

900 Attend Dennis Moore Hit 'Let's Dance Again'

"Carolina In The Mornin"



With high steppers Bill Cowan, Barbara Marshall, Charlene Sandford, Marilyn Harrison and David Edwards.

'The Rose Of Richmond Hill'



Darlene Harcourt, sang and danced solo in "Baby Take A Bow".

"Syncopated Clock"



Beginners' Tap routine with D. Burton, S. Quinnett, D. Harris, D. Kearns, L. Vennard, B. McLelland, K. Bellamy, H. Cutler, P. Ranieri, E. Van Tent and K. Shuttleworth.

"Whistle While You Work"



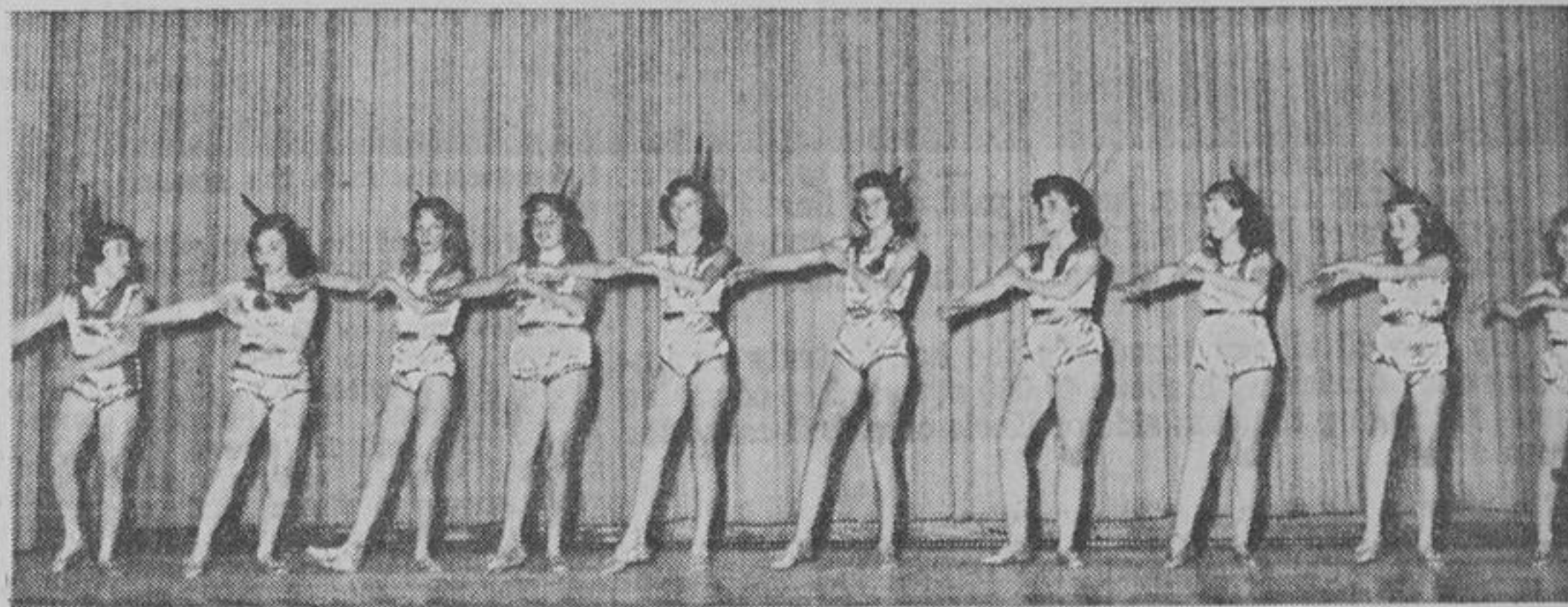
Gracefully danced by the Junior Ballerinas.

"Birth Of The Blues"



Jazz tap solo by six-year-old Craig Shuttleworth.

"Injun Dancers"



J. Rayner, J. Goodman, M. Harrison, L. Rose, J. Bunker, B. Marshall, C. Sandford, J. Wilson, C. Marnoch, L. Allen.

"George Bailey" Song And Dance



with D. Kosowan, I. Popp, T. Cunningham, J. Pridham, L. Lismore, K. Pridham and D. Dawson.

Unearth
the news
you need
to
keep up
appearances

In your garden, that is.

Now that spring planting's done, don't think you can sit back and relax. It takes constant doing to keep up appearances in your garden.

And here is where you'll find out how to keep your grounds in trim . . . and color.

Here, too, is where you'll get ideas for improving your lot . . . for enjoying life in the open — right in your own garden. Ideas from experienced writers who keep you informed through Your Garden and Mine every week.

It's all here. Starting to-day.

YOUR GARDEN AND MINE

by the

RICHMOND HILL HORTICULTURAL SOCIETY

Richmond Hill Branch 375

Canadian Legion

REGULAR MEETING
Second Monday
of each month at 8 p.m.

LEGION HALL,
Carrville Road

One Block West of Yonge Street
All Veterans Welcome

B. W. Miller

GROWER — FLORIST
Since 1856

The finest in floral designs
and bedding plants.

PHONE

ALpine 7-1471

Keele Street Maple, Ont.

**RICE'S
FLOWERS**

2 STORES
TO SERVE YOU

RICHMOND HILL

"Flowers For All
Occasions"

Phones

TU. 4-1812 TU. 4-7811

AT ALL HOURS

We Deliver

Toronto and Surrounding
Districts

STEEL LINTELS

I BEAMS

Kept in Stock

Portable Crane

Service

**STEEL
FABRICATING**

To Custom
Specifications

PINDER BROS. LTD.

2 Otonabee

BA. 1-3344

Standing Ovation For 1961 Revue Held In Thornhill High School

The Dennis Moore revue, "Let's Dance Again", held in the Thornhill High School Auditorium last week, was not only a sell-out (900 tickets being sold), but a smashing hit, from the time the orchestra under the direction of Philip Barnes swung into the opening overture, "There's No Business Like Show Business" — right through to the end of the three-hour performance when dancers, Heather Hughes, Jean Tibando, Carol Russ, Elice Oughtred, Molly Pitman, Susan Elford and Susan Oughtred gave their closing number, "Should I", everything they had. The orchestra did the same — and the audience stood on its feet to salute the youthful artists and their teacher in a final burst of applause.

Call it a revue, or a recital. But whatever you do, chalk up any performance by the pupils from the Dennis Moore School of Dancing in Richmond Hill, as the work of an artist and his co-artists; for every item necessary to putting on a really big show comes under Mr. Moore's careful scrutiny and receives minute attention, before the show finally goes on.

Last Wednesday night the audience was not only given pleasure through the precise or interpretive dancing numbers viewed, but the costumes of the performers themselves — all designed by Dennis Moore and made by the mothers of the pupils — were worth the price of the ticket. Mr. Showman Himself, Dennis Moore says he creates each costume to interpret each dance number "because costuming, as well as the steps of the dance, must make a harmonious picture to the audience across the footlights."

The charming and beautiful methods in which chiffon, nylon tulle, satin, taffeta and even cotton materials were manipulated into a bevy of rainbow costumes and accessories, had to be seen to be appreciated fully. Highlighting the costumes were brilliant, gold, silver or various shades of shining sequins — and special mention should be made of the "stardust" and glitter dusted over the dresses of the various ballet dancers, who looked like "living dolls" as they prouetted on stage.

Revue Gets Under Way
Sharon Lang, Valerie Fowles and Jane Fumerton started things tapping with "Everything's Comin' Up Roses", and right there and then the audience and the performers had "that feeling" that the revue was definitely "in rhythm."

Then came the number, "Be A Clown" in which Bonnie Bryan, Kim Bell, Noranne Corless, Diane Frater, Janice Green, Alice Kormendy, Barbara Upton and Lynda Taylor literally had a circus; dressed as clowns in red and yellow, these little girls went through their acrobatic dance, adorably.

Next, the "Syncopated Clock," with Debbie Burton, Susan Quin-

nett, Debbie Harris, Lynn Vennard, Debbie Kearns, Kenton Bellamy, Hugh Cutler, Bryon McLelland, Peter Ranieri, Kevin Shuttleworth and Ernest Van Tent, measuring out "time"; followed by fifteen of the cutest little pink, yellow and blue "bunnies" in the "Peter Cottontail" dance.

It would be difficult to say which dance number was "tops" for each was a headliner in its own way, but the "Easter Parade" item on the program scored heavily with the audience. Complete with Fashion Commentator "Uncle Dennis, this was a miniature Ziegfeld number — with darling little girls dressed to "the nines" and wearing beautiful and fantastic hats (there was even a live bird-cage-hat), walking across the stage, as poised as any professional models or show girls.

Joanne Comfort then starred in "Stepping out with my Baby," after which Cathy Marnoch led Majorettes Debbie Gotsman, Caroline Marnoch, Patricia Whitfield, Denise Harcourt, Sonya Sutcliffe, Sandra Harris, Lynda Clement, Diane Kosowan, Heather Large, Susan Mills and Ingrid Popp in "67 Trombones," an intricate baton routine.

Craig Shuttleworth soloed in "Mr. Penguin," followed by the "Bumble Bee" ballet with Lynda Taylor as Queen Bee and her Ladies in Waiting, Barbara Upton, Alice Kormendy, Janice Green, Diane Frater, Noranne Corless, Bonnie Bryan and Kim Bell — the cutest little girl and black "insects" we've ever seen. They got a big, big hand from the audience.

"Baby Face" brought out a bevy of tiny ballet dancers clad in blue satin costumes, with matching hats. For "Coppelia", matting dolls (live ones), dressed in cloudy net, white ballet costumes and wearing brilliant coronets, brought Ah's and Oh's from the enraptured crowd present — and the next number "Penguin Hop" brought delighted laughter; for who ever saw a "colony" of penguins who could keep in step while dancing, or for that matter able to wave their flippers in unison?

Tiny Cunningham, Rozilla Wolanski and Sharon Middleton formed a trio for a gaily costumed "Russian Dance"; followed by a solo song and tap number by Richmond Hill's own, "Rose of Richmond Hill," Darlene Harcourt, in "Baby Take A Bow". Darlene's daddy accompanied her on the piano during her solo routine — and Darlene, clad in a beautiful pale blue satin outfit, with short, short full skirt and plumed bonnet and white accessories, won everyone's heart.

For the soft-shoe number, "Whistle While You Work", the dancing girls were dressed in short, blue gingham dress, and the tap number which followed, "Honeysuckle Rose" had the girls dressed in white-dotted dresses of purple, with the boys wearing matching cummerbunds, white dress shirts and black trousers. Blue and silver were worn by Mary Nenton who soloed in the ballet "Laila", before the tempo changed again for the tap number "Silver Moon", a duet by Janice Neundorf and Jennifer Morton.

Faith Bettles was left-end chorine, opposite Karen Ruthford at the other end of the chorus line, for "Getting to Know You", in which Karen Broadhurst, Heather Large, Debbie Hassel-feldt, Donna Marie Hill, Susan Locke, Deborah Jennings, Linda Lou Marple, Elizabeth Richardson and Susan Spence danced, all wearing yellow satin Japanese costumes of short ballet length, with wide, trailing purple sashes, and waving prettily, purple fans — as the audience whistled and clapped in appreciation of the lovely picture presented.

Bobby Doherty won warm applause as Mr. Snowman (really a cuddly little roly-poly); followed by "Totem Tom Tom" in which Darlene Harcourt was principal lead, for feathered and fringed Indian moppets, Sharon Crooks, Lesley Gossman, Christy Kormendy, Roxanne Newitt, Winnifred Smyth, Joan Worsfold, Carol Anne Legte, Valerie Trunk, Janet Gould, Michele Smith, Wendy Battler and Linda Ormston.

Used and lime-coloured satin costume of Mary Lenon in her solo tap number "White Lies". And then came the "Dance of the Reed Flutes", a beautiful ballet number from the Nutcracker Suite, the dancers beautifully dressed in coral satin outlined with silver, with silver butterflies gliding and winking in their hair as they prouetted. "Ain't She Sweet" starred Debbie Allen, Caroline Marnoch, Debbie Goodman and Lynn Allen; and the next group of ballerinas, all in gold, danced the "Glowworm" with interpretative style.

"Satan Takes A Holiday" was a duet tap by Gail Masters and

Emer Johnston, in orange and black checked taffeta with black top hat and wristlets. Then the senior pupils of the Dennis Moore school danced "Peace Pipe", Janice Goodman, Lynda Rose, Judy Wilson, Cathy Marnoch, Lynn Allen, Barbara Marshall, Marilyn Harrison, Charlene Sandford and Judith Bunker looking lovely in their Indian costumes of pale grey satin. Elizabeth Hamblin followed in a bright solo number, "Singin' In The Rain".

Following "For Me and My Gal", the Turner "twins", Candace and John, were so exceptionally good in their performance of "Tico Tico" the audience called them back for an encore, the only one of the evening permitted.

Then came a revival of that old, tried and true number from the 20's, "The Charleston". On those long-waisted, short-skirted crimson silk dresses and those red sequined headbands — and those long peppy "pearls", which the peppy dancers swung — and the ivy league costumes of the "boys" — apparently excused from college, just for the occasion.

Then came "The Belle of the Ball". This was a ballet in traditional style, and one felt the group should have been dancing, so ethereal and lovely did they look in their pale pink gowns of net and satin, with wreaths of pink roses in their hair.

Following "AcroMaids" and "George Bailey", both lively numbers, Mr. Moore came on stage to thank those participating in all phases of the revue, including the audience who supported the artists with their lively interest. "The kids have done a wonderful job", Dennis Moore said,

"and I'm very, very proud of every one of them." He then remarked that owing to ill health both his mother and sister-in-law, Mrs. Elsie Moore, were unable to be present for this year's revue, and thanked all the mothers for all the help they had given to making the show a success.

Mrs. Anita Clark, assistant teacher, was presented with flowers by Mr. Moore, and a gift went to her from the mothers. Before going on with the show, Mr. Moore told the audience he had opened two other studios since January, one in Mimico and the other in New Toronto, but said the main studio will continue to be in Richmond Hill.

Then came another high point in the evening — Dennis, and his lovely and talented dancing partner, Maxine, in a ballroom dance and the mirth-provoking "Castle House", which brought down the house. Just before leaving the stage Maxine received a bouquet of roses, Dennis Moore a music case, from his pupils, and Janice Goodman and Joanne Comfort were each presented with smart leather handboxes for selling the most tickets for the dance revue.

The last part of the revue included Garry Comfort soloing in "Rain", and the number, "Every Little Movement", danced by Sonya Lovell, Sandra Harris, Lynda Burton and Candace Turner, in old-fashioned ruffled gowns, with matching pink parasols, while Larry Shier, Eddie Miller, Ian Crighton and John Turner, danced in ivy league blazers and bowler hats, a delightful scene.

The "Barn Dance", with Lucinda Walanski, Lesley Spence, Marilyn Orme, Shelly Orme and Liane Grunwald, was artistically and colourfully dealt with, after which a tap solo "Birth of the Blues" by Craig Shuttleworth drew heavy applause. Then came the lovely "Champagne Waltz" before the tempo changed for the gold medalist dancers, Janice Goodman, Lynda Rose, Judy Wilson, Marilyn Ross and Cathy Marnoch who danced "Mack The Knife."

"Night Train" with Jane Fumerton, Valerie Fowles and Sharon Lang was a real "beat" number, which these ballet dancers, clad in black leotards and white soft shoes, did to perfection. For her final solo number Candace Turner looking like a lovely white and silver lily glided through the ballet "Waltz of the Flowers"; after which "Should I?" closed the show and left the wildly applauding audience in an enthusiastic mood following a wonderful evening of artistic entertainment — until the next invitation "Let's Dance Again" is extended next year.