, sees little of value in the Festival movement. In spite of this opposition the Festival will be held. Whether it will be the last, as well as the first, will depend to large extent upon the Montreal public's support.

One of Canada's most active smaller theatre groups is the Sante Fe Players, of Montreal. During February this group presented a three act mystery "The Skeleton in the Closet" by John Stuart Twist and William Worthington. On March 19 it offered "A Regiment of Two" at Livingstone Church. Now in rehearsal is the group's seventh major production, a comedy farce, "Oh! Clarissa" by James Reach and Tom Taggart. It will be presented at St. Cuthbert's Church April 14 and 15.



*Scarborough Bluffs, as seen by Fritz Brandtner whose life and work are discussed in the following pages. Photographic reproduction fails to reveal the vividness of color of this large canvas which the artist is submitting for the Canadian Coronation Exhibition in England. It does, however, display his talent for design.*

## *Fine Arts*

PAINTING

SCULPTURE

POTTERY

MARCH, 1937



# ARTISTS IN CANADA

AN ADOPTED CANADIAN BRINGS NEW LIFE  
TO NATION'S ART

Fritz Brandtner is a man's artist. He dispels any illusions you might have that an artist is a long-haired, effeminate individual addicted to afternoon teas. He sees things through a man's eyes and has lived a man's life.

Because it is dangerous for artists in Canada to be original and because Canadians generally are admirers or collectors of pictures that are beautiful in the traditional sense, Fritz Brandtner has not in Canada the general recognition to which he may be entitled. His logical sponsor is industry but industry in Canada is even more traditional, more conservative than the governors of Art Galleries and the various women's art and literary associations. Consequently Fritz Brandtner is winning recognition the hard way—by working and by forcing people through sheer brilliance of his workmanship to look at his artistic wares.

Fritz Brandtner was born in what is now the Free City of Danzig. During the war he served in the German Army against the Russians and on the Western Front. Captured by the French he was placed in a prison camp, escaped four times, the last time successfully. While a prisoner of war he found time to draw, completing over 200 drawings which he left with a fellow prisoner when he made his last bid for freedom. He never saw either fellow prisoner or drawings again.

In four years Brandtner had seen enough of war. He returned to Danzig

where, against parental objections, he studied art under Prof. F. A. Pfuhe, known, especially throughout Northern Germany, for his murals, his stained glass, his landscapes, his portraits.

Most of his art education, however, was derived through travel. Immediately following the war he travelled extensively in Germany, Poland, Russia, France and Belgium.

Arriving in Canada in April, 1928, Fritz Brandtner proceeded to Winnipeg. In the western Metropolis he continued his art work as a house painter. Later he found a position in the art department of an engraving company. In 1933 his big chance came. At the last minute he was selected to paint the great 300-foot mural for the Saskatchewan Government at the Regina World's Grain Fair. The job he tackled under difficulties. Time was short. He could not even sketch his mural before he started. Sixty and eighty foot canvasses were installed along the Grain Fair walls. On these the mural was painted in record time without benefit of advance design. The completed work established for the artist a reputation throughout the west.

Having gained some measure of recognition in the west through his mural, through a vast, complicated exhibition model displayed in the T. Eaton Company store and through various fine art exhibitions, Fritz

Brandtner packed his bags and headed east. In Montreal he began again the struggle for recognition. And, he has found, it is a hard struggle when one is not prepared to sacrifice originality for the sake of profit.

A member of the Canadian Society of Painters in Water Color and recently elected to the Graphic Arts Society, Brandtner has done some of his best work in Montreal. Through exhibitions the public should by now be familiar with his work. Unfortunately it is not. His studio on Beaver Hall Square is filled with examples of his sense of vivid color, his love of design. Tucked away in drawers and packing boxes are designs for industry—for packages, for posters, for booklets and advertising. Some advertising men have seen them, but they consider them too modern.

Brandtner is, when needs be, a fast worker. His exhibitions have covered a wide field and have sent critics scurrying for new adjectives, some of them unkind. His "Little Man What Now?" for instance, stirred up mingled feelings. Its face in livid green, its gaping holes as eyes, disturbed those with finer sensibilities. His "Victim," "In Danger," "Trapped," "Modern War," and "Gas Attack," results of his own war experience, picture insane humanity in grotesque attitudes, misshapen and horrible. Some sensitive critics claimed that they were not Art because looking at them was not pleasant.

Admittedly, when Fritz Brandtner paints of war or unemployment or famine he is a propagandist. But he is none-the-less an artist because some of his pictures have a purpose. Because he is not afraid to picture shells

exploding, blood running on pavements, human features distorted in agony, the fruits of human labor crashing in dust, and grotesque dances of death in gas masks, it is unlikely that he will be taken up by women collectors or art schools. Most of his pictures on these subjects are not pretty and are not intended for drawing rooms or boudoirs.

But Fritz Brandtner does other work. His "Dignity," for instance, in which two peasant women stride across the earth, is warm and comforting. His design for a mural "The Truth Shall Make You Free," a semi-circle of figures, rainbow-hued, with outstretched arms towards the dazzling light of the sun, is visual music. In the same spirit are his three smaller paintings "Ascension," "Rebirth," and "Green Pastures."

Apart from his propaganda pictures—propaganda for peace, industry and true civilization—he has original ideas of design and the talent to put them into effect. He would sooner portray a world at peace than a world at war; he would sooner paint men at work than unemployed; he would sooner show rising structures than crashing ones. But though he has adopted Canada as his home, though he revels in freedom and the joy of peace, he cannot forget entirely his war days and the days immediately following the war. He cannot forget the suffering that goes with struggle, with famine and unemployment. He cannot cease remembering humanity's despair.

*(The cover design of this issue of "Canadian Stage" is the work of Fritz Brandtner.)*



*Don't say "Stockings"...*

*say Gold Stripes*





# STUDENTS' DANCE RECITALS

**SATURDAY EVENINGS**

at 8:30

MUNICIPAL AUDITORIUM

## THE BALLET CARAVAN

LINCOLN KIRSTEIN, Director

**MONDAY EVENING  
DECEMBER 27, 1937**

Washington Irving High School

**Remaining Concerts  
in This Series:**

JANUARY 15

**Strawbridge, Parnova  
and Their Ballet Intime**

JANUARY 29

**Nimura**

FEBRUARY 12

**Martha Graham**

FEBRUARY 26

**Tamiris and Her Group**

MARCH 19

**Ted Shawn and His  
Men Dancers**

APRIL 2

**Doris Humphrey and  
Group**

APRIL 23

**Charles Weidman and  
Group**

Program subject to change  
without notice.

MAIL ORDERS promptly filled. Send (or bring) \$3.00, Check or Money Order to the office of STUDENTS' DANCE RECITALS, Joseph Mann, Mgr., 32 Union Square, Room 1202. Tel. Stuyvesant 9-1391.

**No Smoking:** Fire department rules for Public School buildings specifically prohibit smoking in any part of this building. Please help us enforce this rule.

The rule of "first come first served" must hold regarding seats. Seats may not be reserved for friends.

### I. PROMENADE

(Classic Ballet in One Act)  
Choreography by William Dollar

Music by Maurice Ravel (Valses Nobles et Sentimentales)  
Costumes after Horace Vernet

- |                                  |  |
|----------------------------------|--|
| 1. PROMENADE                     | ENSEMBLE   |
| 2. VENUS AND ADONIS              | ALBIA KAVAN AND DOUGLAS COUDY                          |
| 3. THE THREE GRACES WITH A SATYR | THE MISSES DOERING, LONDON, CAMPBELL AND EUGENE LORING |
| 4. APOLLO AND DAPHNE             | MARJERY MOORE AND LEW CHRISTENSEN                      |
| 5. HERCULES AND OMPHALE          | RUBY ASQUITH AND ERICK HAWKINS                         |
| 6. ECHO AND NARCISSUS            | MARIE JEANNE AND HAROLD CHRISTENSEN                    |
| 7. PROMENADE                     | ENSEMBLE   |

PROGRAM NOTES: Ravel's "Noble and Sentimental" waltzes suggest both the original ball-room dance when it shocked the London of Lord Byron's day, as well as its much later efflorescence in Vienna and Paris. The dances and plastic movement of Promenade recall the delicious thrill that electrified Europe when men and women were first seen publicly embraced in one another's arms. In the minut, the immediate predecessor of the waltz, the Lady and her Cavalier were seldom close enough to touch more than their finger tips. It disappeared with the French Revolution. The waltz magnetized partners to each other, and yet conventional elegance clothed its embrace within a frame of propriety, varying in every decade from 1810 to the present.

Horace Vernet, official painter to Napoleon, makes us see Venus as the wife of the First Consul, Bonaparte as a satyr, and the Three Graces as cynical court ladies of the Empire. His dress designs, subtitled "the Marvelous and the Incredible," combine classic grace with his personal fantasy, which more even than music or painting recall that epoch.

FIFTEEN MINUTE INTERMISSION

### II. YANKEE CLIPPER

(Ballet-voyage in One Act)  
Choreography by Eugene Loring

Music by Paul Bowles  
Costumes by Charles Rain

- |                                  |   |
|----------------------------------|---|
| 1. GOODBYE: THE QUAKER GIRL      | ALBIA KAVAN   |
| THE FARM BOY                     | EUGENE LORING   |
| 2. ALL ABOARD: THE SAILORS       | HAROLD CHRISTENSEN, LEW CHRISTENSEN, FRED DANIELI, ERICK HAWKINS, AND DOUGLAS COUDY |
| 3. THE ARGENTINE: GANA           | JANE DOERING  |
| 4. VOYAGE: SEA LEGS              | THE BOY AND SAILORS   |
| 5. SOUTH SEAS: HIMONE            | MARIE JEANNE  |
| TAHITIAN GIRLS                   | MARY HEATER, LORNA LONDON, MARJERY MOORE, ANNE CAMPBELL                             |
| 6. THE BOY'S DREAM: THE MERMAID  | ALBIA KAVAN   |
| 7. VOYAGE: FRIENDSHIP            | LEW CHRISTENSEN AND EUGENE LORING   |
| 8. JAPAN: KAGURA                 | RUBY ASQUITH, ANNE CAMPBELL, AND MARJERY MOORE                                      |
| 9. VOYAGE: BULLYING              | THE BOY AND SAILORS   |
| 10. INDO-CHINA: ADAT             | JANE DOERING AND LORNA LONDON   |
| 11. VOYAGE: NANTUCKET SAILOR     | ERICK HAWKINS AND EUGENE LORING   |
| 12. WEST AFRICA: MAOU FA         | RUBY ASQUITH  |
| 13. MOROCCO: SHEMA               | MARJERY MOORE   |
| 14. THE PATTERN OF THE VOYAGE    | ENSEMBLE  |
| 15. HOMECOMING AND GOODBYE AGAIN | ALBIA KAVAN AND EUGENE LORING   |

A young farmer, in spite of the Quaker girl who loves him, is too restless to stay at home. He joins up for a hard voyage around the world. His ship first touches at the Argentine, and in the South Seas he finds the dances he'd read of in Captain Cook's voyages. In a dream his girl appears to him as a mermaid. Older sailors bully him but he eventually makes friends of them. At every port, whether in Japan, Malaysia, West Africa or Morocco he receives some native gift. He weaves them into the pattern of his voyage as a present for the girl at home. But when he sets foot on shore, uncomprehending, she breaks the pattern and he takes to sea again.

The score for *Yankee Clipper* has been composed by Paul Bowles, who has himself lived in most of the places he describes. His music for W.P.A. productions of "Horse Eats Hat" and "Doctor Faustus" was widely admired and he recently was honored by an entire concert of his work played in Mexico City. The dresses for the ballet by Charles Rain, a young American painter, are extremely brilliant, using all the strange colors and impressions of a world cruise.

FIFTEEN MINUTE INTERMISSION

### III. SHOW PIECE

Ballet Work-out in One Act  
Costumes by Keith Martin

Music by Robert MacBride  
Choreography by Erick Hawkins

- |                             |               |                  |                               |
|-----------------------------|---------------|------------------|-------------------------------|
| 1. INTRODUCTION             | EUGENE LORING | PARADE AND DANCE | ENSEMBLE                      |
| 2. SCHERZINO                |               |                  | MARY HEATER                   |
| WALTZ                       |               |                  | LORNA LONDON                  |
| ROMANCE                     |               |                  | RUBY ASQUITH                  |
| TRIO                        |               |                  |                               |
| 3. JIG                      |               |                  | DOUGLAS COUDY                 |
| PIZZICATO                   |               |                  | ALBIA KAVAN                   |
| AIR                         |               |                  | LEW CHRISTENSEN               |
| 4. BOLERO                   |               |                  | JANE DOERING                  |
| 5. PANTOMIME AND IMITATION  |               |                  | EUGENE LORING AND ENSEMBLE    |
| 6. WALTZ                    |               |                  | MARIE JEANNE AND FRED DANIELI |
| 7. NIGHTMARE                |               |                  | MARJERY MOORE                 |
| 8. THREE SOME AND FOUR SOME |               |                  | ENSEMBLE                      |
| 9. ADAGIO                   |               |                  | MARIE JEANNE AND FRED DANIELI |
| 10. WORKOUT AND FINALE      |               |                  | ENSEMBLE                      |

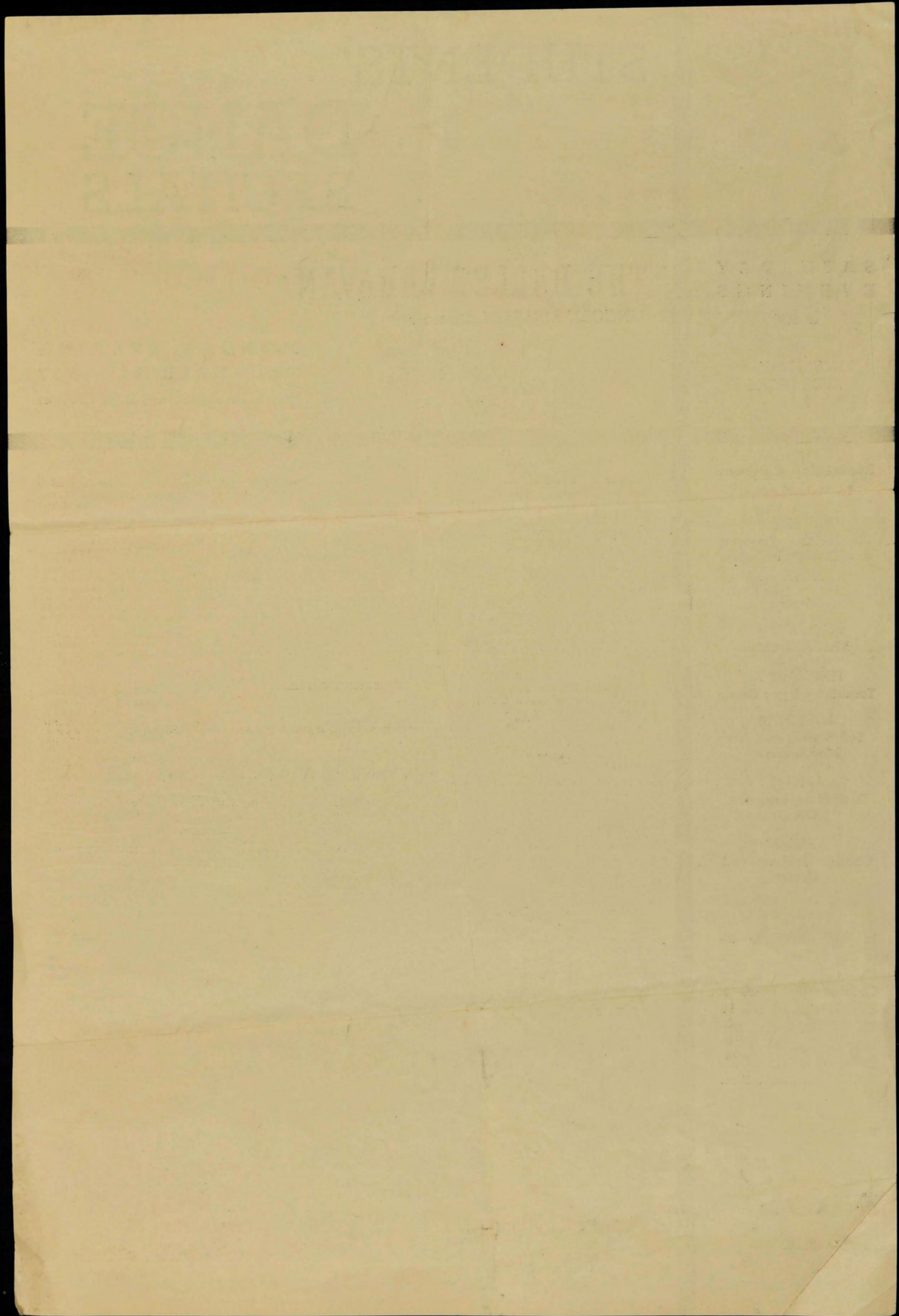
Every ballet company needs one work to illustrate the virtuosity and style of its individual dancers. Instead of attempting to revive or adapt an older work from the nineteenth century repertory of classic ballet as is usually the case, *Show Piece* is designed in a form of dancing which is a contemporary equivalent of the traditional dualism of character and formal variations. Each dancer, aside from the vocabulary of movement he or she has mastered, has some personal preference, which instinctively develops itself. *Show Piece* furthers this development in providing a circus in whose ring they may perform.

Robert MacBride, the composer, is by profession a teacher of music at Bennington College and a performer on the oboe, clarinet and trumpet. His experience in playing in a jazz-band has served him usefully in writing dance music. The inspiration for the costumes has been taken from our everyday sport and working clothes, worn at beaches, and on farms, forests and in the shops and factories of America.

FOR THE BALLET CARAVAN: Douglas Coudy, Company Manager  
Elliott Carter, Jr., Musical Director

Lew Christensen, Ballet Master  
Trude Rittmann, Pianist







AN EVENING OF BALLET

by

STUDENTS OF THE FINE ARTS SUMMER SCHOOL

K.C.V.I.

Friday August 4, 7:45 p.m.

PRIMARIES

LES PETITES MORCEAUX

TECHNIQUE FROM BALLET IN EDUCATION

TECHNIQUE FROM THE MAJOR SYLLABI

Intermission (5 minutes)

DEUX PETITES PAS

Sylvia Futtit, Ann Jennings, Eva Pencis, Betty Ann de Jean, Erica Luckhurst,  
Jill Smith, Jane Billings, Janice Alton, Diane Lemieux, Ahti Brigden,  
Norina Gallery, Anne Thompson

TEMPO DI VALSE

Sally Koerner, Barbara Southwell, Jean Cooper, Sandra Scott, Pamela Manders

APRÉS DEGAS

Music: Delibes

Leslie McIntyre, Jill Sweetman

WALTZ OF VIENNA

Arranged by: Bettina Byers

Music: Strauss

Sheila Folstein

PETITE SUITE

Arranged by: Marjorie Haskins

Music: Schubert

Sylvia Lemieux, Monique Cloutier, Judy Ouimet, Renee Lussier

TIC TOC

Becky Callahan, Susan Hoica, Sylvia Futtit, Pamela Manders, Ann Symonds,  
Claire Langlois, Wendy Wright, Margaret Whitelaw

CAPRICE

Arranged by: Marjorie Haskins

Music: Pinihielli

Ginette Anfousse

ROMANCE

Arranged by: Fohine

Music: Rubenstein

Kilby Dickinson

POLKA FROM LAC DES CYNES

Arranged by: Petipa

Music: Tschalkowsky

Sheila McGowan

POLKA

Music: Chopin

Wendy Wright, Catherine Girling, Ann Symonds, Margaret Whitelaw, Sylvia  
Futtit



THE HISTORY OF BALLET

STUDENTS OF THE FINE ARTS SCHOOL

Principals: James A. Van Dyke

1911

PRIMAIRE

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Sally Koerner, Barbara Southwell, Jean Cooper, Sandra Scott, Pamela Henderson

TROISIEME ANNEE

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Marie Martin, Jill Swanson

FAUX PAS

Maria Collins

Arranged by: Patricia Evans

PETITE SUITE

Maria Collins

Arranged by: Marjorie Hawkins

Sylvia Jackson, Marjorie Jackson, Judy Grant, Anne Jackson

LE PAS

Becky Collins, Susan Hobbs, Sylvia Pettit, Pamela Henderson, Ann Johnson, Claire Jackson, Wendy Wright, Margaret Whitlock

GRAND PAS

Maria Collins

Arranged by: Marjorie Hawkins

Ginette Anderson

ROMANES

Maria Collins

Arranged by: Patricia

Kippy Dickson

FOUR FROM LA CIGALE

Maria Collins

Arranged by: Patricia

Stella McGowan

FOUR

Maria Collins

Wendy Wright, Catherine Collins, Ann Johnson, Margaret Whitlock, Sylvia Pettit



RUSSIAN COURT

Arranged by: Karsovina

Music: Tschaikowsky

Therese Cadrin

VALSE

Arranged by: Marjorie Haskins

Music: Gounod

Lynn McCaw

TRISCH TRASCH POLKA

Arranged by: Bettina Byers

Music: Strauss

Kilby Dickinson, Sheila McGowan, Catherine Wismer

POLISH MAZURKA

Music: Twiner

Mary Warner, Joy Littman, Dale Haddon,

RUSSIAN PEASANT

Music: Zeverkov

Becky Callahan, Susan Hoica, Erica Luckhurst, Eva Pencis, Norina Gallery, Jill Smith, Janice Alton, Ann Thompson, Catherine Girling, Wendy Wright, Claire Langlois, Diane Lemieux, Linda Hoarsley, Sylvia Futtit, Pamela Manders, Ann Symonds, Sandra Scott

FANTASIE EN ROSE

Arranged by: Marjorie Haskins

Music: Chopin

Therese Cadrin, Kilby Dickinson, Sheila Folstein, Lynn McCaw, Catherine Wismer, Sheila McGowan, Joy Littman, Linda Nearingburg

PRIMARIES

Victoria Baker, Sally Ann Bannister, Sylvia Burkhardt, Laurie Campbell, Ann Carney, Maureen Clement, Diane Collum, Louise Cooke, Lynn Cross, Pamela Cross, Roberta Dewar, Poddy Dolphin, Barbara French, Jane Ganong, Jenny Gobin, Jennifer Gorrie, Debra Graham, Stephanie Haselewood, Carol Johnston, Dianne Johnston, Kathryn Kelly, Janice Lindsay, Ann Matthews, Mary Nehus, Micaelen Obreanu, Holly Pratt, Cathy Purvis, Diane Raven, Susan Robertson, Yoho Shiroya, Joanne Steele, Cathy Turner, Nancy Wright, Christine Swartman, Stephanie Pickhard

GRADES 1 and 2

Mary Archer, Susan Bacala, Franceses Creet, Oriel Diaper, Norma Graves, Judith Hurst, Elaine Juby, Pamela Lusby, Elizabeth Matthews, Suzanne Murray, Terry Jane Murray, Catherine West, Sally Wright, Raymonda Le Gros

JUNIOR POINTES

Sylvia Futtit, Becky Callahan, Susan Hoica, Claire Langlois, Ann Symonds, Wendy Wright, Pamela Manders, Jean Cooper, Margaret Whitelaw, Barbara Southwell, Sandra Scott

GROUP IN BLACK LEOTARDS

Jeanette Anfousse, Barbara Barton, Therese Cadrin, Monique Cloutier, Kilby Dickinson, Sheila Folstein, Linda Horsely, Dale Haddon, Leslie McIntyre, Sylvia Lemieux, Renee Lussier, Joy Littman, Sheila McGowan, Lynn McCaw, Linda Nearingburg, Judy Ouimet, Donna Page, Jill Sweetman, Mary Warner, Kathy Wismer.







GROUP IN WHITE TUNICS

Janice Alton, Ahti Brigden, Jane Billings, Becky Callahan, Jean Cooper,  
Betty Ann De Jean, Sylvia Futtit, Kathy Girling, Norina Gallery, Ann  
Jennings, Sally Koerner, Claire Langlois, Diane Lemieux, Erica Luckhurst,  
Pamela Manders, Eva Pencis, Jill Smith, Barbara Southwell, Anne Symonds,  
Sandra Scott, Anne Thompson, Wendy Wright



GROUP IN WHITE SUITS

Janice Alton, Ann Bryden, Jane Williams, Betty Callahan, Jean Cooper,  
Betty Ann De Jean, Sylvia Patten, Kathy Giffin, Helen Gentry, Ann  
Jennings, Sally Koenig, Claire Langford, Anne Lasker, Vera Lasker,  
Patricia Anderson, Eva Ponds, Mill Smith, Barbara Goutwell, Anne Spangola,  
Sandra Scott, Anne Thompson, Wendy Wright

A  
DEMONSTRATION OF  
PHYSICAL EDUCATION

BY

MR. NIELS BUKH

*Principal of the People's College*

OLLERUP, DENMARK



patka with elpoon 384  
Back to the way.  
2 walps 3 step kips and  
girl take jet across

38. Dance formation. 3 sides, patka of  
38 together and see, ends do the dance.

UNIVERSITY OF TORONTO ARENA

TUESDAY, NOVEMBER 17, 1931

AT 8.15 P.M.



Through the kindness of the Danish Vice-Consul at Toronto, Mr. D. V. Klein, the University of Toronto Athletic Association have the honour to present Mr. Niels Bukh and his students for a demonstration of the Danish methods of Physical Education.

The aims of Mr. Niels Bukh in his system of training are recognized by every country of the world as a goal for the moulding of its youth into an ideal condition of the human body, which may bring the full benefit and joy from work and life.

---

---

## *Programme*

1. Opening procession with flag, song and salute.
2. Demonstration of Women's Fundamental Gymnastics.
3. Demonstration of Men's Fundamental Gymnastics.
4. Women's Exhibition Gymnastics closing with singing games.
5. Men's Exhibition Gymnastics closing with jumping and agility exercises.
6. Danish Folk Dances in old national costumes and Danish part songs.
7. Exit procession with salute and song.

*Quotations from Mr. Bukh's lectures:*

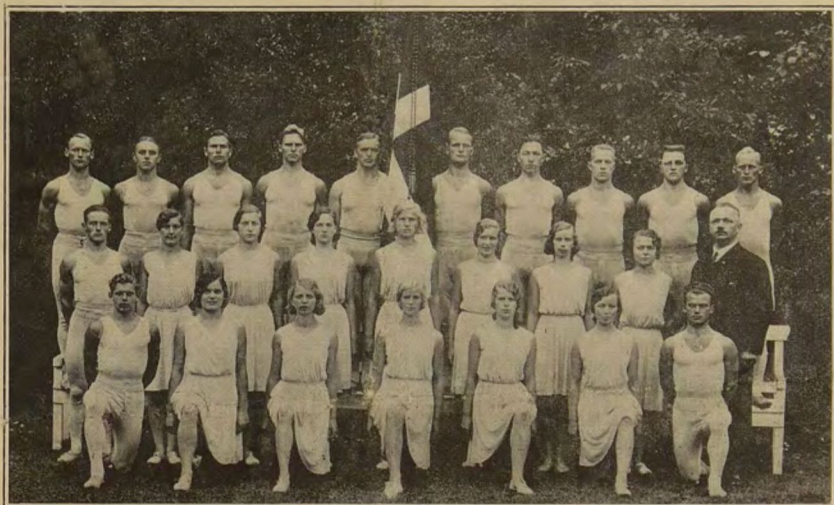
"The aim of the Danish fundamental or primary gymnastics is to give, first and foremost, a thorough working and toning up of the whole body.

"I firmly believe that all of us who are engaged in this work are agreed that this goal is an upright, beautiful youth, with strength and power under control, directed by a will and energy to use these attributes in the service of right.

"In fundamental gymnastics an attempt is made to take the useful movements of free athletics and collect them in a suitable form that one may attain, for instance, the great development of strength and the freedom of arm movements of the discus and javelin thrower without apparatus; the athlete's need of powerful and agile legs may be acquired without the track, hurdles or jumping stands; and, where it is possible, to produce the Graeco-Roman wrestler's fine supple and powerful physique by training and making the body supple through trunk twistings, bending and stretchings, and muscle contraction."



MEMBERS OF THE BUKH TEAM VISITING CANADA AND  
THE UNITED STATES DURING OCTOBER  
AND NOVEMBER, 1931.



Miss Inga Marie Andersen,  
 „ Greta Funck,  
 „ Meta Grevsen,  
 „ Musse Gudiksen,  
 „ Asta Holler,  
 „ Hordis Kirkegaard,  
 „ Lisbeth Lange,  
 „ Ella Lauritzen,  
 „ Eli Nielsen,  
 „ Elin Margit Petersen,  
 „ Anna Sand,  
 „ Esther Skriver.

Mr. Marius Andersen,  
 „ Johan Carlsen,  
 „ Arthur Hansen,  
 „ Richard Hansen,  
 „ Hojgaard Nielsen,  
 „ Erik Jensen,  
 „ Holger Jorgensen,  
 „ Jorgen Jorgensen,  
 „ Svend Ludvigsen,  
 „ Ankjer Madsen,  
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 „ Magnus Olsen,  
 „ Jorgen Rosendahl.

M. NIELS BUKH, *Principal.*

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Nineteen Hundred and Forty



# PROGRAMME

1. FUNDAMENTAL GYMNASTICS . . . Juniors and Seniors

2. SINGING GAMES FOR CHILDREN . . . Juniors

- (a) Crooked Man
- (b) Three Blind Mice
- (c) Ride a Cock-Horse

3. TEAM GAMES OF LOW ORGANIZATION . . . Seniors

- (a) Indian Club Hockey
- (b) Rink

4. STUNTS AND PYRAMIDS . . . Juniors

5. TAP DANCING

- (a) Hiram . . . Juniors
- (b) Tea for Two . . . Seniors

6. MAZE RUNNING . . . Juniors and Seniors

7. A MORRIS DANCE—The Shepherds Hey . . . Juniors

8. FOLK DANCING . . . Seniors

- (a) Four Dance—Denmark
- (b) Fifth Boy—Germany

9. BEAN BAG GAMES AND RELAYS . . . Juniors

10. THE MODERN DANCE

- (a) Sailing . . . Seniors
- (b) Demonstration of Technique . . . Juniors
- (c) Dance in a Lyrical Vein } . . . The Dance Club
- Vivace }

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## STUDENTS OF THE SCHOOL

### SENIORS

Ann Bartlet . . . Windsor, Ont.	Margaret May . . . Nipawin, Sask.
Elizabeth Black . . . Regina, Sask.	Jessie McGibbon, Moore's Mills, N.B.
Elizabeth Bleakney . . . Victoria, B.C.	Jean Meredith . . . Vancouver, B.C.
Diana Cameron . . . Jericho, N.Y.	Jean Morrison . . . Rossland, B.C.
Katharine Cumming . . . Halifax, N.S.	Edith Seixas . . . Toronto, Ont.
Frances Greenway, Lethbridge, Alta.	Kathleen Staples . . . Duncan, B.C.
Rosemary Heseltine	Cecilie Swanson . . . Lethbridge, Alta.
. . . . . Yokohama, Japan	Mary Walker . . . Toronto, Ont.
Mary Lunan . . . Kirkfield, Ont.	Maryon Weiss . . . Winnipeg, Man.
Joan MacMillan . . . Quebec, P.Q.	Marianne Wilkin . . . Toronto, Ont.
	Ruth Woodsworth, Edmonton, Alta.

### JUNIORS

Elizabeth Anderson . . . Brooks, Alta.	June MacIntosh . . . Dartmouth, N.S.
Joyce Bertram . . . Toronto, Ont.	Louise Mackenzie . . . Toronto, Ont.
Dorothy Buck, New Glasgow, N.S.	Sylva Macklin . . . London, Ont.
Elizabeth Cranston, Rosetown, Sask.	Althea Manning . . . Sussex, England
Margaret Davis . . . Ventnor, N.J.	Bette Marshall . . . Toronto, Ont.
Geraldine Dickson . . . Moncton, N.B.	Alcy McDougall . . . Ottawa, Ont.
Joan Fellowes . . . Toronto, Ont.	Ruth Milne . . . Dartmouth, N.S.
Laura Graham . . . Scarboro, Ont.	Kathleen Mitchell, Edmonton, Alta.
Aileen Hatt . . . Imperoyal, N.S.	Joan Ottewell . . . Peterborough, Ont.
Diana Hawkins . . . Toronto, Ont.	Shirley Shoebottom . . . London, Ont.
Robert Hill, Charlottetown, P.E.I.	Elise Smyth . . . Sydney, N.S.
Anne Hutson . . . Barbados, B.W.I.	Mary Sovereign, Peace River, Alta.
Audrey Jackson, Pincher Creek, Alta.	Helen Staples . . . Creston, B.C.
Norine Johnson, Moose Jaw, Sask.	Bette Thomas . . . Halifax, N.S.
Barbara Jones . . . Toronto, Ont.	Dorothy Walker . . . Kentville, N.S.
June Kennedy . . . Unionville, Ont.	Elinor Wallace, St. Catharines, Ont.
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That last year in six months \$7,000 was spent in the Junior League employment exchange at Kemp House in helping the wives and children of unemployed men: 916 families were outfitted by the League with 1,046 pieces of underwear, 1,291 pairs of shoes, 1,384 pairs of stockings, and 502 pairs of rubbers in addition to food supplies. This year in the one month which the exchange has been running the calls have been far greater than before, and the League is in urgent need of funds for this work.

That Junior League girls collect mothers' milk for the Hospital for Sick Children from all over the city, and deliver it at the Hospital 365 days a year.

That 40 Junior League girls work every week in 22 well baby clinics run by the Public Health Department.

That 35 Junior League girls with cars each week call for children who have had infantile paralysis, and take them to and from the Hospital for treatment.

That last year the Junior League of Toronto gave new beds, and a tank used for the treatment of infantile paralysis to the Hospital for Sick Children.

That 30 Junior League girls work in the supply room and out patient department of the Hospital for Sick Children, and give help in clinics and clerical work.

That 35 Junior League girls sew each week at the Infants Home and the Victorian Order of Nurses making layettes for needy families.

That the Junior League Opportunity Shop which sells second hand articles, and uses the funds raised to support philanthropies, is run by 36 girls with no paid assistant.



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Jean Wisener—George H. Hees

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Shalagh Fraser—Clarke Ashworth  
Madeline Wills—T.Z. Boles

Jean Wisener's costume designed by Mr. Sanford Parrish, of Fairweathers Limited.

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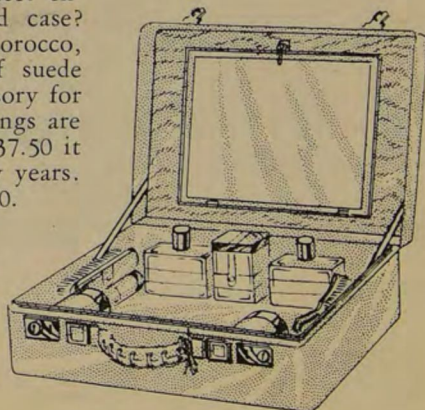
Lorna Sheard's and Grace Watson's costumes designed and donated by Mary Olivia.

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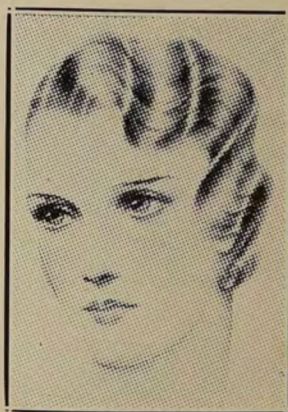
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VI.—HOOPS. In a French Park.

A Frenchman.....John Goss	A Gendarme.....Chick Foster
A Man with Balloons..Donald McRae	A Girl.....Margaret Wilson
A Nursemaid.....Helen Duthie	A Man.....Murray Bonnycastle
Children—Betty Sanford Smith and Howard Lindsay	

Betty Sanford Smith's Costume made and donated by Annabel Babies Wear.

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DYE WORKS LIMITED  
**CLEANERS & DYERS**

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VII.—THE DEPRESSION

Peggy Watkins

Kerr Cronyn

Gown by Mary Olivia.

VIII.—RUMBA ADIOS


*The Rumba*—Jean Macdonald.

Helen Gurney, Margaret Holmes, Susan Smith, Margaret Baines,  
Margaret Grayson Smith, Douglas Lewis, Lorna Sheard.


*Adios*—Randolph Crowe.

Costumes made and donated by The T. Eaton Co. Ltd.

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**BUTTER**

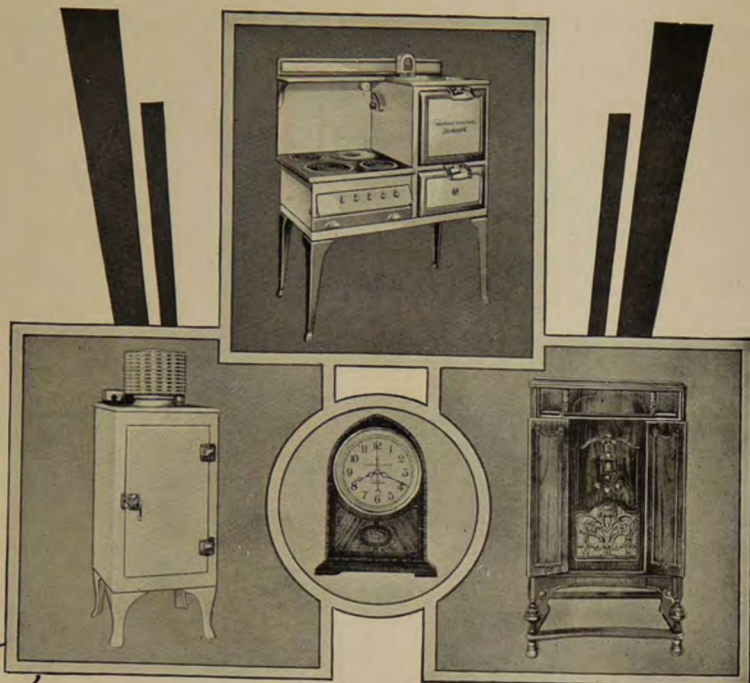


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*City Dairy*

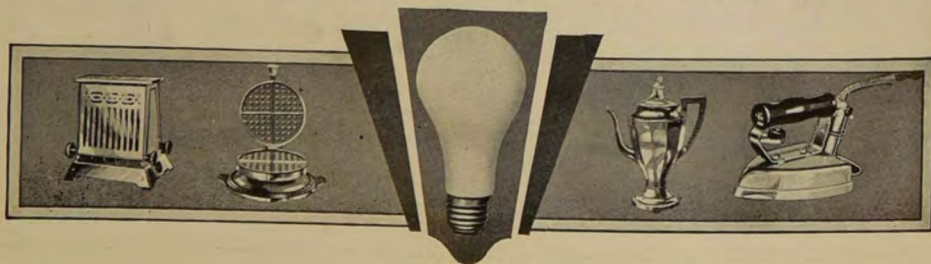
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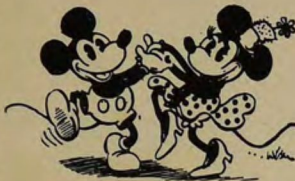
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## STEP OUT WITH "UNCLE BIM" AND "BOOTS"

*They're Clutching Their Lucky Number Dance Tickets!*



LUCKY NUMBER dances will be held in the Crystal Ball Room and The Oak Room of the King Edward Hotel immediately after the Cabaret to-night.

Further acknowledgment for their generous assistance and support is given to:

- Miss Glory Merritt
- Miss Hildred Clark
- The Day Sign Co.
- Grand & Toy Limited
- The Kleenex Co.
- Richard Hudnut Limited
- Ryrie-Birks Limited



Take Your "Heaven Eyes" to the Dance —



But Beware of Boots, She Has "IT!"

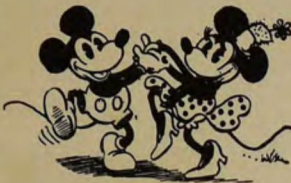


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Amateur Athletic Union	1

TORONTO, NOVEMBER 25, 26, 27, 1931

## STEP OUT WITH "UNCLE BIM" AND "BOOTS"

*They're Clutching Their Lucky Number Dance Tickets!*



LUCKY NUMBER dances will be held in the Crystal Ball Room and The Oak Room of the King Edward

Hotel immediately after the Cabaret tonight.

LUCKY NUMBER tickets will be handed each person upon entering The Oak Room or Crystal Ball Room.

SO BE SURE to hold your ticket until the winning numbers are announced.

## Junior League Lucky Dance



OH-H-H-H... HEAVEN EYES

Take Your "Heaven Eyes" to the Dance —

WANNA GO BYE BYE IN TH' OL' GAS GADDER ?

NOPE



But Beware of Boots, She Has "IT!"

Further acknowledgment for their generous assistance and support is given to:

Miss Glory Merritt  
Miss Hildred Clark  
The Day Sign Co.  
Grand & Toy Limited  
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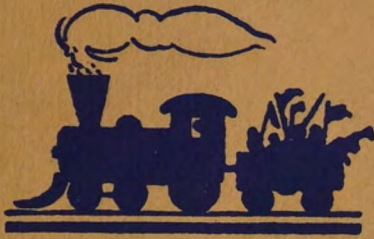


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A special vote of thanks is given to the following for their great generosity and unfailing assistance with the production of the Cabaret.

Mr. Ettore Mazzoleni  
Mr. Edward A. Stevens  
Mr. Colin Tait  
Mr. Arnold Ivy  
Mr. J. H. Bowes  
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**THE  
JUNIOR LEAGUE REVUE**

•  
**VICTORIA THEATRE**  
•

***February 13 to 18, 1933***

---

*Under the most distinguished patronage of*  
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LADY BAILLIE  
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MISS ELSIE WATT  
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*Junior League Revue Committee:*

MADELEINE MARA—*President*  
NORAH WARWICK—*Chairman*  
MRS. PHILIP WISENER                      MRS. C. H. A. ARMSTRONG  
MRS. ARTHUR MILNER                      MARGARET HUNT  
MRS. GRAYSON BURRUSS                      MRS. THOMAS DREW-BROOK  
ELSIE JOHNSTON                              MRS. TERENCE SHEARD  
ORIAN WARWICK

*Entire production under the direction of* JACK ARTHUR

Dances arranged by  
JEAN HEMSWORTH

•

Compositions and Musical Arrangements by  
HORACE LAPP

•

Stage Settings by  
VINCENT DE VITA

•

Electrical Effects by  
HARRY FISHER

•

Costumes by  
MADAME GASCOYNE  
MALABAR COSTUME COMPANY  
HART HOUSE

•

Hairdressing by  
FRANCOIS



»• ACT I •«

SCENE I

*Introduction* by EVELYN AND MARY BOOTHE

Costumes by "ERLE"

*Dance Ensemble*

Margaret Phelan  
Jean Macdonald  
Patricia Watson  
Elizabeth Baldwin  
Mary Baird

Jane Bastedo  
Mary Rolph  
Margaret Baines  
Mabel Dunlop  
Douglas Lewis  
Jean Harris

Margaret Grayson Smith  
Sheila Ramsay  
Barbara Lee  
Kathleen Gilmour  
Helen Gurney

*Pony Ballet*

Lois Windeyer  
Mary Stewart  
Kathleen Milner  
Betty Balmer  
Jean Lind

Patricia Soper  
Marjorie Sinclair  
Ross Gooderham  
Sheila Lee  
Elinor Williams  
Nancy McDougald

Margaret McCausland  
Marion Rogers  
Gwynneth Osborne  
Elizabeth Osborne  
Marion Mitchell

“HOLD MY HAND”

*Guy Moneypenny*

SCENE II

CREDITS

*Introduced* by MARY BOOTHE

CAST:

<i>The Wife</i> . . . . .	ETHEL ASHWORTH
<i>The Lover</i> . . . . .	ROBERY LYON
<i>The Husband</i> . . . . .	BILL BEATTY

SCENE III

IMPRESSIONS

*by Robert Favrieux*

SCENE IV

THE MARIONETTE

*Helen Gurney*

SCENE V

"QUICKIES"

Introduced by EVELYN BOOTHE

No. 1

THE THIRD DEGREE

THE CAST:

<i>The Criminal</i>	.....	GUY MONEYPENNY
<i>1st Detective</i>	.....	TONY GRIFFEN
<i>2nd Detective</i>	.....	CHARLES COWAN
<i>3rd Detective</i>	.....	TED SAUNDERS
<i>4th Detective</i>	.....	GORDON McEACHERN
<i>5th Detective</i>	.....	DAVID CASSELS
<i>6th Detective</i>	.....	BILL LYON

No. 2

DEAR GRANNY

<i>Grandmother</i>	.....	HILDRED LOVERING
<i>Granddaughter</i>	.....	PHYLLIS MAY

SCENE VI

BREAK OF DAY

Premier Danseuse, JEAN MACPHERSON

*The Ballet:*

Margaret Phelan	Jane Bastedo	Douglas Lewis
Jean Macdonald	Mary Rolph	Jean Harris
Patricia Watson	Margaret Baines	Margaret Grayson Smith
Elizabeth Baldwin	Mabel Dunlop	Sheila Ramsay
Mary Baird		Barbara Lee
Lois Windeyer	Patricia Soper	Margaret McCausland
Mary Stewart	Majorie Sinclair	Marion Rogers
Kathleen Milner	Ross Gooderham	Gwynneth Osborne
Betty Balmer	Sheila Lee	Elizabeth Osborne
Jean Lind	Elinor Williams	Marion Mitchell
	Nancy McDougald	

SCENE VII

THREE BOYS AND A PIANO

JAMES ROBERTS	ALEC. ROBERTS	TED HARTWICK
---------------	---------------	--------------

SCENE VIII

LATITUDE 63

<i>First Aviator</i>	.....	JOHN OLIVER
<i>2nd Aviator</i>	.....	JAMES ROBERTS

SCENE IX

"THE VOICE IN THE VILLAGE CHOIR"

by James Stutt



SCENE X

DO YOU REMEMBER?  
"WHEN YOU AND I WERE YOUNG, MAGGIE"

*Sung by Arnold Davison*

*The Ballet of 1905*

Margaret Baines  
Douglas Lewis  
Marion Rogers  
Mary Stewart

Jean Lind  
Margaret Phelan  
Ruth Pearce  
Lois Windeyer

Marjorie Sinclair  
Marie Hughes  
Elizabeth Baldwin  
Elizabeth Osborne

*The Village Prima Donna*

(The kind of girl who always brings her music)

EDITH BENSON

*The Choir Master, KERR CRONYN*

*The Village Choir*

Muriel Haywood  
Jessica Phippen  
Barbara Osler  
Edith Benson  
Francis Watson  
Dorothy Trent  
Winnifred Higgins  
Isabel Suckling

Doris Gale  
Winnifred Cameron  
Freida Laidlaw  
Bethel Lind  
Elsie Johnston  
James Stutt  
Bob Lyon  
James Roberts

Bill Lyon  
Arnold Davison  
Tony Griffen  
Gus Ellis  
Ted Saunders  
Chick Foster  
John Oliver  
Bill Beatty

INTERMISSION

Jack Arthur's "Commanders" with NORMAN GILCHRIST.

Piano Specialty—DAVID WARDE AND D'ARCY PALMER

»»• ACT II •««

SCENE I

"SITTING IN THE DARK"

BETTY SANFORD SMITH AND RUSSELL PAYTON

(Betty Sanford Smith's costume by G. Stanley Robinson)

SCENE II

*Introduced by EVELYN AND MARY BOOTHE*

(Costumes by "ERLE")

"THE CROSSING OVER"

(A Harlem dance-story depicting the struggle of a half-caste)

*The Half-Caste—LORNA SHEARD*

*The Blacks:*

Margaret McCausland  
Mary Stewart  
Ruth Pearce  
Lois Windeyer

Margaret Grayson Smith  
Leone Suydam  
Marion Rogers  
Margaret Baines

Ross Gooderham  
Margaret Phelan  
Kathleen Gilmour  
Jean Harris

*The Whites:*

Mabel Dunlop  
Jane Bastedo  
Elinor Williams  
Douglas Lewis

Jean Macdonald  
Patricia Watson  
Betty Balmer  
Helen Gurney

Kathleen Milner  
Mary Baird  
Sheila Lee  
Mary Rolph

SCENE III  
THE PEPSORINE FAMILY AT HOME

<i>The Wife</i> . . . . .	HELEN WILLIAMS
<i>The Husband</i> . . . . .	BRUCE WILSON
<i>The Doctor</i> . . . . .	DAVID WARDE

SCENE IV  
"MAD DOGS AND ENGLISHMEN"  
WINNIFRED HIGGINS

SCENE V  
"THE BABY PARADE"  
JAMES STUTT

<i>The Nurse Maids:</i>		
Jean Beatty	Anna Taylor	Marie Hughes
Helen MacIntosh	Helen Williams	Kathleen Lockhart Gordon
<i>The Policemen:</i>		
Tony Griffen	Charlie Cowan	Bob Lyon
Ted Saunders	David Cassells	Ronald Marks
	James Stutt	
<i>The Babies</i>		
Clarke Chambers	Struan Robertson	Frederick Hume
Gordon McEachran	Bill Griffen	Bill Lyon

SCENE VI  
*Introducing the Wonder-Horse*  
"HORSEFEATHERS"

<i>The Trainer</i> . . . . .	FRANCIS WATSON
<i>The Horse</i> . . . . .	HIMSELF

(With the assistance of Ronald Marks and Harrison Williams).

SCENE VII  
A MILLION DREAMS

<i>The Artist</i> . . . . .	RUSSELL PAYTON	
<i>The Paints</i>		
1 Helen Gurney	3 Nancy McDougald	5 Kathleen Milner
2 Kathleen Gilmour	4 Mary Stewart	6 JEAN MACPHERSON
<i>The Crayons:</i>		
Marjorie Sinclair	Ross Gooderham	Margaret Grayson Smith
Patricia Soper	Margaret McCausland	Margaret Phelan
Lois Windeyer	Patricia Watson	Barbara Lee
Elizabeth Osborne	Gwynneth Osborne	Leone Suydam
Sheila Lee	Jean Macdonald	Marion Rogers
Elizabeth Baldwin	Mary Baird	Elinor Williams
Mary Rolph	Douglas Lewis	Jean Lind
Mabel Dunlop	Jean Harris	Betty Balmer

SCENE VIII  
RHUBARB  
A MELODRAMA

*Characters in the order of their appearance*

<i>The Villain</i> . . . . .	MURRAY BONNYCASTLE
<i>The Handyman</i> . . . . .	JAMES McAVITY
<i>The Heroine</i> . . . . .	ELIZABETH FISHER
<i>The Hero</i> . . . . .	RUSSELL PAYTON
<i>The Place</i> . . . . .	SOMEWHERE IN THE KENTUCKY MOUNTAINS
<i>The Time</i> . . . . .	ANYTIME



SCENE IX

"MARTHA"

J. BURRITT MAUS

*The Mannequins*

Dorothy Grout

Helen Fraser

Margaret McMurrich

Catherine Strathy

Costumes by

JOSEPH & MILTON

Dorothy Ritchie

Anna Mae Smith

Costumes by

MARY OLIVIA

"MAZURKA"

JEAN MACPHERSON

SCENE X

"SOME LITTLE BUG WILL FIND YOU SOME DAY"

KERR CRONYN

SCENE XI

SYLVIA DEYELL AND HER BOYS

Bill Beatty  
Bill Griffen

Tony Griffen  
Bob Lyon

Frederick Hume  
Bill Lyon

SCENE XII

GUS ELLIS—AGAIN

SCENE XIII

"FINALE"

*The Mannequins*

Babs Wilson

Jean Beatty

Persis Seagram

Barbara Osler

Costumes by

CREEDS

Josephine Leishman

Katherine Ridley

Martha White

Diana Boone

Costumes by

T. EATON CO.

Jean Allward

Margaret Seagram

Edith Auld

Dorothy Cameron

Costumes by

ROBERT SIMPSON CO.

Evelyn and Mary Boothe. Costumes by KIKI

THREE OTHER BOYS AND THE SAME PIANO

DAVID WARDE—RUSSELL PAYTON—JIM McAVITY

"FIT AS A FIDDLE"

KATHLEEN GILMOUR, PONY BALLET AND BOYS

"HOLD MY HAND"

ENTIRE COMPANY

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P R O G R A M M E

- R 1. \* PRELUDE  
Joan Cox  
Chopin
- R 2. \* BEFORE THE BALL  
Ludmila Mlada  
Lehar
3. FAUN  
Hernán Baldrich  
Benjamin Britten
4. RAIN PRAYER  
Eileen Cropley  
Without music
5. \* SUGAR DREAM  
Pola Gobinska  
Williams-Fletcher
6. LUCIFER  
Ludmila Mlada  
Vitali

Martin Penner  
Bartington  
John

- R 7. \* SHORT & SNAPPY John Colman  
June Kemp and Jean Cébron
8. \*\* PENGUINS R. Vaughan Williams  
Eileen Cropley Janice Ingles  
Ruth Eva Olschowsky
9. CANCIÓN TRISTE Beethoven  
Hernán Baldrich
10. \* OMEN Bartok  
*blonde* - Joan Cox Simone Michelle or  
*tall* - June Kemp Lilian de Arias  
*hair blonde* - Ludmila Mlada  
Jean Cébron

- I N T E R V A L -

- R 11. MY EYES DO NOT SEE Moussorgsky  
Simone Michelle
- R 12. THE AMBIGUOUS MONSTER Musique concrète  
Jean Cébron *2nd yr.*
13. \*\*\* ALEGRIA João Nobre  
Lilian de Arias Pola Gobinska  
Ludmila Mlada

*Wallet* ↗ ↘  
*Sugarbees*  
*blonde*



14. NIGHTMARE  
Ruth Eva Olschowsky Igor Stravinsky
- R 15. THE POBBLE WHO HAS NO TOES  
Joan Cox Poem: Edward Lear
16. EARTHBOUND *1st yr.*  
Janice Ingles Benjamin Britten
- R 17. \* TENDER MEETING  
June Kemp and Jean Cèbron Prokofiev
18. WAITING  
Joan Cox Ernst Bloch
19. PRIESTESS  
Ludmila Mlada Without music
- R 20. \* STORM Percussion  
Joan Cox Gretli Müller  
Eileen Cropley Ruth Eva Olschowsky  
Jan Gavel Hernán Baldrich  
Janice Ingles Jean Cèbron  
Lilian de Arias Colin Paterick
-

- \* Choreography by Sigurd Leeder
- \*\* Choreography by Joan Cox, Ethel Gustafsson and  
Chira Lönnberg
- \*\*\* Choreography by Colin Paterick

All other dances are of the dancers' own composition.

RECORDINGS:

- Item 1 played by Wolfgang Schaps
- Items 2, 13 and 17 played by George Sass
- Item 7 played by Hilda Flatter
- Item 11 played by Marion Robertson
- Item 12 played by Jean Cébron and  
Hernán Baldrich
- Item 20 played by June Kemp,  
Gretli Müller & Hernán Baldrich
- Item 15 spoken by Joan Cox





*Annual*  
**Spring Festival**  
*of Dance*

BY THE  
**FANNY V. BIRDSALL**  
SCHOOL OF CLASSIC DANCING  
IN  
**Massey Music Hall**

**Friday,  
May 2nd**

Both Performances  
Commence  
**8.15 p.m.**

**Saturday,  
May 3rd**

**SYMPHONY ORCHESTRA**

COURTESY OF

A. E. SEMPLE, MUS., BAC., L.R.A.M.

T. BIRDSALL, Conductor

FANNY V. BIRDSALL

PRINCIPAL

HELEN D. BIRDSALL,  
Instructress

KATHLEEN WILLIAMSON,  
Associated Pianist

STUDIO: 594 JARVIS ST. at Bloor

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Box Office opens Massey Hall, Front Entrance, April 30th, from 9 to 12  
and after that at 178 Victoria Street

Res.: 148 Northcliffe Blvd.

Tel.: KEn. 1325

Register Now for Spring Term.

Retain Programme for Reference.

## Programme for Friday, May 2nd

### PART ONE

- 1.—Studio Technique
- 2.—March ..... Fighting Strength ..... Orchestra
- 3.—Les Petite Debutantes ..... Beginners
- 4.—Vignette ..... Evelyn Poppleton
- 5.—Dutch Maids ..... Juniors
- 6.—A Doll ..... Myfanwy Barnes
- 7.—Anitras Dance ..... Seniors
- 8.—Bohemian Gypsy ..... Dorothy Graham
- 9.—Dainty Danseuse ..... Audrey Gardiner
- 10.—Teasing ..... Intermediates
- 11.—Winter ..... Caroline Morgan
- 12.—Babette ..... Betty Sparkes
- 13.—Gypsy Fun ..... Seniors
- 14.—San Toy ..... Yvonne Rennie
- 15.—Danse Militaire ..... Dorothea Oates
- 16.—Novelette ..... Seniors
- 17.—Tap Dance ..... Elinor Keys
- 18.—Valse Sentimentale ..... Advanced Toe Class
- 19.—The Elfin ..... Doreen Hughes
- 20.—Le Papillon ..... Marjorie Scott
- 21.—The Regiment ..... Juniors
- 22.—

### STORM AT SEA

(a) Sea. (b) Clouds. (c) Waves. (d) Rain.

(e) The Storm is now at its height, the sky being enveloped with fast moving clouds, bursting into a tempest of thunder, wind, lightning and rain, gradually ceasing and giving place to sunshine and the tranquility of sunbeams and rainbow

(f) Sunbeams. (g) Sun (Helen D. Birdsall). (h) Rainbow.

### FINALE

### INTERMISSION

### PART TWO

- 23.—The Interrupted Meal ..... Seniors Tots
- 24.—Tap Ensemble ..... Seniors
- 25.—Danse de Grace ..... Audrey Denyes
- 26.—Norwegian Peasant ..... Gladys Mumford
- 27.—Jeanette ..... Myrtle Pomeroy
- 28.—Autumn ..... Advanced Children
- 29.—Danse Aristocratique ..... Marion Rennie
- 30.—Brahm's Hungarian Dance No. 6 ..... Advanced
- 31.—Novelty Dance ..... Marion Anderson
- 32.—Valse Virtuose ..... Violet Lodge
- 33.—Parlor Maid ..... Betty Planke
- 34.—Ritka ..... Helen Freeman
- 35.—Ladies Prim ..... Senior Toe
- 36.—Dance of Death ..... Helen D. Birdsall
- 37.—A Jockey ..... Nedra Bleaken
- 38.—Sen'orita ..... Vera Greves
- 39.—Falconette ..... Verna Davis
- 40.—America's Ballet of 1492 ..... Advanced
- 41.—Syncopated Medley ..... Helen D. Birdsall
- 42.—

### NATIONAL

Sailor's Hornpipe (England). Irish Jig (Ireland). Highland Fling (Scotland)

### GOD SAVE THE KING



## Programme for Saturday, May 3rd

### PART ONE

- 1.—Studio Technique.
- 2.—March ..... Fighting Strength ..... Orchestra
- 3.—Tap Dance ..... Juniors
- 4.—Vignette ..... Evelyn Poppleton
- 5.—A Rose ..... Shirley McLarty
- 6.—Novelette ..... Seniors
- 7.—Gavotte ..... Madeline Phillips and Rosalyn Singer
- 8.—A Valentine ..... Doreen Walters
- 9.—Anitra's Dance ..... Seniors
- 10.—Wee Dolls ..... Intermediates
- 11.—Flirtation ..... Beginners Toe
- 12.—Fire ..... Hilda Mannion
- 13.—Babette ..... Betty Sparkes
- 14.—Chinese Rythm ..... Junior Toe
- 15.—Une Fille de France ..... Mildred Margulies
- 16.—A Doll ..... Myfanwy Barnes
- 17.—Joy ..... Florence Pfister
- 18.—Valse Sentimentale ..... Advanced Toe
- 19.—Teasing ..... Seniors
- 20.—Danse Militaire ..... Dorothea Oates
- 21.—Le Papillon ..... Marjorie Scott
- 22.—Fluffs and Ruffles ..... Beginners
- 23.—

### STORM AT SEA

- (a) Sea. (b) Clouds. (c) Waves. (d) Rain.  
(e) The Storm is now at its height, the sky being enveloped with fast moving clouds, bursting into a tempest of thunder, wind, lightning and rain, gradually ceasing and giving place to sunshine and the tranquility of sunbeams and rainbow  
(f) Sunbeams. (g) Sun (Helen D. Birdsall). (h) Rainbow.

### FINALE

### INTERMISSION

### PART TWO

- 24.—Dancing Fans ..... Beginners
- 25.—The Interrupted Meal ..... Senior Tots
- 26.—Tap Ensemble ..... Seniors
- 27.—Danse de Grace ..... Audrey Denyes
- 28.—Norwegian Peasant ..... Gladys Mumford
- 29.—Autumn ..... Advanced Children
- 30.—Danse Aristocratique ..... Marion Rennie
- 31.—Novelty Dance ..... Marion Anderson
- 32.—Brahm's Hungarian Dance No. 6 ..... Advanced
- 33.—Parlor Maid ..... Betty Planke
- 34.—Valse Virtuouse ..... Violet Lodge
- 35.—Ladies Prim ..... Senior Toe
- 36.—Dance of Death ..... Helen D. Birdsall
- 37.—A Jockey ..... Nedra Bleaken
- 38.—Senorita ..... Vera Greves
- 39.—Falconette ..... Verna Davis
- 40.—The Effin ..... Doreen Hughes
- 41.—America's Ballet of 1492 ..... Advanced
- 42.—Syncopated Medley ..... Helen D. Birdsall
- 43.—

### NATIONAL

Sailor's Hornpipe (England). Irish Jig (Ireland). Highland Fling (Scotland)

GOD SAVE THE KING

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## FOOT NOTES

PIANOS USED  
by this school  
HEINTZMAN & CO.

STAGE SETTINGS  
J. KOSTER  
Princess Theatre

LIGHTING  
by WALTER SLOAN

Concert Manager  
JOHN H. FORBES

Orchestrations and Compositions — JOHN HERBERT

N.B.—Kindly omit encores and presentations over footlights

I desire to sincerely thank all my pupils and their parents for their time so cheerfully given in rehearsals, their combined efforts in the preparation of costumes, and their willingness to co-operate with me to make this "Festival of Dance" the success it should surely deserve.

*Fanny V. Birdsall*





— ANNUAL —

# Spring Festival

OF DANCE

BY THE

*Fanny V. Birdsall*  
*School of Classic Dancing*

IN

Massey Music Hall

Friday, May the 1st, 1931

COMMENCING 8.15 P. M. PROMPT

SYMPHONY ORCHESTRA

COURTESY OF

A. E. SEMPLE, MUS. BAC., L.R.A.M.

CONDUCTED BY T. BIRDSALL

FANNY V. BIRDSALL

PRINCIPAL

HELEN D. BIRDSALL,  
Instructress

MABEL WIMPERLEY,  
Associated Pianist

TICKETS: Heintzman & Co., Heintzman Hall, 195 Yonge St. Gd. Floor  
Box Office opens Massey Hall, Front Entrance, Wednesday, April 29th,  
from 9 to 12 a.m., then after that, 178 Victoria Street

Res.: 148 Northcliffe Blvd. Tel. KEn. 1325  
Studio: 752A Yonge Street, at Bloor Mld. 4241

Opening of Spring Term, May 4th, 1931.

Retain Programme for Reference

# .. Programme ..

## PART I.

### GOD SAVE THE KING

- 1—MARCH by E. T. Paul ..... "CIRCUS PARADE" ..... Orchestra
- 2—LES PETITE COQUETTE ..... GROUP  
D. Bunke, R. Grimes, M. Thorne, F. Gracie, R. Pequegnat, J. Dohrow,  
B. Dohrow, M. Griffiths, E. Raabeig, J. McNichol, H. Robertson, L.  
Staley, R. Gibson, B. May, H. Spry, E. Low, J. Carter, A. Thomas,  
T. Rainford, L. Grieves.
- 3—STEPS OF LONG AGO ..... SOLO ..... MADELINE BRYAN
- 4—NOSEGAY ..... GROUP  
R. Conduis, D. McCann, B. Goldstone, R. Redford, B. Hinchcliffe, P.  
Kirby, R. Barrow, M. Watson, B. Goldstein
- 5—SPIRIT OF AUTUMN ..... SOLO ..... VIRGINIA KOHLER
- 6—CHINKY BABIES ..... GROUP  
S. Turner, M. Bales, G. Johnson, D. Glavin, C. Bowers, J. Harvey,  
M. Meyers, P. Whetmore
- 7—LIEUTENANT CHERRY ..... SOLO ..... MARJORY CHERRY
- 8—WALTZ CLOG ..... GROUP  
B. Goldstone, Billy Goldstone, M. Clements, R. Peck, A. Jeffers, S.  
Marcus, B. Kirkpatrick, M. Thorne, H. Robertson, R. Pequegnat,  
L. Grieves, J. Grump, T. Darby, M. Rushbrooke
- 9—THE CANARY ..... SOLO ..... AUDREY GARDNER
- 10—A BIT OF IRISH ..... SOLO ..... NORMA WILLIAMS
- 11—SUR-LES-POINTES ..... GROUP  
J. McGregor, N. Ryan, R. Grimes, A. Thomas, F. Gracie, B. Dixon,  
B. Dobson, R. Sapera, M. Griffiths, L. Staley, J. Carter, D. Elliott
- 12—POLONAISE MILITAIRE (Chopin) ..... SOLO ..... CAROLINE MORGAN
- 13—CHARMING LITTLE LADIES ..... GROUP  
E. Platt, M. Etherington, D. Lockhart, E. McLeod, N. Anderson, R.  
Clarkson, N. Spry, J. Berkeley, A. Shepherd, M. Rylance, M. Lavine,  
M. Younge, J. Hamilton, J. Hillier, M. Hughes, D. Whitham, P. Whitham,  
L. Schanche, A. Schanche, B. Schanche, D. Elliott, G. Shouldice, P.  
Givens, F. Simpson, J. Benson, L. Kinghorn, E. Crump, J. Crump,  
M. Hill, D. Martin
- 14—CANADIAN ROSE BALLET ..... GROUP  
G. Blakeley, J. Nield, B. Goldstone, A. Gardner, H. Beare, W. Forteath,  
C. Christie, J. Proudfoot, M. Cherry, G. Matthews, V. Kohler, F. Wat-  
son, J. Balfour, D. Hughes, P. Davis, D. Graham, D. E. Hyde
- 15—SABOT RHYTHM ..... GROUP  
J. McGregor, M. Watson, B. Hinchcliffe, S. Bromley, B. Dixon, N. Wil-  
liams, B. Goldstone, T. Guilfoyle, N. Ryan, B. Cohen, E. Leworthy,  
N. Carrick
- 16—FOURTH MAZURKA (Goddard) ..... SOLO ..... VERA DAVIS
- 17—VALSE DE GRASSE ..... SOLO ..... NEDRA BLEAKEN
- 18—IN THE ARMY NOW ..... SOLO ..... DOROTHY GRAHAM
- 19—REMINISCENCE OF "VICTOR HERBERT" ..... BALLET
  - (a) "BECAUSE YOU'RE YOU" (talkies)—E. Gray, B. Butler, P. Pow-  
ell, Y. Egan, M. Arthur, H. Morrison, M. Lowars, K. Denton, H.  
Davis.
  - (b) "AH, SWEET MYSTERIES OF LIFE"—G. Blakeley, V. Kohler,  
M. Hart, M. Cherry, D. Soward, J. Proudfoot, L. Graham, M.  
Reiley, D. E. Hyde, I. Lewars, E. Carnie, G. Matthews, I. Bauck-  
ham, T. Darby, M. Rushbrooke.
  - (c) "KISS ME AGAIN"—M. Scott, D. Oates, F. Phister, B. Parkes,  
L. Broder.
  - (d) "ROMANY LIFE"—A. Gardner, E. Gardner, M. Bryan, S. Ches-  
ter, W. Forteath, C. Christie, B. Dobson, L. Weir, J. Nield.
  - (e) "ITALIAN STREET SONG"—Finale.



## Programme (Continued)

- 20—DEW DROP ..... SOLO ..... PEGGY DAVIS  
21—MISFIT ..... SOLO ..... ADA PAYNE  
22—"NATIONAL" ..... England, Ireland, Scotland  
    "Land of Hope and Glory"

### INTERMISSION

### PART II.

- 23—SIAMESE ..... GROUP  
    M. Pomeroy, V. Lodge, G. Mumford, M. Rennie, B. Planke, L. Broder,  
    V. Greves, N. Bleaken, V. Davis, C. Morgan  
24—DANSE BRILLIANTE ..... SOLO ..... DOROTHEA OATES  
25—"Valse Bluettes" (R. Drigo) ..... SOLO ..... HELEN FREEMAN  
26—"THE SALUTE" ..... GROUP  
    M. Pedlar, S. Marcus, M. Moffatt, F. Watson, R. Barrow, P. Kirby,  
    B. Goldstein, J. Balfour, R. Sopera, V. Withers, M. Clarkson, D. Scott,  
    B. Goldstone, D. McCann, R. Redford, R. Condas, A. Jeffress.  
27—RHYTHM OFF AND ON ..... GROUP  
    N. Davis, C. Christie, W. Forteath, M. Usher, D. Graham, M. Hart,  
    L. Weir, M. Cherry, D. Oates, A. Payne, M. Bowes, V. Davis, C. Mor-  
    gan, V. Kohler, V. Lodge, N. Bleaken, V. Sherwood, L. Broder, B.  
    Parkes, G. Mumford, B. Planke  
28—TANGO ..... SOLO ..... MYRTLE POMEROY  
29—TIP TOE ..... SOLO ..... MARJORY SCOTT  
30—"SLAVONIC RHAPSODY" (Carl Friedemann)—SOLO—MARION RENNIE  
31—"EVENING STAR" (R. Wagner) ..... SOLO ..... DOREEN HUGHES  
32—"DANCE OF THE HOURS" (Ponchielli's Opera) ..... GROUP  
    H. Freeman, M. Pomeroy, N. Bleaken, V. Lodge, G. Mumford, C. Mor-  
    gan, V. Greves, V. Davis,  
33—TAP DANCE ..... SOLO ..... BETTY PLANKE  
34—JENNYETTES ..... GROUP  
    A. Payne, E. Jones, M. Bowes, B. Parkes, M. Usher, F. Pfister,  
    V. Sherwood  
35—THE SKATERS ..... GROUP  
    M. Bourke, D. Graham, H. Beare, Y. Rennie, P. Davis, M. Scott,  
    D. Hughes, M. Barnes  
36—"ACROBATIC CLASSIQUE" ..... SOLO ..... GLADYS MUMFORD  
37—"THE SWAN" (C. Saint-Saens) ..... SOLO ..... VIOLET LODGE  
38—..... THE CARNIVAL .....  
    (a) Promenade.  
    (b) Balloon Girls  
    (c) Wine, Champagne, Creme de Menthe  
    (d) Masqueraders  
    (e) Parade of the Masks  
    (f) Imps of the Ball  
    (g) Birdsallettes

### FINALE

---

FIRE NOTICE—Look around now and choose the nearest EXIT to your seat.  
In case of fire WALK (not run). Do not try to beat your neighbor to  
the street.

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Concert Manager HARRY GORDON	Attending Physician DR. A. E. MORGAN	

All Pupils taking part are bona fide registered pupils of this School.  
(No borrowed talent)

Every number in this programme is original, except "The National"  
No Encores permitted  
No Presentations over footlights  
Each number being timed is responsible for this request

I sincerely thank my pupils for their regular attendance during the past season, also their parents for time so cheerfully given during rehearsals—combined efforts in the preparation of costumes, and their willingness to co-operate with me to make this "Festival of Dance" the success it surely warrants.

*Fanny V. Birdsall*





Established 1923

TENTH ANNUAL  
**DANCE REVUE**

BY THE  
**Fanny V. Birdsall**  
SCHOOL OF  
**Classic Dancing**

IN  
**VICTORIA THEATRE**  
VICTORIA AND RICHMOND

**Friday April 28th, 1933**

Curtain 8.15 p.m.

Right on time

*110 pupils  
43 .. cont.  
from 1931*

Box office opens Wednesday, April 26, from  
9 a.m. to 6 p.m.

TICKETS

\$1.00 — 75c. — 50c.

Tax extra

THE BIGGEST AND BEST SHOW EVER  
ATTEMPTED BY THIS STUDIO

The Date — April 28th, 1933

FANNY V. BIRDSALL

Principal

HELEN D. BIRDSALL

Instructress

Miss M. Thompson, A.T.Coll.M.

Pianist



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HARRY GORDON, Concert Manager.

DR. A. E. MORGAN, Attending Physician.

T. BIRDSALL, Conductor.



All dances are original except "National".

No presentations made over footlights, also no encores.

The timing of this program is responsible for this  
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All taking part are bona fide pupils of this school.  
(No borrowed talent.)



FIRE NOTICE—Look around and choose the nearest  
exit to your seat. In case of fire walk (not run).  
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Box Office Opens April 26, 1933  
from 9 a.m. to 6 p.m.



BEAUTIFYING  
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CANADIAN GIRLS



Helen D. Birdsall

Instructress

Winner of Highest Honors  
New York City, N.Y., 1931

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Note—Take Advantage of the May Term,  
Commencing May 1st

which offers continued advancement in all types of  
Dancing. This course has proved very beneficial to  
those who took this course in previous years. Register  
now. Course follows immediately after the "Revue".

Clear Vision of Stage from Every  
Seat in Victoria Theatre

# ... PROGRAMME ...

## MARCH—F.V.B.—ORCHESTRA

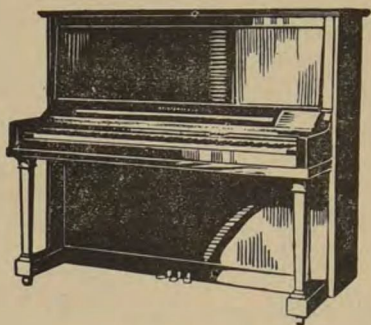
Dedicated by John Herbert to Miss F. V. Birdsall

1. STUDIO IMPRESSIONS
2. IN THE WOODS.....GROUP  
(a) BROWNIES—C. Coke, A. Burgess, D. Lillico, G. Foy.  
(b) FORGET ME NOTS—B. Wharton, M. Cox, J. Payne, R. Stong,  
D. World, C. Bowers, B. Mitchell, S. Wilson, C. Wickware.
3. DECEMBER FUN.....AGNES GRAY.....SOLO
4. CHIC .....GROUP  
C. Christie, W. Forteach, P. Davis, L. Weir, B. Goldstone, D. Hughes,  
D. McCann, A. Gardiner, S. Smith, Y. Rennie.
5. HOTCHA .....GROUP  
Y. Egan, D. Glavin (Girls) B. Leslie, Jr. Bowers (Boys)
6. PARLOR MAIDS .....GROUP  
S. Brown, S. Streatfield, B. Nicholas, M. Baker, M. Needham, L. Neeb,  
D. McCabe, B. McCabe, M. Pudney, B. Colbourne, S. Shaw, J. Dickenson,  
G. Morgan, M. Dyer, S. Doherty, G. Billes, M. Young, J. Imrie,  
M. Majury, I. Chittenden, Z. Hyde.
7. THE RAINBOW.....PATSY DRYLIE .....SOLO
8. WAYS OF NORWAY.....GROUP  
J. Berkley, R. McCoy, M. Flanagan, J. Milligan, N. Kent, Y. Hill, C.  
Miller, M. Routley, G. Shouldice.
9. PRESENT FOR HARLEQUIN—LORNA WEIR.....SOLO
10. VALSE QUINTETTE .....GROUP  
P. Davis, C. Christie, W. Forteach, B. Parkes, D. Hughes.
11. THE LOST GLOVE.....DUET  
Buddy and Billy Goldstone.
12. JR. TAP .....GROUP  
D. Martin, M. Scaife, C. Starr, R. Smith, W. Chipman, M. Caldron.
13. FLEURETTE BALLET .....GROUP  
K. Denton, M. Young, B. Wharton, C. Wickware, J. Payne, N. Kent,  
J. Milligan, G. Morgan, M. Lee, J. Dickenson, L. Neeb, R. McCoy,  
I. Chittenden, Y. Egan, B. Butler, D. Glavin, A. Wilson, A. Ragan,  
M. Le Wars, H. Davis, C. Miller.
14. HAPPY CHAPPIE.....CATHIE CHRISTIE.....SOLO
15. FROG .....DOREEN HUGHES.....SOLO
16. JUMPING JUMPERS .....GROUP  
B. Goldstone, Bud Golstone, P. Drylie, D. Buncke, H. Robinson, M. Bryan
17. BALLET MODERNE .....GROUP  
L. Broder, V. Sherwood, V. Kohler, M. Wright, V. Lodge, B. Planke,  
N. Bleaken, B. Parkes, M. Browning, H. Freeman, M. Pomeroy, G.  
Mathews, A. Thomas, M. Rennie.
18. MISS PEP.....WINNIE FORTEATH.....SOLO
19. BLONDIE .....YVONNE EGAN.....SOLO
20. VALSE BLUETTE .....GROUP  
H. Robinson, A. Gray, D. Elliott, C. Birch, E. Leworthy, J. Forster,  
B. Dickenson, B. Goldstone, P. Drylie, R. Pequegnat, B. Goldstein, P.  
Kirby, R. Barrow.





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Never in the business life of three generations of Heintzmans has a Heintzman Piano been built to sell at a bargain price. Each instrument is individually produced by master craftsmen—and each piano fully lives up to the Heintzman tradition—The World's Finest Piano.

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OPEN EVENINGS

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Theatre



Da Costa Studios  
DANCE RECITAL  
AND  
AT-HOME

June 9th, 1939

PROGRAMME

GOD SAVE THE KING

Street Scene

Shoe Shine Boys—Joseph Hortop, Lawrence Hickling, Margaret Weir,  
Dorothy-Ann Buck, Sais Galbraith, Gordon Buck  
School Days ..... Dorothy Hickling, Doreen Buckley  
Personality Tap ..... Lucia Caruana

Garden of the Moon

Singer ..... Helen White  
Dancers ..... Lillian Stewart, Jim McIntyre

Shewn Trews (by request)

..... Molly McGregor  
Miss McGregor is a Scottish Champion Highland dancer and has  
danced before King George V and King George VI.

Buck Dance

..... Joseph Hortop

Spanish and Mexican Dances

Singer ..... Helen White  
Dance Group—Betty Lambe, Arlene Harber, Marjorie Jones, Eva Saville,  
Lillian Stewart, Peggy Davis, Joy Da Costa, Marguerite Penman,  
Eleanor Goode, Eileen Thompson  
Jarave Tapatio ..... Eileen Thompson, Jack Croft  
La Mantilla ..... Eleanor Goode, Peggy Davis  
Sevillanas ..... Dance Group

Military Tap

..... Doreen Buckley, Dorothy Hickling

Waltz

..... Boronia and Boron

Sword Dance

..... Molly McGregor

Tap with Snap

..... Joyce Forster, Bill Lawrence

Soleares

..... Eva Saville

Tango

..... The Da Costas

Bill Robinson Taps

..... Frank Hodges

"A Year on the Ballroom Floor"

Singer ..... Helen White  
The Big Apple ..... Boronia and Boron  
The Lambeth Walk ..... Eileen Thompson, Jack Croft  
The Yam ..... Honor Cullen, David Johnson  
The Chestnut Tree ..... Joyce Forster, Bill Lawrence  
The Injun ..... The Da Costas

Pianist for Recital—Margaret Graham

RECEPTION COMMITTEE

Mrs. Douglas McColl, Mrs. Gordon Evans, Miss Helen Findlay and  
Mrs. Russell Sparling

Curtains and Lighting by Brownlow Card

We wish to thank our pupils and friends for their splendid co-operation making it possible to present this recital at such short notice.

OUR STUDIOS WILL REMAIN OPEN DURING THE SUMMER MONTHS

ИВАНОВИЧ ДАВЫДОВ



PROGRAMME  
OF  
MINIATURE BALLETS  
AND  
PIANOFORTE SOLOS

**A CHILDREN'S PARTY** - - - *Coleridge-Taylor*

**Young Host** WENDY TYERMAN  
**Young Hostess** BETTINA BYERS  
**Their Elder Sister** JOAN BARRATT  
**Their Guests** ANN BYATT, ANGELA BAYLEY,  
JILL PRICE, JOAN WELLS

*Choreographer :* BETTINA BYERS

**ALEGRIA DE JEREZ** - - - - *Monreal*

SADIE JACOBS  
Taught by Elsa Brunelleschi  
Costume by Fregolin

**CAUCASIAN TRIO** - - - - *Ippolitow Ivanow*

JOAN BARRATT, ANGELA BAYLEY, JOAN TAYLOR

Arranged by Molly Radcliffe

**NOCTURNE, Opus 62, No. 2** - - - *Chopin*

**ALLEGRO DE CONCERT, Opus 46** - - - *Chopin*

MARGARET WATERHOUSE



**JOSS HOUSE** - - - - *Eugene Goossens*

The occupants of a Joss House are absorbed in their opium smoking. One of the men has become so addicted to the drug that it causes his death, which arouses no interest among his companions.

ANGELA BAYLEY, BARBARA LLOYD-JONES,  
JOAN TAYLOR WENDY TYERMAN,  
PHILIPPA HEATH-GODWIN

*Choreographer* : JOAN TAYLOR

**AN INDIAN IMPRESSION** - - - *Cui - Santaliquido*

BARBARA LLOYD-JONES, JOAN BARRATT, SADIE  
JACOBS, BETTINA BYERS, JILL PRICE, JOAN TAYLOR,  
WENDY TYERMAN

*Choreographer* : BETTINA BYERS

**JEUX D'EAU** - - - - *Ravel*

**DANSEUSE DE DELPHI** - - - *Debussy*

**L'ISLE JOYEUX** - - - - *Ravel*

MARGARET WATERHOUSE

**GHOSTS OF THE MIGHT-HAVE-BEENS** - *Santaliquido*

Poor souls, perhaps they began too late, perhaps they died too soon—who knows? But because they loved their art they are permitted to return once a year to perform again the movements they loved so well.

BARBARA LLOYD-JONES, HILARY BOWMAN, BETTINA BYERS, ANGELA BAYLEY, ADRIENNE WILLIAMS

*Choreographer* : BETTINA BYERS

Costumes and set designed and executed by Edna Wilsdon

**JOTA PILARICA** - - - - - *Jose Sentis*

SADIE JACOBS

Taught by Elsa Brunelleschi

**LAIDERONETTE** - - - - - *Ravel*

I, Little Ugly, Empress of The Pagodas, walk alone in my garden. I see the trees and wonder—they shall dance and play before me—but the flow of music, smooth and unceasing, wearies me. Look! The brilliance of the sun on the Pagoda.

**Empress** JOAN BARRATT  
**Trees** HILARY BOWMAN, BARBARA LLOYD-JONES, WENDY TYERMAN, PHILIPPA HEATH-GODWIN, BETTY WILLS, ADRIENNE WILLIAMS

*Choreographer* : JOAN BARRATT

Costumes designed and executed by Edna Wilsdon

Spanish Dances accompanied by Uttone Morice



BALLET CLUB

North Toronto Collegiate, May 30th, 8.15

DEMONSTRATION OF CLASS WORK

Primaries: Leslie Jane Abbott, Kimberley Clark, Lynn Freeman, Barbara Farkas, Frances Hauer, Anita Hort, Suzanne Irwin, Jacqueline Jenkins, Bonnie Mactavish, Jerry Miles, Nancy Nixon, Fern Small.

Grade 1: Donna Allen, Phyllis Baillie, Sherryl Bews, Sari-Lee Bresner, Elizabeth Dymment, Heather Ferguson, Nonnie Forman, Kippy Jaffray, Lorna Harris, Pauline Lewis, Nancy Morton, Paula Romanin, Jane Rowland.

Grade 2: Linda Burke, Christine Husband, Jill Hopkins, Linda Kuchar, Rosemary Keogh, Edda Madvark, Beverley Miles, Susan Rebick, Gail Sholnik, Linda Shumacher, Jacqueline Saber, Pamela Zaretsky.

Grade 3: Jane Erickson, Elaine Goldman, Genna Hay, Claire Johns, Susan Hershfield, Elizabeth Keeble, Dana Long, Ingrid Northwood, Cynthia Stone, Catharine Wismer, Isabel Weeks, Darryl Weingarten, Linda Kuchar.

CARNIVAL

Louan Apthecker, Sharon Burke, Linda Callow, Virginia Campbell, Catherine Campbell, Beverley Diehl, Lannie Fram, Daisy Fritz, Debbie Gibson, Karen Goldman, Susan Glaysher, Isabel Hayley, Susan Jaffray, Christine Middleton, Mary Moyle, Wendy Marshal, Caroline McKenzie, Sue Proctor, Angel Rawson, Ann Rowland, Linda Taylor, Dierdre Taylor, Valerie Williams, Ann Symonds.

PETITE SUITE

Linda Stearns and Peggy Cameron, Jacqui Jones, Marilyn Hines, Lidia Romanin, Mary Warren, Lorraine Rudge

Sandra Bell, Barbara Dingle, Penny Gillier, Judy Hobbs, Heather Mactavish, Jo Ann Wilson, Kilby Dickinson, Janet MacDonald

Karen Greenberg, Ebe Lepp, Freda Papoff, Barbara Hudson, Gillian Lingwood, Caroline Ellacott, Anne Marie Tamme, Epp Jurima, Jane Erickson, Elizabeth Keeble, Catharine Wismer

Dolly Acornley, Joanne Brown, Carol Cowan, Susan Dingle, Nancy Emery, Lorna Harris, Sydney Creighton, Marta Jacob, Marilyn Norris, Jill Sweetman, Sheila St. Lawrence, Marilyn Wood, Judy Sissons, Catherine Kaylor, Valerie Parkes, Mary Lou Hefford, Stephanie Spence, Sonia Rogers

Mallory Brebner, Dean Brebner, Elsa Brigden, Caroline Brownlie, Penny Crosby

Nicola Collin, Rosemary Dyke, Lola Mary Donaldson, Judy Flower, Margaret Godefroy, Janice Kirkpatrick, Suzanne Genoe, Susan Glaysher, Lynn Leitch, Kathryn Langley, Patricia Langley, Beata Michalski, Dorothea Moore, Elizabeth Ruse, Mary Ruse, Cynthia Ryan, Madeline Tamme, Kathryn Tamme, Beverley Williams, Catherine O'Niel, Margaret Pocock, Martha Mews

INTERMISSION

Valse .....	Strauss
	Jacqui Jones
Pas Seul .....	Ponchielli
	Marilyn Hines
Valse des Fleures .....	Tschaikowsky
	Linda Stearns
Gallop .....	Bizet
	Mary Warren, Lorraine Rudge
Papillon .....	Schuman
	Peggy Cameron
Sugar Plum Fairy .....	Tschaikowsky
	Lidia Romanin
Winter 1870 .....	Rossini
	Linda Stearns
Gypsy Dance .....	Bizet
	Peggy Cameron, Jacqui Jones, Lidia Romanin, Mary Warren, Lorraine Rudge



"The Wedding Suite" from  
"Stone Flower" - Prokofiev  
cond. Andre Kostelanitz





CANADIAN PREMIERE



The EATON AUDITORIUM

Friday, May 17, 1946, 8.45 p.m.

Cynthia BARRETT, dancer

*assisted by*

HARRY ADASKIN, violinist with FRANCES MARR at the piano.

Costumes designed by HILDA DENNY

Lighting and Sets — PILGRIM DENNY

Choreography — CYNTHIA BARRETT

Piano accompaniment — MARGARET CLEMENS

## PROGRAMME

### I.—CANADIANA . . .

(a) OUR FOREFATHERS CLAIMED THESE LANDS

(b) IN THE SPIRIT OF 1837

(c) MY DAYS HAVE BEEN SO WONDROUS FREE

*"A wise nation preserves its records, gathers up its muniments, decorates the tombs of its illustrious dead, repairs its great public structures and fosters national pride and love of country, by perpetual reference to the sacrifices and glories of the past.—*  
JOSEPH HOWE, 1871.

Traditional folk music dating back to 1600.

### II.—ESKIMO DANCES . . .

(a) THE INVITING-IN FEAST

(The motif of the welcoming dance is the relating of an unusual event)

(b) WE HUNT IN THE VAST ARCTIC

(A resigned but rather plaintive chant depicting the futile hunt for caribou)

(c) WEATHER INCANTATION—The shaman is possessed by his guardian spirit and acquires supernatural foresight.

Dances based on authentic Eskimo music.

OBOE ..... HARRY FREEDMAN

(OVER)

III—HARRY ADASKIN, violinist, FRANCES MARR at the piano.

SONATA IN ONE MOVEMENT (1941) .....	JOHN WEINZWEIG
DANSE CHAMPETRE, OPUS 106, NO. 1 .....	SIBELIUS
LA FILLE AUX CHEVEUX DE LIN .....	DEBUSSY-HARTMANN
ZIGEUNERWEISEN .....	SARASATE

— Intermission —

IV.—THE SWALLOW BOOK

(A theatrical adaptation of the poem by *Ernst Toller*)

ORIGINAL SCORE FOR TWO PIANOS .....	GEORGE HURST
POETIC NARRATION .....	LORNE GREENE
SOPRANO VOICE .....	ADRIAN WHITE
PIANO ACCOMPANIMENT .....	MARGARET CLEMENS and JACK SAMALOFF
ASSISTING DANCERS .....	VERNA SHREVE SHOSHANA TEITEL
PROLOGUE — “ <i>A Friend Died in the Night . . .</i> ”	

- 1.—The Miracle!—“ . . . A pair of swallows made their nest in my prison cell.”
- 2.—“ . . . Europe, How poor thou art! . . . ”
- 3.—“ . . . In a field of wheat a maiden walked . . . ”
- 4.—Self-Adulation—“ . . . Shrill the jazz tune of an impious age . . . ”
- 5.—“Men . . . for the sake of the swallows,  
Perhaps, you will find man.”

V.—(a) New Girl on the Street

“Nobody will play with me, so,

- (b) I'm going to have a party . . . ”

Music — 2 Preludes — Shostakovich

God Save The King

---

ACKNOWLEDGMENTS

*Cynthia Barrétt is very grateful to: John Weinzweig, composer; Dr. Marius Barbeau; the Royal Ontario Museum; Richard Finnie, explorer and author; Monica Mugan, Eileen Mason and Maureen Korman, publicity; Rachel Cohen; and many others, for the invaluable help given her.*



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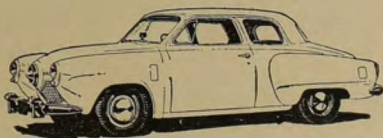
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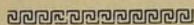
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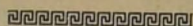
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# PROGRAMME



CARNIVAL ORCHESTRA UNDER DIRECTION  
OF V. WILSON JARDINE

## 1. PIANO PRECISION COURT:

Betty Armitage	Patty Lou Montgomery
Barbara Bailey	Joan McLeod
Wanda Beasley	Barbara O'Connor
Barbara Bourne	Beverley Rosar
Nancy Lou Brown	Alexandra Rust
June Calvert	Mary Kay Seitz
Betty Hiscock	Jane Weber
Ann Johnston	Helen McGough
Marcia Magwood	

## 2. SONIA SNELLING—Solo.

## 3. JOHN LYNCH AND JOYCE TRELEAVEN—Pair

## 4. WENDY TAYLOR—Solo.

## 5. DON CRIBAR—Comedy.

## 6. BETTY ARMITAGE AND ALEXANDRA RUST—Pair.

## 7. IN AN OLD DUTCH GARDEN:

Victor Large	Mrs. V. Large
Harry Taylor	Mrs. R. Tilley
Charles Poole	Mrs. C. Poole
Ivan Mitchell	Mrs. W. F. Cosby
Joseph Hilley	Mrs. Joseph Hilley
George McFarlane	May Robertson
Marcus Nikkanen (Prof.)	Dr. Isobel Grimshaw
Homer Meyer	Joyce Leaver
Bert Ashforth	Miss Bess Henry
Paul Baker	Mrs. J. Murray
Ed. Smith	Elizabeth Sullivan
Jack Murray	Mrs. Ed. Smith
James Francis (Prof.)	Mrs. E. Haynes

## 8. DUTCH PAIR—Wendy Taylor and Sandra McGough — (Granite Club Senior Ladies Pair)

## 9. DUTCH POLKA:

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Betty Hiscock	George Montgomery
Alice Meek	Wally Pryce
June Calvert	George Reid

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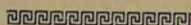
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# PROGRAMME



10. WANDA BEASLEY (Gold Medalist).  
11. BESS HENRY AND JIMMY FRANCIS (Professionals)

12. SUMMERTIME BALLET: (June Calvert, Ballerina)

Barbara Bourne	Mary Kay Seitz
Alexandra Rust	Irene Robert
Wendy Ward-Price	Betty Armitage
Jane Weber	Betty Jane Halliday
Wendy Taylor	Beverley Rosar
Helen McGough	Barbara Bailey
Sandra McGough	Barbara O'Connor
Penelope Perfect	Patty Lou Montgomery
Marcia Magwood	Nancy Lou Brown
Sandra Henning	Joan McLeod

— INTERMISSION —

13. APPLE BLOSSOM TIME—Senior Court:

Harry Taylor	Mrs. J. Murray
Ivan Mitchell	Mrs. R. Tilley
Joseph Hilley	Miss Alice Meek
Jack Murray	Miss May Robertson
Keith MacKenzie	Mrs. Joseph Hilley
Wally Pryce	Dr. Isobel Grimshaw
George McFarlane	Mrs. W. F. Cosby
Homer Meyer	Mrs. H. Macintosh
George Reid	Miss Joyce Leaver
Bert Ashforth	Miss Wendy Taylor
M. Nikkanen (Prof.)	Miss Barbara Bourne
Paul Baker	Miss Helen McGough

14. PATTY LOU MONTGOMERY AND  
GEORGE MONTGOMERY—Pair

15. BETTY HISCOCK (International Gold Medalist).

16. DON CRIBAR.

17. CHARLES SNELLING (Canadian Junior Men's and Granite  
Club Senior Men's Singles Champion 1952)

18. THE BUMPS—Comedy—

Fred Heywood	Wally Pryce
Keith Mackenzie	

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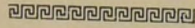
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WANDA BEASLEY  
Canadian Gold Medalist

# PROGRAMME



## 19. THE CAN CAN:

Betty Armitage	Penny Perfect
Barbara Bailey	Irene Robert
Barbara Bourne	Beverley Rosar
Nancy Lou Brown	Alexandra Rust
Betty June Halliday	Mary Kay Seitz
Marcia Magwood	Wendy Taylor
Patty Lou Montgomery	Wendy Ward-Price
Helen McGough	Jane Weber
Sandra McGough	Bess Henry (Prof.)
Barbara O'Connor	

20. ANN JOHNSTON (Gold Medalist; 1952 Runner-up to Canadian Ladies' Junior Champion; Granite Club Senior Ladies' Champion).

21. GERALDINE FENTON AND GLEN SKUCE—

(Silver Medalists)

22. SQUARE DANCE—Entire Cast.

## FINALE

### GRANITE CLUB CARNIVAL COMMITTEE

F. P. Carnegie	-	-	-	-	Carnival Chairman
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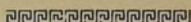
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Christine Pilotte   Mary Martha Ruscica   Nancy McGregor  
Sandy MacCrimmon   Gerri Savedra   Lori Miles   Frances Welsh  
Kathy Halmagyi   Beverly Rotstein   Helen Francis  
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Mailing List .....FRAN ZINK

The MARIJAN BAYER DANCE COMPANY was founded in 1973 to provide a performing outlet and opportunities for Canadian dancers. Only with continual experience before a public can performing artists mature. It is also a reward they deserve for the years of dedication and highly disciplined training they have put in. Ballet is almost uniquely adapted to integrating the work of artists from many fields and thereby affording them wider exposure to the public. This company is sincerely trying to establish a policy of utilizing the talents of Canadian composers, artists, writers and choreographers in the production of its ballets.



MARILYN BARRATT DANCE COMPANY

Artistic Director: MARILYN BARRATT  
Balliet Mistress: ANN VAN DER BRUG

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Christine Pilote, Mary Martin, Roscoe Henry McGregor  
Sandy MacCrannan, Gerry Savetza, Lord Miles, Frances Welsh  
Kathy Halmay, Beverly Rotstein, Helen Francis  
David Simpson, Jeff Baker, Duff Scott, Roderick Johnson  
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ENVIRONMENT

Choreography.....Marijan Bayer  
Music .....Mark Baldwin

Dana Shack      Jeff Baker

Kathy Halmagyi   Nancy McGregor   Lori Miles   Christine Pilotte  
Mary Martha Ruscica   Gerri Savedra   Susan Schlomer   Frances Welsh

POEM TO THE LAND

Choreography.....Marijan Bayer  
"Suite for Banjo, Harmonica & Six Pair of Legs"...Perry Friedman  
Decor and Costumes.....Betse Downie  
Lighting Design .....Gord Edmunds

Linda Mazur      David Simpson

Dana Shack   Roderick Johnson   Charlene Krotowski   Duff Scott

BOLERO

Choreographed by Marijan Bayer to the familiar music of Ravel  
as arranged and recorded by Emerson, Lake and Palmer.  
Decor and costumes were designed by Betse Downie.

Helen Francis   Linda Mazur   Nancy McGregor   Christine Pilotte  
Lori Miles   Beverly Rotstein   Mary Martha Ruscica   Susan Schlomer

INTERMISSION

TUBULAR BELLS

Choreography.....Marijan Bayer  
Music.....Mike Oldfield  
Lighting Design .....Gord Edmunds

Dana Shack   Linda Mazur   Charlene Krotowski   Mary Martha Ruscica  
Roderick Johnson   David Simpson   Duff Scott   Gerard Theoret  
Sandy MacCrimmon   Nancy McGregor   Christine Pilotte   Susan Schlomer



ENVIRONMENT

Choreography.....Marjien Beyer  
Music.....Mark Baldwin

Dana Shack Jeff Baker  
Kathy Halmagyi Nancy McGregor Lori Miles Christine Pilotte  
Mary Martha Ruscia Gert Savader Susan Schlomer Frances Wefah

POEM TO THE LAND

Choreography.....Marjien Beyer  
"Suite for Banjo, Harmonica & Six Pair of Legs"....Barry Friedman  
Decor and Costumes.....Bates Downie  
Lighting Design.....Gord Edmunds

Linda Mann  
Dana Shack Robert Johnson Charlene Krotowski Duff Scott

BOLETO

Choreographed by Marjien Beyer to the familiar music of Ravel  
as arranged and recorded by Hanson, Lake and Palmer.  
Decor and costumes were designed by Bates Downie.

Heleen Francis Linda Mann Nancy McGregor Christine Pilotte  
Lori Miles Beverly Krotstein Mary Martha Ruscia Susan Schlomer

INTERMISSION

TUBULAR BELLS

Choreography.....Marjien Beyer  
Music.....Mike Oldfield  
Lighting Design.....Gord Edmunds

Dana Shack Linda Mann Charlene Krotowski Mary Martha Ruscia  
Robert Johnson David Simpson Duff Scott Gerard Theoret  
Sandy MacCrann Nancy McGregor Christine Pilotte Susan Schlomer



## PRODUCTION STAFF

Stage Manager .....JOHN MacNICOL  
Production Co-ordinator .....RENEE ABRAHAM  
Lighting Technician .....DETLEV FUELLBECK  
Sound Technician .....GEORGE CARTER  
Wardrobe Mistress .....AUDREY SAVEDRA  
Flyer Design .....ROXANA MATAMOROS  
Programme Design .....BETSE DOWNIE  
Costumes .....NORA COLLIS  
Decor constructed by .....JOHN MacNICOL, BRUCE BELL  
JACK BRANNIGAN, BILL DRAKE

MARIJAN BAYER spent sixteen years on the professional stage. He began his career with the National Ballet in Zagreb, Yugoslavia. Later the famous ballerina, Rosella Hightower introduced him to Le Grand Ballet du Marquis de Cuevas. He went on to become premier danseur with Maurice Bejart's Ballet of the Twentieth Century and a principal dancer with both the South African Ballet and the National Ballet of Canada. He retired from dancing in 1971.

MARK BALDWIN received a Master of Music degree in Music Composition from the Faculty of Music, University of Toronto in May 1975. He has had numerous recitals both here and in the U.S. Most recently he contributed to the "Thursday Afternoon Series of Contemporary Music" held at the Edward Johnson Building.

PERRY FRIEDMAN has lived and worked for the better part of his career in London, England and in Germany. During this period, he performed live on the BBC and with the German State Opera Co. Here in Canada he performed in and created the music for the stage play, "Waiting"; created and performed a one-man show, "Coming Home"; wrote music to the poems of Pauline Johnson and created and performed songs on the CBC, TV show "UP CANADA".

BETSE DOWNIE studied printmaking at the Toronto Art School and was involved in the Artists' Workshop along with Francis Gage, the sculptress. At the Canadian Printmakers' Showcase in 1973, she won an award for outstanding work. That same year her work was accepted for showing at the Canadian Society of Graphic Arts.

The Marijan Bayer Dance Company gratefully acknowledges the support of the following:

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MARIJAN BAYER DANCE COMPANY

AUDIENCE SURVEY

1. You live in: North York \_\_\_\_, Scarborough \_\_\_\_, Metro \_\_\_\_,  
Another borough \_\_\_\_, Out of Town \_\_\_\_
2. You are: Under 20 \_\_\_\_, 21-30 \_\_\_\_, 31-40 \_\_\_\_, 41-50 \_\_\_\_, Over 50 \_\_\_\_ OVER 65 ✓
3. Have you ever attended ballet before? yes \_\_\_\_, no \_\_\_\_
4. Do you attend ballet at least once a year? yes \_\_\_\_, no \_\_\_\_
5. Do you attend ballet regularly? yes \_\_\_\_, no \_\_\_\_
6. Have you attended performances by the National Ballet of Canada?  
yes \_\_\_\_, no \_\_\_\_
7. Do you prefer classical ballet to contemporary or modern? yes \_\_\_\_ no \_\_\_\_
8. Have you seen any of the following companies:  
Royal Winnipeg Ballet yes \_\_\_\_ no \_\_\_\_  
Les Grands Ballets Canadiens yes \_\_\_\_, no \_\_\_\_  
Toronto Dance Theatre yes \_\_\_\_, no \_\_\_\_  
Dutch National Ballet yes \_\_\_\_, no \_\_\_\_  
City Centre Joffrey Ballet yes \_\_\_\_, no \_\_\_\_  
Anna Wyman Dance Theatre yes \_\_\_\_, no \_\_\_\_
9. Is this the first time you've seen the Marijan Bayer Dance Company?  
yes \_\_\_\_, no \_\_\_\_
10. Are you here tonight because of : personal contact yes \_\_\_\_, no \_\_\_\_  
TV publicity yes \_\_\_\_, no \_\_\_\_  
newspaper ad yes \_\_\_\_, no \_\_\_\_  
public service announcements yes \_\_\_\_, no \_\_\_\_
11. Were you influenced to attend tonight by any one of the following:  
(If more than one, then number in order of importance)  
word of mouth \_\_\_\_ curiosity \_\_\_\_  
past performances by this company \_\_\_\_ ticket prices \_\_\_\_  
the programme offered \_\_\_\_ theatre location \_\_\_\_
12. Would you like to see local newspapers give more coverage to  
Canadian artists/performers? yes \_\_\_\_, no \_\_\_\_, unsure \_\_\_\_
13. Do you feel that local critics are generally fair to local  
performers? yes \_\_\_\_, no \_\_\_\_, unsure \_\_\_\_







..NANCY CAMPBELL

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# P R O G R A M M E

## 1 TOY PARADE

- (a) Clown—Gilbert Wallis. Circus Dolls—Sandra Momotiuk, Virve Ruhno.
- (b) Jacks in the Box—Jeannie Berg, Janice Bates, Margaret Cloke, Nancy Ann Danby, Gail Sinclair.
- (c) French Dolls—Jennifer Bankier, Linda Baxter, Melanie Elliot, Elizabeth Golding, Susan Ireland, Cindy Lou Mathie, Debbie Sharp, Ruth Stubbing, Melissa Toon.
- (d) Dutch Dolls—Linda Archibald, Sonja Gronau, Janice Gotts, Heather Inksetter, Mary Jane Lightheart, Donuta Seeman, Mary Tumbleston, Elisse Zack.
- (e) Military Parade—Nancy Alexander, Shirley Clark, Diane Dodson, Joanne Louttit, Joanne Davern, Susanne Hatch, Janice Kozlowski, Leona Lazarowich, Suzette Lederer, Ena Maaniit, Lezlie Maher,, Beverley Miller, Heather Ritchie, Sandra Sixsmith, Felicity Smith, Laura Stainsby.

## 2 VALENTINE SWEETHEARTS

Girls—Mary Jo Copps, Laura Ford, Bernice Kania, Wendy Kingsmill, Hella Mall Lindaje, Nancy Sansone.  
Boys—Cynthia Kovacs, Ilsa Halpren, Carolyn Tripard, Leslie Toth, Deborah Rowbottom, Daralyn Wells.

## 3 THREE SHADES IN RHYTHM

Jacqueline Huffman, Ann Marie Kurrista, Astrid Ruhno.

## 4 BLOSSOM TIME

Beth Belanger, Barbara Cohen, Marsha Hewitt, Lisa Hoffman, Carol Kowarski, Anne Louise Lawrie, Marnie Low, Jane Lowes, Lalla Maziar, Sandra Momotiuk, Michael Robertson.

## 5 SWING TRIO

Edith Hay, Joanne Louttit, Fern Muranaka.

## 6 BILLY THE BROWNIE'S BIRTHDAY PARTY

Fairies—Gemma Camilleri, Janet Cowan, Janet Isbister, Sharon Meinke, Harriett Needle, Leiki Ojasoo, Lynn Rabkin, Susan Stuart, Doreen Sironsky, Gail Skalinsky, Jennifer Wall, Susan Isbister.  
Brownie—Gregory Munt.  
Squirrels—Lynn Berriman, Janice Fraser, Neolyn George, Gale Myasaka, Stacia Martyniuk, Diane Marshall, Susan Revie, Janice Millard.  
Rabbits—Cecile Borucki, Donna Hatch, Kathie Lowinger, Maimu Malbert, Lynn Palmer, Ava Waxman, Patricia Barlow.  
Skunk—Robert Tumbleston.

## 7 VALSE VIENNA

Carol Borucki, Betty Campbell, Joanne Davern, Maureen Farkas, Joanne Holota, Jaqueline Huffman, Joanne Louttit, Marcia Paterson, Felicity Smith, Laura Stainsby, Margaret Stephenson, Sharyn Springstead, Marcia Wilkinson, Dawnelle Winfield, Margaret Ann Young, Marnie Machin.

I N T E R M I S S I O N



# P R O G R A M M E

## 1 NORTHLAND FROLICS

- (a) Winter Maids—Marilyn Kroes, Janet Redman, Judy Fell, Heather Ritchie, Sharon Huff, Brenda Pace.  
Mounties—Michael Louttit, Jo Tillson, Barry Tillson.
- (b) Snowflakes—Sally Butterwick, Jane Butterwick, Adrienne Bruce, Margaret Buchanan, Christine Callender, Marie Demone, Patricia Gregory, Virginia Habros, Jane Toyota, Nijola Tumaitis, Heather Whyte.
- (c) Indian Maids—Madeline Brown, Joanne Davern, Joanne Louttit, Judith Nickling, Sharon Trimmins, Laura Stainsby.  
Brave—Billy Momotiuk.
- (d) Deer—Nancy Alexander, Shirley Clark, Jane Carleton, Diana Dodson, Claire Davern, Penny Eccleston, Susanne Hatch, Janice Kozlowski, Leona Lazarowich, Suzette Lederer, Ene Maaniit, Lezlie Maher, Carol Ann Pitt, Heather Ritchie, Sandra Sixsmith, Lynne Sutherland.

## 2 PAS DE QUATRE

Susan Abbey, Shirley Caraher, Freya Godard, Milda Pusdesris.

## 3 TWISTS AND TAPS

Jacqueline Watson.

## 4 ROOF TOP REVELS

Cats—Barbara Dewis, Linda Farkas, Elizibeth Haivend, Sarah Anne Lebow, Beverley Pattison, Barbara Tapp, Kadriin Timunsk.  
Kittens—Betsy McCune, Yvonne Peach, April Pileki.

## 5 HITCH HIKE TAPS

Girls—Gemma Camilleri, Joanne Davern, Penny Eccleston, Laura Stainsby.  
Boys—Brian Hood, Donald Perry, Laverne Urban, Raymond Urban.

## 6 OUT OF THE DARKNESS

Group depicts humanity swayed by ignorance. Prejudice, led by ignorance, injects hatred into the group, splitting them into self-centred groups. War adds to the division and chaos.

Finally humanity, exhausted and subdued by war and suffering, turns to Truth, who with love and Justice banishes ignorance and prejudice, and humanity is united and at peace.

Humanity—Diane Hamilton, Carolynne Morris, Patricia Miles, Jacqueline Watson, Marcia Wilkinson, Hilda Ingeroff, Betty Campbell, Diane Redman.  
Ignorance—Catherine Thomson.

Prejudice—Shirley Caraher.

Hate—Freya Godard.

Truth—Susan Abbey.

Love—Milda Pusdesris.

Justice—Russel Dawson.

## 7 ACROBATIC DUO

Joanne Davern and Laura Stainsby.

## 8 PAS DE MAZURKA

Hildred Allister, Joan Clark, Mary Dolja, Patricia Di Orio, Susan Edward, Judith Fell, Helen Gregorovich, Kathy Hawkins, Nina Koschyta, Jeanette Mayer, Beverley Miller, Alyce Jean Salmon.

## 9 GYPSY MAIDS

Lynda Boyer, Elizabeth Czikai, Judith Chick, Adeline Itakura, Mary Louise Massie, Violetta Meskauskas, Marianne Popoff, Sieglinde Ruhloff, Isobel Tesla, Sharon Trimmings, Helen Yaffe, Barbara Zivolak.

## 10 ROCK RHYTHM

Lillian Bouchard, Janet Chatland, Marilyn Ferguson, Nikki Ann Smith, Carol Anne Pitt, Marcia Wilkinson.

## 11 BALLET CARNIVAL

1st Group—Patricia Garniss, Diane Hamilton, Marilyn Hore, Ann Marie Kurrista, Virginia Leeks, Marcia Paterson, Judith Nickling, Janet Redman, Carolynne Morris.

2nd Group—Carol Borucki, Madeline Brown, Frances Carroll, Jeanne Hagar, Joanne Holota, Edith Hay, Jeanne Louttit, Felicity Smith, Sharyn Springstead, Margaret Stephenson, Laura Stainsby.

## 12 MEXICAN HAT DANCE

Patricia Miles, Irene Nemeth, Helen Gregorovich.

## 13 RHYTHMETTES IN JAZZ MODERNE

Rita Davern, Marilyn Keeler, Beverley Riehl Larsen, Catherine Thomson, Barbara Monty, Pat McLoughlin, Connie Shriner, Loretta Sutherland.

## G O D   S A V E   T H E   Q U E E N



### Assistants—

Ballet — Catherine Thomson, Pat McLoughlin.

Tap — Barbara Monty, Catherine Thomson.

Acrobatics — Rose Stainsby.

### Pianists—

Irene Mittman Kryk, A.T.C.M., Margaret Lawson, A.T.C.M., Anne Davies,

Dance Choreography — Nancy Campbell.

Costumes Designed by Nancy Campbell. Executed by Ellen Gardner, Dorothy Riehl, Jane Fisher, Vi Wilkinson, Mary Hutchinson.

Scenery designed and executed by The Art Club of Hamilton.

Stage Manager — John Binks.

Make-Up — Helen Kerr Binks.



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**ALL REQUEST PROGRAM**

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BY

**Academy of Ballet**



AT

**Northern Vocational School**

**Friday, May 21st, 8.30 sharp**



Seats Reserved — 75c and \$1.00

Academy of Ballet

HU. 6171

## PROGRAM

Greek Maids of Athens .....Gluck\*  
Athene Papson, Mary Allin, Tessie Apostolos, Helen Stavro, Helen Bazos,  
Harriet Zazos, Yvonne Diris, Angela Kiris, Athena Manis, Etta Galenos,  
Aphrodite Harris, Mary Charal, Jean Charal

French Suite .....Bach\*\*  
(a) Polonaise, one and two.  
(b) Bourre, one, two and repeat of one.  
(c) Sarabande.  
(d) Gavotte, one and two and repeat of one.  
(e) Gigue.

Bettina Byers, Marjorie Haskins, Georgina Galloway, Norma Findlay,  
Gladys Forrester, Martha Clarke, Janine Lalonde, Jean Quick, Diane Forhan

## INTERMISSION

Gypsy .....Bizet\*  
Terry Plomp, Eileen McDevitt, Bonnie McKeag, Truddie Nichols,  
Terry Johnson, Oldyna Marazewsky

Gallop .....Bizet  
Georgina Galloway, Larry Bartcher

Espanole .....De Falla  
Marjorie Haskins

Monmartre .....Verdi  
Bettina Byers, Arnott Mader

Danse Chinois .....Tschaikowsky  
Diane Forhan, Janine Lalonde, Norma Findlay,  
Arnott Mader, Larry Bartcher

Jota .....de Falla  
Martha Clarke, Judie Colpman, Christina Early, Oldyna Marazewsky

Fast Track Polka .....Strauss  
Georgina Galloway, Gladys Forrester, Christina Early, Oldyna Marazewsky,  
Arnott Mader, Larry Bartcher

## INTERMISSION



## ECOLE DE LA DANSE

Arranged by Bettina Byers

Music: Prokofieff

Ballet Master ..... Bettina Byers

Premier Danseuse ..... Diane Forhan

Corps de Ballet ..... Georgina Galloway, Gladys Forrester

Coryphees ..... Christina Early, Judie Colpman,  
Christeve Hutzulak, Janine Lalonde

Danseurs ..... Arnott Mader, Larry Bartcher

Mother ..... Marjorie Haskins

Child ..... Norma Findlay

Maids of Athens appear by special invitation to present a stylized dance of their native country.

Academy Classes continue until the middle of June. Miss Byers and Miss Haskins will again teach a six-weeks' Summer Course in Ballet at Queen's University in connection with the Fine Arts Course.

Lighting and Sets by Ralph Slee

All Choreography by Bettina Byers

Accompanist: \* Barbara Galt

\*\* Evelyn Jones

BOULE DE LA GAZETTE

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ACADEMY  
OF  
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*presents*



The Ballet Club of Toronto

and

The Junior School

in the

1 9 4 9

Ballet Programme

at

E A T O N     A U D I T O R I U M

MAY 14 - - 8.15 P.M.

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## THE CHILDREN THAT LIVED IN A SHOE

Arranged by Marjorie Haskins

Original Score by Barbara Galt

There was an old woman  
Who lived in a shoe,  
She had so many children  
She didn't know what to do.

The Shoe House they lived in,  
Both outside and in,  
Was clean as a whistle  
And neat as a pin.

But they all were so handsome  
And clever, I'm told,  
That she wouldn't trade one  
For diamonds or gold.

She packed them a picnic  
Whenever they asked it,  
With ham and bananas  
And pop in a basket.

It's jolly as jolly  
To live in a shoe.  
The children all cried,  
And the old woman, too!

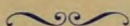
WALTZ     ♦     POLKA     ♦     JOLLY DANCE     ♦     HORNPIPE

DANCE OF THE PARASOLS     ♦     THREE RUSTIC DANCES     ♦     "GOOD-NIGHT"

MOTHER . . . . . Gloria Rosenberg

PEDDLER . . . . . Guy Lalonde

CHILDREN—Barbara Dingle, Sandra Copland, Lona Martin, Wendy Grise, Mary Elliott, Ellen Shapley, Leslie Barker, Carol Reddick, Wendy Warren, Jane Levine, Harriet Berger, Ruth Steinberg, Annabel Twilley, Dale McAlpine, Joanne Bancroft, Lee Herbert, Diane Felsing, Marilyn Griffith, Grace Ingwerson, Gail Hounson, Gail Seward, Patricia Andreaes, Susan Farkas, Margaret Wilson, Nora Craib, Penny Umphrey, Gillian MacTaggart-Cowan, Joanne Trott, Lynn Barker, Cathie Richardson, Marilyn McDowell, Joan Meyers, Ethel McKay, Sylvia Sutherland, Penny Crysedale, Mary Clare Moore, Marilyn Hines, Michelle Dickinson, Lynn Tatum, Elizabeth Ireton, Vicki Ellsley, Susan Sowden, Joy Kenean, Ruth Beston, Gail Greenwood, Nancy Black, Sandra Stewart, Suzanne Stewart, Maureen Totton, Ann Douglas, Ann Burkett, Suzette Simpson, Patricia McGregor, Beverley Rozender, Jody Parry, Judy Dingle, Nora Stearns, Michelle Landsberg, Mary Jennings, Jane Saunders, Cathie Crack, Wendy Mills, Catherine Norris, Beverley McClean, Eileen Edwards, Murray Hobbs, Suzanne Cheetham, Diane Gibson, Diane Davies, Sally Bambridge, Beryl Trimming, Susan Perrin, Heather Whalen, Lois Kennedy, Joyce Peacock, Margaret Lynch, Merlene Yearwood, Carol Stafford, Pauline Montgomery, Ann Wardell, Judith Cross, Lynn Gawley, Carolyn Alter, Garry Skippon, Christine Swanson, Blema Zemmal, Lois Mills, Naomi Smith, Lee Palmer, Barbara Leyland, Irene Lawson, Judith Potter, Diane Grimshaw, Arlene Mitchel, Virginia Magder, Elaine Levine, Brina Hoffman, Mei-Ling Ko, Mary Ann Romanin, Robin Maxwell, Frances East.



## IN THE GARDEN

Arranged by Marjorie Haskins

Music: Offenbach

"An episode in any garden on a sunny day"

BUTTERFLIES—Marion DeGuerre, Karen Rosar, Adrienne Belli, Janet Macdonald, Lynna Owen, Gail Macdonald, Gail Phelan, Bonnie Markle, Evelyn Hughes, Susan Davies, Wanda Labelle.

BEE—Patrick Edwards.

FLOWERS—Mary Jane Kelley, Mary Estelle Dunn, Barbara Burkart, Elise Brady, Sandra Szanasy, Jacqueline Groehalski, Maureen Cayston, Anne Servais, Virginia Phelan, Johnine Rosar, Marilyn Nolan, Margaret Jane Crawford, Ellen Edwards, Irene Shanahan, Marianne Simms, Marilyn McGoey, Patricia Mallon.

MAIDS—Irene Robert, Martha Robert.

GARDENERS—Catherine Dillon, Susan Tomenson, Sally Mallon, Phyllis Smith.

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## PEASANT SUITE

Arranged by Bettina Byers

Music: Schubert

Helen Van Zant, Diana Richardson, Ruth Gilchrist, Marilyn Reddick, Joyce McMachon, Ottolie Douglas, Ann Burkett, Ann Douglas, Ruth Kellerman, Judy Wells, Rosalind Murray.

## SONATINA

Arranged by Marjorie Haskins

Music: Mozart

Allegro Brillante

Menuetto

Allegro

Janet Hobbs, Cyrel Koffman, Penny Abbott, Mary K. Brown, Carol Adshead, Sandra Heaton, Felicia Ireton, Nancy Carr, Barbara Troughton, Betty Webb, Burleigh Ballantyne, Ann Wilmot, Diane Goldblatt, Ann Gair, Irene Gair, Janice Lovering, Sheila Finstein.

## INTERMISSION

## INVITATION TO THE DANCE

Choreography: Bettina Byers

Music: Weber

Costumes designed by Inez Williams

GIRLS—Diane Forhan, Georgina Galloway, Norma Findlay, Teddi Davis.

BOYS—Arnott Mader, Jack Anderson, Ralph Slee, Dick Westlake.

## WALTZ OF THE FLOWERS

Arranged by Bettina Byers

Music: Tchaikowsky

Costumes designed by Sylvia Noble

ZEPHYR—Joanne Finlay.

BUTTERFLIES—Cyrel Koffman, Janet Hobbs.

FLOWERS—Sue Bicknell, Linda Stearns, Joan Simpson, Jane Heaton, Miriam Bannister, Ann White, Kathleen McCartney, Therese Johnson.

## PAST SHADOWS

Choreography: Bettina Byers

Music: Saint-Saens

Costumes designed by Phyllis Janes

SOLOISTS—Arnott Mader, Diane Forhan, Jack Anderson, Teddi Davis.

CORPS DE BALLET—Janine Lalonde, Judie Colpman, Anne Stagg, Georgina Galloway, Christina Early, Martha Clarke, Sonia Williams, Oldyna Maruszewska, Miriam Bannister.

TOMBSTONES—Linda Stevens, Jean Simpson, Jane Heaton, Sue Bicknell.

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## TAYLE OF OLDE CYPRESS

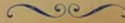
Choreography: Bettina Byers

Music: Schubert

A demi-Character Ballet in the style of the sixteenth century, to an arrangement of Schubert's music. The setting is the Royal Palace in Olde Cypress, and concerns a doting elderly monarch and his four beautiful, but bored, young daughters for whom he is trying to arrange suitable marriages. Four charming princes from foreign countries arrive on a diplomatic visit and the king, of course, is delighted and immediately introduces them to his daughters. When each prince is captivated by the charms of his chosen partner and asks for her hand in marriage, royal consent and blessings are readily forthcoming and everyone lives happily ever after.

### CAST

KING	Dick Westlake
QUEEN	Marjorie Haskins
PAGES	Sonia Williams, Oldyna Maruszezwska
LADIES-IN-WAITING	Martha Clarke, Miriam Bannister, Jean Quick, Ann Stagg
PRINCESSES	Georgina Galloway, Norma Finlay, Diane Forhan, Janine Lalonde
PRINCES	Jack Anderson, Arnot Made, Ralph Slee, John Mahony



### GOD SAVE THE KING

Accompanists: Evelyn Jones, Lloyd Moorhouse


Sets and lighting by Ralph Slee.

A Summer Course in Ballet will again be given at Queen's University in connection with the Fine Art's Course and will be under the direction of Miss Bettina Byers, A.R.A.D. et A.T.C., assisted by Marjorie Haskins, A.T.C.

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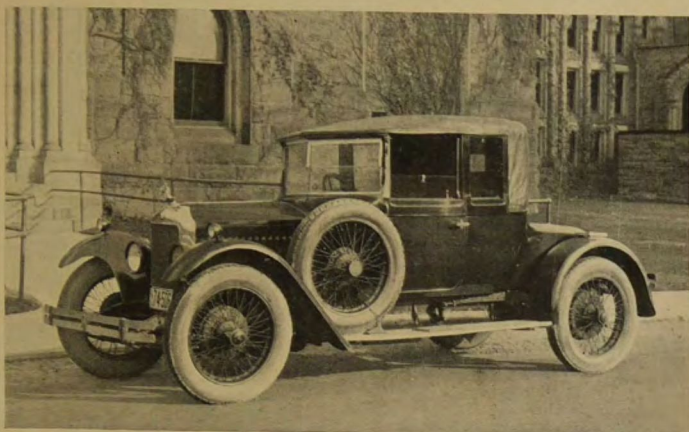
**THE TORONTO  
1929  
JUNIOR  
LEAGUE  
REVUE**



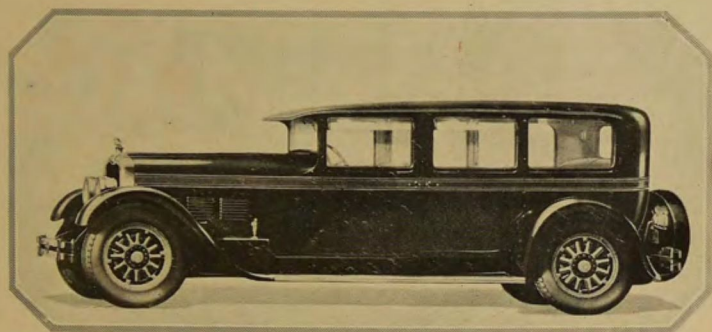




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November 23rd - 27th, 1926

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Miss OLGA TOUGH

*Under the Direction of*

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Mr. LEON LEONIDOFF, *Ballet Master.*

Mr. GORDON SPARLING, *Technical Director.*

Mr. ERNEST DAINTY, *Singing Choruses.*



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*Programme*—Mrs. Clifford Beatty.

*Costumes*—Mrs. Geoffrey Beatty

*Programme Girls*—Mrs. Ernest Bogart. *Wardrobe Mistress*—Estelle Hodgins

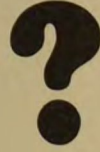
*Rehearsals*—Miss Frances Bate.

*Posters*—Miss Annette Blaikie

*Tickets*—Miss Kathleen Northwood

The Junior League of Toronto wishes to thank Mrs. Victor Cawthra for her able assistance with the production, and Mrs. K. S. Zimmerman for her assistance with the singing principals, and Mr. Fred Jacob who so kindly wrote the Prologue.

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Scene I.

*Prologue*

The Man on the Stage .....	Horace Beck			
The Man in the Box .....	Fred Emney			
Edith Baillie	Sylvia Deyell	Maizie Townley	Donald Blackwell	Blake Lister
Isobel Cawthra	Ethel Kirkpatrick	Isobel Williams	Harvey Doney	Jimmie Palmer
Margaret Cockshutt	Olga Tough	Margaret Wilson	Douglas Lockhart	

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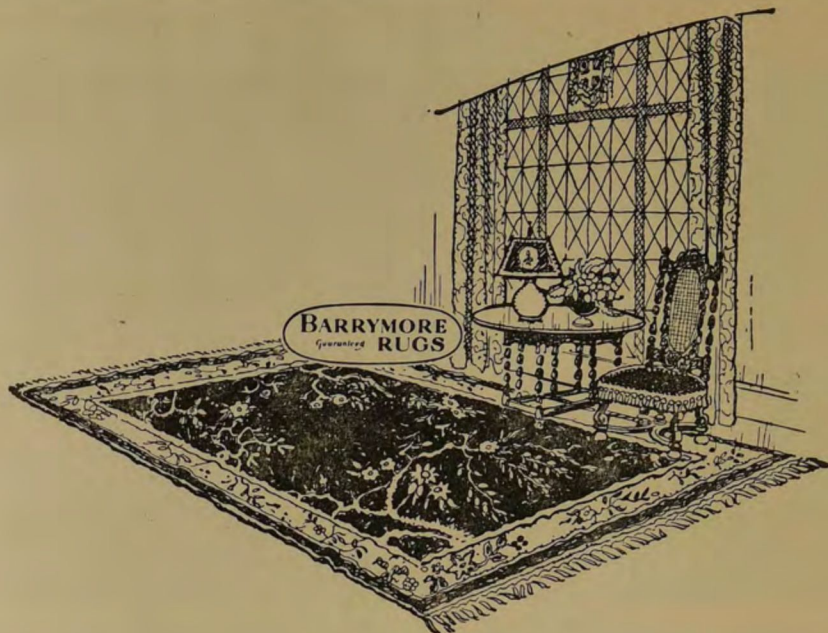
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Scene II.

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### BALLET

Harriet Broughall	Jean Macdonald	Grace Northwood	Charlotte Towers	Madeline Wills
Rhoda Brown	Muriel McCord	Marjorie Sinclair	Jessie Toy	Margaret Wilson
Lorna Farmer	Marion Mitchell	Isobel Somers	Frances Warren	

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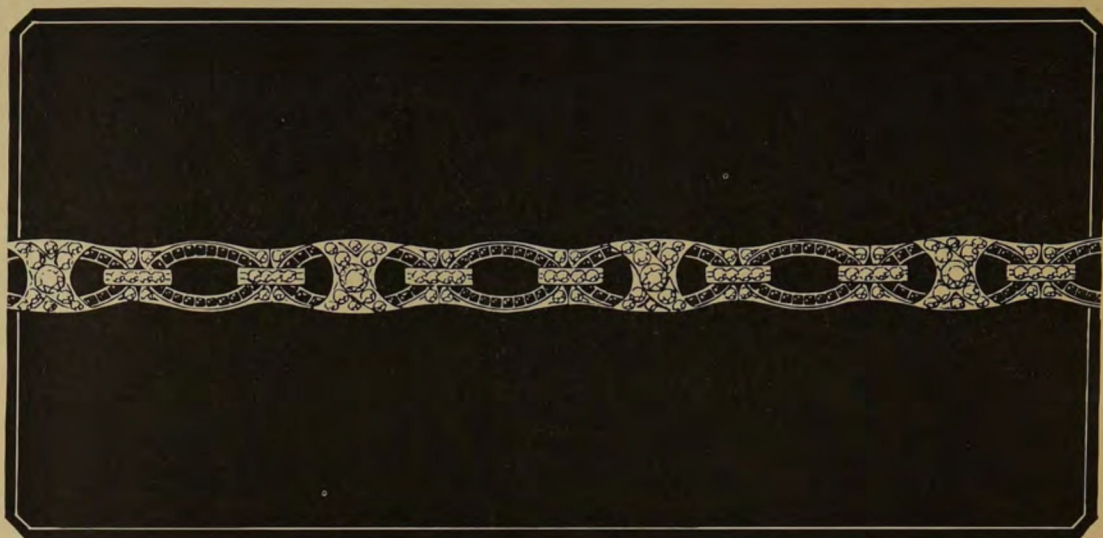
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Scene III.  
FRED EMNEY  
Scene IV.  
A NIGHT IN VENICE  
"Barcarole"

Sopranos—Isobel Cawthra  
Maizie Townley

Contraltos—Edith Baillie  
Olga Tough

---

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# THE DAILY STAR

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and by the  
heads of Toronto

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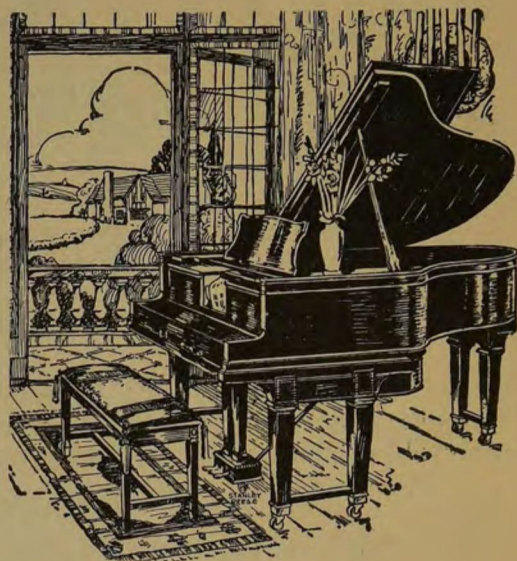
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Yolanda Croft	Lesley Lee	Ruth Ridley	Katharine Strickland	R. Dewart	James Roberts
Lillian Gough	Isabel Lockhart	Marjorie Ridout	Joyce Warden	John Kent	M. H. Smith
Grace Goulding	Marjorie Lowndes	Helen Saul	Isobel Williams	J. E. T. Langley	M. D. Taylor
Ruth Harris	Dorothy Neeve	Amy Soper	James Bartlett	Pat. McGiveran	R. E. Taylor
Marion Jones	Mildred Northey	Audrey Soper	Reg. Burnham	Roy McMurtry	Ross Webster

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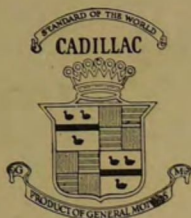
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Scene V.

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Sylvia Deyell

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Scene VI.

**NINE LITTLE QUAKERS**

Olga Tough

Frances Bate

Jean Macdonald

Maizie Townley

Joyce Warden

Isobel Cawthra

Anna Reinhardt

Eleanor Turnbull

Madeline Wills

Scene VII.

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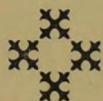
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## What is a Junior League?

---

PRIMARILY it is an association composed of young enthusiasts, whose object is "to foster interest among its members in the social, economic, educational and civic conditions of their community, and to make efficient their volunteer service." In order that this aim may be clearly evinced, some explanation is necessary.

The Junior League of Toronto first had its inception during the winter of 1921. About a dozen or two score debutantes learning the need of the Public Health Department for volunteer assistants, offered their services and were accepted for the Child Welfare Clinics. Their interest aroused, and their work appreciated, the desire came to augment their number, so that each of the twenty-four clinics should have two regular assistants. This was finally accomplished, and proved to be the nucleus of the present thriving League.

Their activities, however, were restricted solely to the Child Welfare Clinics until 1924. It was in January of that year that the Junior Organization of Toronto was formed to meet the ever increasing demand from other sources. The membership in the first five months had increased approximately from forty to one hundred and thirty girls, who were soon to be found working in the Supply Rooms of the various Hospitals, driving crippled children to and from their homes, to the Hospital for Sick Children for treatment, assisting in the filing and clerical work in the Social Service Department at the City Hall, and amusing pre-school children in the morning at the Central Neighborhood House. Since then the field has enlarged to include the taking over of the Blind Craft Shop, both selling and delivering, the making of garments for the Infants' Home and the Victorian Order of Nurses, and the paying of a salary to a trained occupational therapist.

Early in 1925 the idea of forming a Junior Organization of Canada was discussed, and letters were written to six of the larger Canadian cities asking their views regarding the feasibility of such a plan. This project was not received with much enthusiasm, and Montreal, the only Canadian city in the League, strongly advised against such an action. At the Annual Meeting it was put to a vote of the members, whether the Organization should continue to stand alone, or apply for membership in the Association of Junior Leagues of America. The result was an almost unanimous ballot in favor of becoming a Junior League. The charter was granted in January, 1926, and the Junior Organization became the Junior League of Toronto, with a membership of one hundred and seventy-five girls.

Having established itself so firmly, and made such progress, the League, not content with its activities in the past and present, is looking to the future and sees there a growing need along an unique line. It is hoped before long to found a Home where young children may be brought for an indefinite time when their mothers are in hospital. So many are left uncared for at a time like this, the fathers being absent all day, and unable to pay anyone to look after the children in addition to the hospital fee.

It is to raise funds for this purpose that the League is putting on a "Revue" at the Royal Alexandra Theatre from November Twenty-third to Twenty-seventh inclusive. The caste will be chosen solely from among the Junior League members, with the exception of a few male roles, about eighty girls taking part in the production. It is hoped that the support of the public will be given to this, the initial venture of the Junior League of Toronto.



---

## Junior League Cheers Little Patients at Hospital for Sick Children



**I**F you have ever tried to keep one small convalescent boy amused you will realize how much some relief means for a nurse who may have twenty in one ward.

For two hours on two days a week the Junior League sends a trained Occupational Therapy aid to the Boys' Surgical and Medical ward of the big hospital. A Junior League member accompanies her as a helper. Together they relieve the nurses by teaching little fingers to do interesting leather and basketry work.

Besides providing one bursary which pays for the trained workers the Junior League send a member three times a week to assist the physicians in the Out Patients' Department in the Ear, Nose and Throat clinics. Sometimes one hundred patients in three hours may await the doctor, and with the help of the Junior League volunteers who take histories, etc., he thus has more time for examinations.

Another valuable service rendered by the Junior League is to send three members each morning to help the nurses make supplies.

"Their help has been a Godsend" is the tribute voiced by the Hospital Superintendent of Nurses, Miss Kathleen Panton, R.N.

—Donated by *The Evening Telegram*.

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Scene VIII.  
MILADY'S FAN  
Soloist—Maizie Townley

Frances Bate  
Annette Blaikie  
Rhoda Brown  
Violet Boyd  
Geraldine Broughall  
Isabelle Cockshutt  
Yolanda Croft  
Aimee Gundy

Lallie Hay  
Elizabeth Holmes  
Grace Goulding  
Lillian Gough  
Ruth Harris  
Marion Jones  
Muriel Lander  
Isabel Lockhart

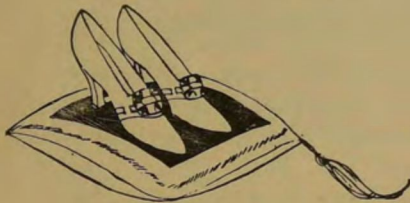
Freda Laidlaw  
Marjorie Lowndes  
Lesley Lee  
Ruth McIntosh  
Jean Macdonald  
Norah McCausland  
Dorothy Neeve  
Kathleen Northwood

Mildred Northey  
Ruth Ridley  
Anna Reinhardt  
Amy Soper  
Audrey Soper  
Helen Saul  
Marjorie Ridout  
Gladys Smith

Katharine Strickland  
Audrey Watt  
Frances Warren  
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ACT II.

Scene I.

MINARETS OF STAMBOUL

The Princess—Ethel Kirkpatrick.

The Watchman—Blake Lister

PRINCESS' ATTENDANTS

Annette Blaikie  
Isabelle Cockshutt

Lallie Hay  
Effie Jarvis

Marion Jones  
Jean Macdonald

Eleanor Turnbull  
Frances Warren

Madeline Wills  
Margaret Wilson

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Scene II.  
FRED EMNEY

Scene III.  
THE GIRL IS YOU

The Girl—Isobel Cawthra

The Boy—Donald Blackwell

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**4% on Deposits  
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Scene IV.

## THE DOLLS' FROLIC

Pierrette—Isobel Williams

Pierrot—Douglas Lockhart

### DOLLS

Harriet Broughall  
Aimee Gundy  
Bernice DePencier

Mary McLaren  
Ruth McIntosh  
Muriel McCord

Marion Mitchell  
Grace Northwood  
Kathleen Northwood

Jessie Russel  
Marjorie Sinclair  
Charlotte Towers

Isobel Somers  
Margaret Wilson



APARTMENT GRAND

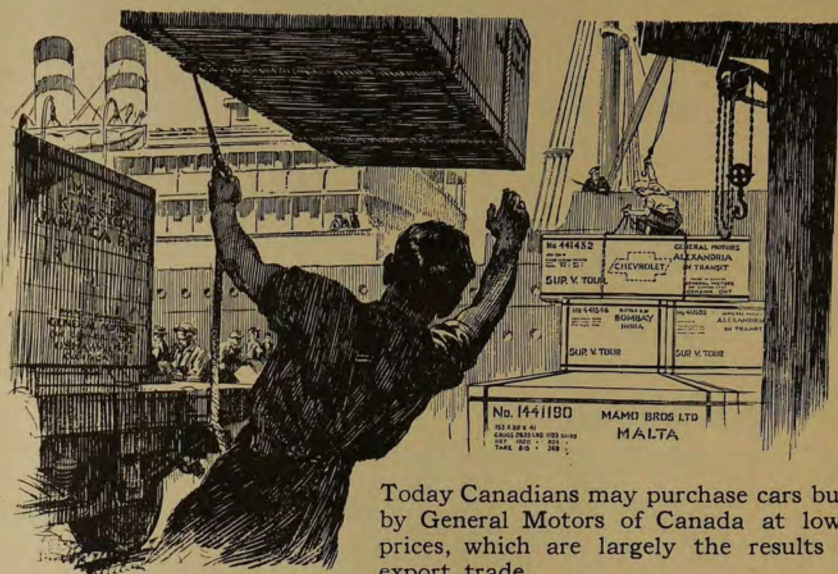
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are Millions saved  
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Totalling over \$65,000,000 for the past five years, these exports absorb a substantial proportion of General Motors of Canada production.

They swell that production to a point far beyond the possible demands of our home markets alone.

They permit volume-buying that would otherwise be out of the question.

They justify large-scale methods that could not otherwise be employed.

They allow efficiency economies that could not otherwise be practiced.

A dollar here, a dollar there . . . hundreds from this, hundreds from that . . . thousands saved in materials, thousands in operating costs . . . millions and millions in all . . . millions gained by exports . . . millions saved for You!



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Scene V.

MUSICAL INTERLUDE

*"In a Cup of Tea"*—Margaret Cockshutt, Donald Blackwell.

*"Blame it on the Waltz"*—Margaret Cockshutt, Donald Blackwell, Harvey Doney.

At the Piano—Geoffrey Somers and John Hungerford

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Be careful in crossing the streets.  
This town is full of CUSTOM  
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Scene VI.

AT THE GAME

Wife—Margaret Wilson

Husband—Horace Beck

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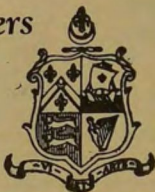
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MAIDS' APRONS,  
CAPS AND  
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*The Blind Shop*

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Scene VII.

VALENCIA

"Toreador of Mine" ..... Edith Baillie

TOREADOR BALLET

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Annette Blaikie	Bernice DePencier	Effie Jarvis	Audrey Watt	Jean Macdonald	Madeline Wills
Rhoda Brown	Lallie Hay	Ethel Kirkpatrick	Margaret Wilson		

SPANISH BALLET

Harriet Broughall	Ruth McIntosh	Mary McLaren	Isobel Somers
Aimee Gundy	Marion Mitchell	Kathleen Northwood	Marjorie Sinclair
Audrey Gallagher	Muriel McCord	Grace Northwood	Charlotte Towers

Duet: Isobel Cawthra, Blake Lister

CHORUS

Violet Boyd	Lesley Lee	Marjorie Ridout	Isobel Williams	Pat. McGiveran
Yolanda Croft	Isabel Lockhart	Helen Saul	James Bartlett	Roy McMurray
Lillian Gough	Marjorie Lowndes	Amy Soper	Reg. Burnham	John Oliver
Grace Goulding	Dorothy Neeve	Audrey Soper	Parker Donovan	James Roberts
Ruth Harris	Mildred Northey	Gladys Smith	R. Dewart	M. M. Smith
Marion Jones	Anna Reinhardt	Katharine Strickland	John Kent	M. D. Taylor
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*“All the world’s a stage,  
And all the men and women merely players:  
They have their exits and their entrances;  
And one man in his time plays many parts,  
His acts being seven ages. - - - - -”*

*- - - - - And then the maiden  
Doth with grace intrigue  
The passer by to heed the Junior League;  
A work of Love—inspiréd by the heart,  
In which we all delight to play a modest part.*

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 Beatty, Mrs. Geoffrey  
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 Cockshutt, Margaret  
 Cook, Margaret  
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Gallagher, Kathleen  
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 Greig, Mrs. A. K.  
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 Mann, Alice

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 Ritchie, Isabel  
 Ridley, Ruth  
 Rolph, Mrs. F. G.  
 Rose, Winnifred  
 Ross, Helen  
 Ross, Isabel  
 Russel, Jessie  
 Saul, Helen  
 Scott, Mrs. W. P.  
 Shenstone, Mrs. Eric  
 Sinclair, Marjorie  
 Smith, Mrs. E. Gerald  
 Smith, Gladys  
 Smith, Marguerite  
 Somers, Mrs. C. W.  
 Somerville, Mrs. G. A.  
 Soper, Amy

Soper, Audrey  
 Southam, Mrs. Wm.  
 Spence, Mrs. Allen  
 Sprott, Ruth  
 Stanley, Mrs. Alfred  
 Strickland, Doris  
 Stickland, Katharine  
 Sweetser, Mrs. J. W.  
 Taylor, Ina  
 Temple, Marjorie  
 Thorold, Marjorie  
 Thoburn, Mrs. C. A.  
 Tough, Olga  
 Towers, Charlotte  
 Townley, Mrs. N. A.  
 Toy, Mrs. Kenneth  
 Trotter, Evelyn  
 Turnbull, Eleanor  
 Turnbull, Peggy  
 Turner, Isabel  
 Tyrrell, Mrs. J. L.  
 Walsh, Margaret  
 Warden, Joyce  
 Warren, Frances  
 Warwick, Norah  
 Warwick, Orian  
 Watson, Margaret  
 Watson, Mrs. T. W.  
 Watson, Helen  
 Watt, Audrey  
 Watt, Elsie  
 Whealy, Mrs. Arthur  
 Whealy, Mrs. J. A.  
 Wilkins, Mrs. S. R.  
 Williams, Isobel  
 Williams, Mrs. Stephen  
 Wills, Madeline  
 Wilson, Margaret  
 Wisener, Mrs. Philip  
 Wishart, Jean  
 Wright, Helen  
 Wright, Jessie  
 Wrong, Agnes



# Holt, Renfrew

*Company Limited*

## Now Displaying The Dictates of Paris for Winter

NEW Fur Coats in all their glorious beauty; the most gorgeous array of Dresses for afternoon and evening wear that it has ever been our privilege to offer; the season's smartest Millinery; newest Lingerie, Corsets, Gloves, Hose—every smart woman of Toronto should make it a point to visit this outstanding winter display at Holt, Renfrew at her earliest possible opportunity.

FURS

EVENING  
GOWNS

AFTERNOON  
DRESSES

SCARVES



HATS

GLOVES

HOSE

LINGERIE

CORSETS

Announcing *The Gift Shop*—November 15th

If you seek Christmas Gifts of smart exclusiveness—things distinctly away from the ordinary—visit the Holt, Renfrew Gift Shop which will occupy the entire Street Floor beginning November 15th.

Yonge at Adelaide  
TORONTO



## Simpson's "Salon Six" Shoes

Contribute a New Inexpensive  
Smartness to Footwear

**S**IMPSON'S initial presentation of "Salon Six" Shoes created a fashion furore. Women who know "what's what" in fashion saw for themselves just how unusual was the smartness embodied in the make-up of these new models—though the tickets read but \$6. Women liked the line, the tilt, the character—and they found the variety to meet almost every need—plain styles for morning wear, dressier types for afternoon and models distinctive enough for the most formal evening occasion. Every style is exclusive with Simpson's, especially designed to fit the "Salon Six" magic price—

\$6

Simpson's—Second Floor

The Robert Simpson Company  
Limited



1917-1918

## FESTIVAL OF DANCE

---

Performance by  
the Younger Girls and Children  
of

*The  
Somers  
School  
of  
Physical  
Training  
Limited*

MASSEY MUSIC HALL  
FRIDAY EVENING  
MARCH TWENTY-EIGHTH  
NINETEEN NINETEEN



*Solo Danseuse* . . . VERA WATSON  
*Piano Accompanist* HAZEL HARWOOD  
Orchestral Music under Direction Mr. Harold Fair

MASON & RISCH PIANO USED

# Programme



## 1. The Children of the Nations

Happy hearts and happy faces;  
Happy play in grassy places—  
That was how in ancient ages  
Children grew to kings and sages.

Belgium .....	Zora Glassey, Aileen Parker
Italy .....	Rose Frame
France .....	Betty Elliott
Japan .....	Lillian McDonald
United States .....	Naomi Holmes
Dixie—Jean Proctor and Maude Miller.	
Canada .....	Helen Aldridge
England .....	Elizabeth Vance
Ireland .....	Jean Coram
Scotland .....	
Highland Fling.....May Browne, Freda and Muriel Pike	
Duet—“When Ye Gang Awa’, Jamie.”	
Margery McKinnon, Clarissa Buffham	

## 2. Divertissement

Dance (Spanish Rhapsody) .....	Verna Watson
The Good Girl and the Bad Boy.....	
Emma Weir and Rose Graham	
Sea Shells .....	Betty Elliott
The Letter .....	Isabel McMillan
Solo Dance (La Petite Parisienne).....	Verna Watson
Music for this dance composed by M. H. Ryder.	
Dance arranged by Verna Watson.	
The Dutch Twins.....	Frances Smith, Betty Burnham
Vocal Solo—“The School Girl”...	Margery McKinnon

## 3. Salambo (Oriental Dance)

Enter incense bearers. Enter slaves.

Salambo .....	Verna Watson
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# Programme



## 4. Danse Moderne

Pupils of the Somers School.

## 5. Springtime

Do you wonder where the fairies are?

I have just to shut my eyes  
To go sailing through the skies;  
To go sailing far away  
To the pleasant land of play.

Fairies calling Spring. Spring enters. Spring calls the Flower Fairy. Spring and Flower Fairy finds the flowers. Flower Fairy chases the Butterfly. The Fledgling peeps from her nest and learns to fly. April Showers—Wind and Lightning. Pierrot and Harlequin. Flower Girl appears. Out for a Frolic—"Is it time to go home?" Dandelions tell the secret. Sleepy Little Girl does not want to have to go to bed. Twilight Symphony.

Spring .....	Verna Watson
Flower Fairy .....	Lillian Wells
Fledgling .....	Helen Baker
Flower Seller .....	Betty Burnham
Out for a Frolic .....	Winnifred Fax
Sleepy Child .....	Rose Frame
Pierrot .....	Margery McKinnon
Harlequin .....	Clarissa Buffham
April Showers .....	Mabel Catton
Wind .....	Emma Weir
Lightning .....	Verna Watson

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## The Canadian Lyceum Association Concert

*The Biggest Annual Concert  
Held in Toronto.*

MASSEY HALL, TO-MORROW (SATURDAY) NIGHT

Nearly every Professional Artist in Toronto will  
appear; also Victoria Choir. Forty different numbers.

*Tickets:  
50c and 35c*

**ALL SEATS RESERVED**

*Plan now open in  
the box office*

THE  
**SOMERS** OF . . . . .  
**SCHOOL** PHYSICAL  
TRAINING  
LIMITED

Bigger and better than ever will be our May Festival in the Arena on Friday, May 2nd. This Annual Exhibition of ours is acknowledged to be the largest and best of its kind held in Canada. Do you know we have over 1,200 members? We want more!

**YOU WILL COME,  
WON'T YOU?**

We are working very, very hard for our new building now in course of construction on University Avenue. It will be the best of its kind in Canada.

THE  
**SOMERS** OF . . . . .  
**SCHOOL** PHYSICAL  
TRAINING  
LIMITED



The Margaret Eaton School

announces

A Recital of the Modern Dance

to be given by the students

under the direction of Miss Marion Hobday

at

Hart House Theatre

(by permission of the Board of Syndics)

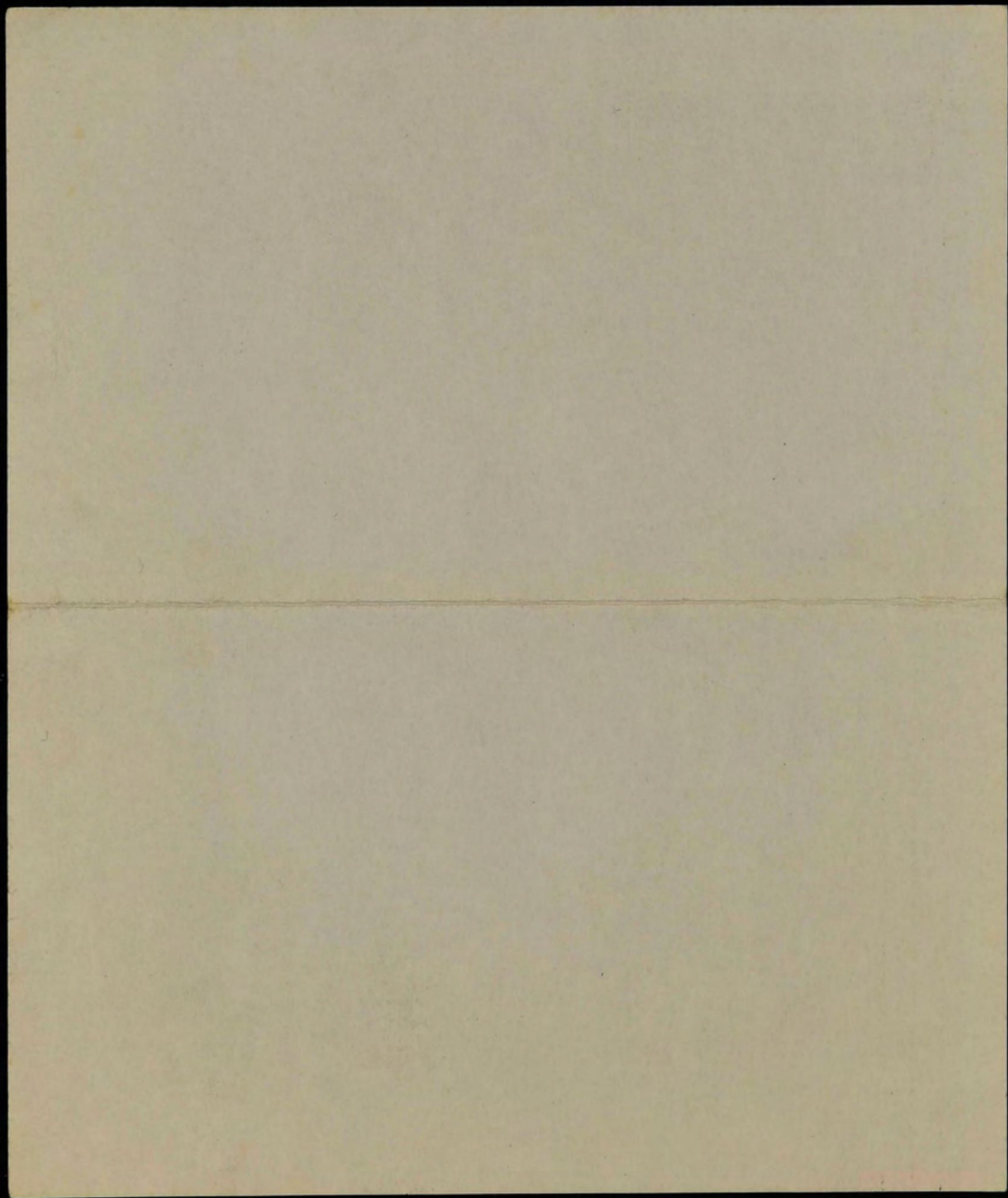
Saturday Evening, April the Twenty-ninth

nineteen hundred and thirty-nine


promptly at half-past eight

Tickets 50 cents ; Reserved Seats 75 cents

RESERVED TICKETS EXCHANGED AT THE MARGARET EATON SCHOOL, 415 YONGE STREET,  
ON OR AFTER APRIL 24TH, FROM 9 A.M. UNTIL 5 P.M. DAILY. WEDNESDAY 6 P.M. UNTIL  
9 P.M. ALSO; SATURDAY, 9 A.M. UNTIL 12 NOON. SATURDAY AFTERNOON AND EVENING,  
AT HART HOUSE THEATRE.







DANCE

RECITAL

by

Pupils of  
**MILDRED WICKSON**

HART HOUSE THEATRE  
(By Permission of the Syndics)

Friday, May 12th, 1939, 8.15 p.m.

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**DOROTHY PARNUM MANAGEMENT**

6 ST. THOMAS ST.

R.A. 2888

TORONTO

# PROGRAMME

## GOD SAVE THE KING

1. ON THE SANDS.....Johnson  
Sheila Catto, Nell Farquharson, Denyse Hall, Margot Rudland, Rosemary Sampson, Marilyn Thompson, Carolyn Wiglesworth.  
Turtle—Lois Millar.
2. GYPSY DANCE.....Mendelssohn  
Beverley Bartlett, Barbara Bates, Sally Beckett, Cynthia Clark, Fifi Campbell, Sally Dalton, Carol Frankel, Sally Greisman, Heather Hutchison, Phyllis Ireland, Nancy Jardine, Joan Langlois, Jane Lamport, Barbara Montizambert, Patsy Malone, Marion Mulloy, Sally McConnell, Nancy Owens.
3. FAIRY DANCE.....  
Jane Armstrong, Carol Anne Broad, Diane Cross, Jane Dochstader, Margaret Fitch, Judy Ferguson, Joan Ireland, Elizabeth Long, Marilyn Maclean, Elizabeth Ogden, Carol Purdy, Gail Purdy, Jean Simpson, Flora Anne Singleton, Barbara Taylor.
4. IN THE PARK.....Williams  
The proud owner—Sally May Noonan.  
Her three Friends—Joan Macaulay, Lois Millar, Joan Pack.
5. SAILOR TAP.....Sullivan  
Sally Beckett, Helen Coulthard, Mary Hunter, Judy Purdy, Margaret Sproule.
6. GAVOTTE .....Mozart  
Ann Armour, Ilfra Edmonds, Patricia Ann Goshorn, Ann Rawlings, Lois Tuck, Marion Tuck.
7. THE GULL.....Scott  
Kaarin Kinnunen.
8. STEEPLECHASE TAP.....  
Betty MacLeod.
9. NOCTURNE .....Chopin  
Joan Litchfield.
10. OH! KATHARINA.....Fall  
Patricia Black, Helen Boston, Patsy Clark, Nancy Edmonson, Mary Graham, Margaret Graham, Mary Hunter, Betsy Howard, Peggy Howard, Margaret Anne Ireland, Mary Nutter, Barbara Owens, Beverley Purdy, Joan Rowland, Barbara Weatherhead, Patricia West.
11. WALTZ .....Rachmaninoff  
Billie Cochrane, Mildred Wickson.

INTERMISSION—10 Minutes.



# Ballet - "The Little Daughter of the Snow"

This tells the story of an old man and his wife who had no sons or daughters and who wanted a child of their own more than anything in the world. When some village children built a snow maiden in their garden they loved her so much that she came to life. She was quite willing to be their daughter, and when they brought her a gay cloak to wear over her cold sparkling white dress, she was delighted. But the snow maiden was not like a human child. She could eat only ice and snow, and, at night, when other children were warm in bed, she loved to skim and glide about the frozen fields with her sisters, the snowflakes.

One night Frost came to dance with her and coaxed her farther and farther from the village into the dark forest. When she remembered the kind old man and woman and wished to return, it was too late. She was lost!

Then the kindest of the forest animals, the Brown Bear, found her, worn out with weeping, and said he would guide her home. When they reached the village there was great rejoicing, and the little Daughter of the Snow promised to learn human ways and stay with the old man and woman always.

Scene 1. In the Village.

Scene 2. In the Woods.

Scene 3. In the Village.

## CAST

FATHER — Mildred Wickson

MOTHER — Billie Cochrane

SNOW MAIDEN — Joan Litchfield

HER FRIENDS — Elizabeth Russel, Alicia Coventry

FROST — Alicia Coventry

BEAR — Margaret Anne Ireland

## VILLAGE CHILDREN

First Group—Barbara Clark, Florence Harbron, Helen Harpham, Kaarin Kinnunen, Nancy Land, Anne McCracken, Anne MacDougall.

Second Group—Frances Bussell, Sedley Mackie, Anne Maguire, Caroline Maguire, Sheila McConney, Barbara Perfect, Beverley Purdy, Jocelyn Wiglesworth.

## SNOWFLAKE BALLET

First Group—Joan Macaulay, Lois Millar, Sally May Noonan, Joan Pack.

Second Group—Ann Armour, Ilfra Edmonds, Patricia Ann Goshorn, Ann Rawlings, Lois Tuck, Marion Tuck.

Third Group—Barbara Clark, Florence Harbron, Helen Harpham, Kaarin Kinnunen, Nancy Land, Anne McCracken, Anne MacDougall, Elizabeth Russell.

Fourth Group—Frances Bussell, Sedley Mackie, Anne Maguire, Caroline Maguire, Sheila McConney, Barbara Perfect, Beverley Purdy, Jocelyn Wiglesworth.

---

The Choreography of the Dances on this program by Mildred Wilckson except Nos. 8, 10 and 11.

Choreography of No. 11 by Boris Volkoff.

Accompanist—Margaret Graham L.R.A.M.

Accompanist for No. 11—Marjorie Cochrane A.T.C.M.

Costumes Designed by James D. Pape.

Scenery for Ballet loaned by Boris Volkoff.

Stage Manager—Bertram Stanley.

Lighting—Herbert Hale.

Make-up by James D. Pape.

Ushers—Jean Morrison, Kae Light, Bette MacKenzie, Maryon Weiss, Joan Perry.

**MAINTAINING  
THE HEINTZMAN TRADITION**

*Perfection...*  
**OF TONE AND ACTION**



*HEINTZMAN Yorke model*

THE NEW HEINTZMAN YORKE MODEL is an unusually beautiful piano. It will enhance the appearance of any room, and is particularly designed for small homes and apartments. Though it measures only 41½" high, it is constructed with the exclusive patented Heintzman feature "Grand Piano in Upright Form." Because of this it possesses a rich, singing tone that has already won the acclaim of outstanding artists. It has a newly developed "direct-blow" action, that is extremely responsive and light. See it and play it in our showroom.

● The Heintzman Yorke model is priced at only \$495.00. An unusually generous allowance will be made for your old-fashioned piano. Terms up to 30 months.

**Heintzman & Co.**

195 YONGE STREET

Open Evenings

ELgin 6201





Academy of Ballet

DANCE  
RECITAL

AT

Northern Vocational School

851 MOUNT PLEASANT RD.

Tuesday Evening, June 8th, 1943

8.30 SHARP

## Programme

TAILOR OF GLOUCESTER ..... Gluck-Brahms

Adapted from the fairy tale of the poor tailor who cannot finish the Mayor's wedding dress without more thread. He sends Simpkin, his cat, out to buy some with his last penny, but she is cross and hungry, and, finding him asleep when she returns, she hides it. The poor tailor has to go home without finishing the suit! The Tailor has always been kind to the Mice, leaving them scraps to make dresses and coats, so in the night they come and, to show their gratitude, they finish the suit, all but one button-hole for which they hadn't enough thread. When the Tailor returns in the morning and sees the suit he is astonished! Simpkin relents and gives him the thread and all ends happily.

Tailor ..... Barbara Davis

Simpkin ..... Ruth Clark

Baby Mice ..... Margaret Tory, Merlyn Parker,  
Dawn Andrews, Elizabeth Davis, Anne McFarlane,  
John McFarlane, Jeremy Fry, Joan Cartwright,  
Eleanor Cartwright, Rhoda Goodman, Mary Elaine  
Grose, Barbara Ovens, Toby Tarnow, Joy Roher,  
Fredrica Wade, Marilyn Hunter, Roberta Circle.

Favorite Mice ..... Linda Stearns, Carol Eaton, Joan  
Simpson, Wendy Seedhouse, Anne White, Patsy Kain,  
Islay Macdonald, Kathleen McCartney, Moira Gill,  
Jane Heaton.

PAS DE HUIT — Grade III ..... Herbert-Drigo  
Frances Findlay, Dianne Forhan, Barbara Gray, Ann Lawson,  
Norma Findlay, Judith Ross, June Kidd, Patricia Shearer.

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DANCE CLASSIQUE ..... Bach  
JEAN SNYDER

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JOYEUSE ..... Massenet  
CLAIRE PASCH

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CARNIVAL ..... Schumann  
Lion ..... Helen Richardson  
Duck ..... Midge Geary  
Devil ..... Diana Willemson  
Organ-grinder ..... Dorothy Jane Goulding  
Monkey ..... Norma Findlay  
Duenna ..... Marjorie Haskins  
Gypsies ..... Frances Findlay, Marguerite Connor  
Three Children ..... Jean Snyder, Ruth Clark, Linda Aliman  
Boy ..... Claire Pasch  
Magician ..... Barbara Davis  
Puppet ..... Sylvia Noble

---

INTERMISSION



*white ones*  
~~James~~  
~~his traps~~  
~~raisin bread~~  
~~1/15 butter~~

PAS DE QUATRE from Lac des Cygnes ..... Tschaiowsky  
Jean Snyder, Linda Aliman, Sylvia Noble, Claire Pasch

MAGNIFICAT ..... Cesar Franck  
MARJORIE HASKINS

TRIBUTE ..... Tschaiowsky  
Symbolical of the magnificent work of rescue and help of  
the Red Cross on the battlefields.  
Comrades in distress ..... Claire Pasch, Diana Willemson,  
Midge Geary, Linda Aliman, Jean Snyder, Sylvia  
Noble, Ruth Clark, Barbara Davis, Kathleen Henty,  
Marguerite Conner.  
Death ..... Marjorie Haskins  
Spirit of Mercy ..... Bettina Byers

SUGAR PLUM ..... Tschaiowsky  
BETTINA BYERS

COURT CARDS SUITE ..... Thomas Crawford  
Queens ..... Bettina Byers, Helen Richardson,  
Marjorie Haskins, Barbara Davis.  
Kings ..... Ruth Clark, Dorothy Jane Goulding,  
Gweneth Cox, Diana Willemson.  
Jack ..... Jean Snyder, Claire Pasch, Sylvia Noble,  
Linda Aliman.  
Aces ..... Ann Lawson, Midge Geary, Kathleen Henty,  
Marguerite Connor.

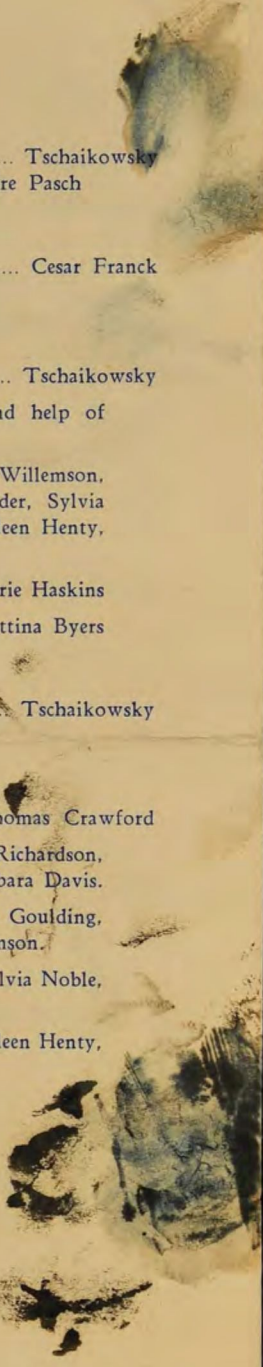
Accompanist - - PAULINE GROVES

GOD SAVE THE KING

*Molasses*

*Lundy*  
*Kim bps 14*  
*Ruth*  
*James*  
**DOT**

**RHODA**  
*B*  
*Sarah*  
*Cony*  
*one*



# Spanish Dancing Studios

ELISA LOPEZ, Director

## Evening of Dance Compositions

ASSISTED BY

J. RUSSELL KEENAN  
Ballroom Department

CECIL LEMON  
Tap Department

D. R. PIETTE, Mus. Bac., at the Organ

THE EATON AUDITORIUM  
Eaton's College St. Store

Friday, June 5th, 1931, 8 o'clock

### PART ONE

1. Sweet Violets - Alma Wilkins, Norma Cameron, Dorothy Leask
2. Tick Tock—Freda Jessel, Mary Elliott, Marianna Korman, Joan Fisher, Neva Langlois.
3. A Little Rose—Norma Garlick
4. My Jolly Rag Doll—Marjory Long, Audrey Isles, Sheila Vokes, Audrey Long
5. My First Dance—Virginia Elliott, Ruth Adamwaithe
6. Betty's Music Box—Jean Marler, Dorothy Cromb, Margaret Bowman
7. Scarf Dance—Patricia Duffin
8. Taps—Ruth Crawford, Phyllis Easson, Patty Smith, Bud Clancy
9. Mee LOO—Lydia Crisp, Norma Tait, Margaret Parker
10. Frivolity—Veta Steinberg, Marjorie Waring, Edith Cohen
11. The Week's Work—  
Monday—Olive Bastin, Loretto Ayres, June Schultz, Audrey Cromb  
Tuesday—Shirley Fine, Patricia Duffin  
Wednesday—May Isles, Patty Smith  
Thursday—Rene George, Helen Enever  
Friday—Margaret Parker, Lydia Crisp  
Saturday—“ “  
Sunday—All
12. The Magic Doll—Norma Garlick
13. Little Lady with a Fan—June Baldwin, Marie Agar, Audrey O'Neill, Mona Weston
14. The Firefly—Mary Hornell
15. Little Clown—Verna O'Neill
16. La Petite Russe—Audrey Burley
17. Caprice—Mary Coe, Irene Wells, Eva Bowman
18. Garden Dance—Phyllis Easson
19. Rhythm Band—R. Adamwaithe, B. Clancy, M. Bowman, A. Cromb, N. Langlois, M. Elliott, J. Adamwaithe, O. Bastin, J. Marler, E. Cohen, L. Crisp, V. Steinberg, M. Parker, M. Waring, R. Clancy, D. Cromb.
20. En Sourdine—Mary Coe, Margaret Crock
21. Bulerias—Eva Bowman

INTERMISSION

### PART TWO

1. Cielito Lindo Waltz—J. Russell Keenan, Violet Nicolett
2. El Manton de Manila—Barbara Beck
3. Las Crotalos—Mary Coe
4. Rose Petals—Mary A. Elliott
5. Balloon Dance—Irene Wells
6. Taps—Eva Bowman, Mary Coe
7. Taps—Cecil Lemon
8. Jaleo—Violet Nicolett
9. Chulerias—J. Russell Keenan
10. The Blue Danube—Mary Coe, Eva Bowman, Mary A. Elliott, Margaret Crock, Peggy Trickey

THERESE CLANCY, Accompanist