



ZORAH B. BERRY
PRESENTS



THE BOSTON
SYMPHONY ORCHESTRA

Serge Koussevitzky, Director

ELMWOOD MUSIC HALL

TUESDAY, DECEMBER 8, 1936



The prospect of a delicious after-the-concert supper, of supper-dancing to the entrancing strains of music daringly delivered by Paul Muni and his ensemble will make any girl say "yes." It's just what you need after the Boston Symphony.

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HELEN OLHEIM

*In Joint Recital With Richard Crooks,
January 12th, Elmwood Music Hall*

BUFFALO'S own Helen Olheim discovered what she wanted to do when still a child. Practicing at the piano, singing and "playing theatre" with her dolls, she had a little girl's glamorous dream of singing in opera.

After a short period of vocal study she won a scholarship at the Eastman School



of Music which was the first important milestone on her road to success.

The radio public became acquainted with her voice while she was still a student. Singing over the air was not only a means toward further study, but also gained for her a wide following of admirers.

She joined the American Opera Company which had its beginnings in the Eastman School opera group. On tour of the larger cities, Helen Olheim showed such promise that the next step, a contract with the Metropolitan, was fore-ordained.

ZORAH B. BERRY

presents

THE BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky, Conductor

Tuesday Evening

December 8, 1936

Elmwood Music Hall

Ladies kindly consider those sitting behind you and remove your hats.

A Corsage for the Lady!



WHETHER it be a Zorah Berry Concert—a first night performance at the Theatre—a smart college formal—or any number of other occasions during a busy social season—be sure she wears a “Palmerquet”.

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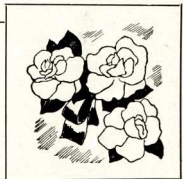
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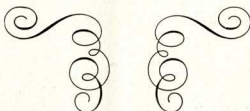


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PROGRAM

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RICHARD CROOKS

*In Joint Recital With Helen Olheim,
January 12th, Elmwood Music Hall*

AS A BOY of ten, Richard Crooks made his first public appearance at a musical festival in his native city, Trenton, N. J. Later as a church soloist, he attained promising recognition in one of New York's foremost churches.

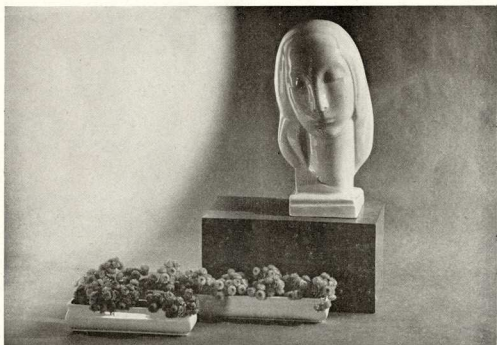
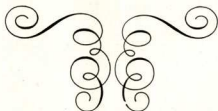


During the World War he enlisted in the U. S. Army Aviation Corps and served until the Armistice, in the 626th Aero Squadron. Returning to civilian life, he resumed his musical activities in New York. An engagement of nine performances as soloist in the New York Symphony Orchestra brought his first nation-wide fame.

His success was immediate on his first tour of Europe. In "Tosca" at Hamburg, his operatic debut was a sweeping victory and later at the Berlin Städtische Opera he was acclaimed as "the new star of the operatic firmament". Returning to America, he made his Metropolitan debut in February, 1933, in "Manon".

PROGRAM (Continued)

Prelude to "Lohengrin" Wagner



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PROGRAM (Continued)

Scherzo in G minor from the Octet, Op. 20 Mendelssohn



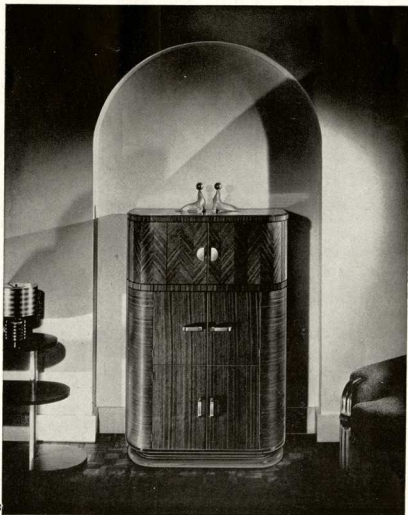
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Analysis and Recommendations

Every hostess likes to have a reputation for originality. It may be only a matter of serving soup in graceful Chinese lacquer bowls on dead-white modern coupe plates in a functional setting, or the use of a beautiful crystal cube for ink on a dainty guest table.

In creating such reputations, the shop of Pitt Petri, 378 Delaware Avenue at Trinity, is playing a real role. Not only does Pitt Petri provide you with things which are in themselves original, but they set them up for you with plenty of ideas as to exciting variations for your future use.

What they do with these crystal troughs for flowers and a china figure of some sort is delightful. The best Pitt Petri service I know of is what they call "analysis and recommendations!" You tell them what you own, they take it apart and assemble it differently. My

(Continued on Page 18)

What Men Wear

Considering the very large number of factors that might enter into a man's choice of apparel, the fact that men in the mass present such an appearance of sameness is a tribute to the strength of the, herd instinct.

Climate, of course, is a major influence, but in a given latitude, men of the same nationality express about as much individuality as the proverbial peas in a pod. Here and there, one will dare greatly, and possibly crease his hat in a manner not used by nine out of ten other men. Another may persuade his tailor to put a pocket in his jacket that is not carried by every other jacket worn by his neighbors—or he might do up his shoes without criss-crossing the laces—but such diversions from the rules are rare.

Variations of an eighth of an inch in the width of a hat brim, or a quarter of an inch in the height of a hat crown, indicate a radical swing of style. Comparing that to the fearful and wonderful

(Continued on Page 18)

PROGRAM (Continued)

Divertimento from "Le Baiser de la Fee" Stravinsky

1—Sinfonia

2—Danses Suisses: Valse

3—Scherzo

4—Pas de deus

Adagio—Variation—Coda

INTERMISSION



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"No Glory"

By
ALICE LORD O'BRIAN

Barnet Nover Says:

"The book therefore, serves a double purpose. It provides a wholly contemporaneous and unadorned account of how the war looked to a strong and ardent personality who, while for the most part stationed behind the lines, nevertheless came into direct and poignant contact with the wreckage left by the struggle. But, by the same token it throws into sharp focus the disillusionment that has set in since those days and rightly so. Of what earthly good, one cannot help but ask now, were all these sacrifices of time and energy and life itself."—The "Washington Post", Nov. 11th.

PROGRAM (Continued)

Symphony No. 5 in C minor, Op. 67 Beethoven

I—Allegro con brio

II—Andante con moto

III—Allegro: Trio

IV—Allegro



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Conviviality . . .

Cordiality . . .

after the Symphony—at the Tavern

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at the Hotel Worth

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"A vibrant and beautiful contralto, a rare personality and an exciting artist. She had an immense success with last night's audience and will no doubt become a familiar figure in the concert halls of America."
—N. Y. Post

"Mistress of all she surveyed."

—N. Y. Times



"The most widely hailed vocal discovery of this season."

—Washington, D. C. News

"An exciting, sure-voiced singer who would make any race proud . . . instantly revealed a breadth and nobility of style . . . The audience clamored for encores for a good half hour . . . a sure-fire success."
—Time Magazine

"Literally a high priestess of song."

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WHAT MEN WEAR

(Continued from Page 12)

creations that women carry on their heads, shows the vast difference in the attitudes of the two sexes towards the problem of covering the body.

A redeeming feature, from the point of view of a merchant dispensing men's apparel, is the influence women exert on what their particular males wear. This does bring about enough variety to prevent complete uniformity. Perhaps nowhere is this influence more apparent than in the one item on which a man does step out a bit. That is the matter of neckties, where color is not taboo and patterns can go anywhere.

All of which leads us naturally to the subject of Christmas neckties, now about to come into its own. The old joke about the ties that a man's wife buys for him, is a wornout libel on the taste of the fair sex. With their natural appreciation of color and harmony effects, women pick out better ties than most men do.

Far be it from us to suggest that we can help the ladies in that task—but at least we can guarantee them a wide choice of the kind of ties that men like after they get them.

G. E. MORE COMPANY

ANALYSIS AND RECOMMENDATIONS

(Continued from Page 12)

friend's handsome Belgium green glasses they divorced from a flowery French set and substituted pure white, with a delicate incised pattern. The result is beautiful. Then with the flowered set they put sheer crystal things. Now instead of one opulent set which she always felt was just too much, she has two settings each of which is perfect. Not a bad idea, I say.

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NELSON EDDY

Concert

March 30, 1937

The seats for the recital by this well-known concert, radio and screen star are in great demand. Subscribers to the current series will please remember that this concert is not included in the series. It is advisable that you make your reservations NOW for choice location of seats.

Zorah B. Berry

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ZORAH B. BERRY *Presents*

TRUDI SCHOOP

and

HER COMIC BALLET

at

Shea's Court Street Theatre

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Prices: \$2.75, \$2.20, \$1.65, \$1.10

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—Henriette Weber, N. Y. Journal

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

—Jerome Bohm, N. Y. Herald Tribune

Zorah B. Berry Concert Series

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RICHARD CROOKS, HELEN OLHEIM
Metropolitan Tenor & Metropolitan Contralto
Tuesday Evening, January 12, 1937

MARIAN ANDERSON
American Negro Contralto
Tuesday Evening, January 26, 1937

ALBERT SPALDING, DALIES FRANTZ
Violinist & Pianist
Tuesday Evening, February 9, 1937

ARTUR SCHNABEL
Pianist
Tuesday Evening, March 2, 1937

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NELSON EDDY, *Baritone* Tuesday Evening, March 30, 1937
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