

PRINCESS THEATRE

Week Commencing Monday, April 23, 1928

Matinees Wednesday and Saturday

BY ARRANGEMENT WITH FLORENZ ZIEGFELD

GEORGE E. WINTZ

Presents

ZIEGFELD FOLLIES

With

RUTH ST. DENIS, TED SHAWN

And

Their Denishawn Dancers

Music by GEORGE B. McCONNELL and BOBBY HEATH, Lyrics by GENE BUCK and NYRA BROWN. Settings designed and painted by JOSEPH URBAN. Built by JOHN WANGER. Tableaux by ANDRE MONTEUX.

ACT I

SCENE ONE—ANY OLD STREET

Song, "Who's Pretty Baby?" Sung by Ace Brown
The Lucky Boy MAYNARD VISINGARD The Third Baby - JEANNETTE BROWN
The First Baby - NELDA KINCAID The Fourth Baby - DORNA STEVENS
The Second Baby - TOOTSIE BOWLES The Fifth Baby - MARIAN DOWNEY
The Sixth Baby.....RUBY FLICK

SCENE TWO—IN THE PATIO

Howard Twins, Virginia (Miss Tulsa 1927) and Meredith

Miss St. Louis - - MISS WILSON Miss Frisco - - - MISS BLYTHE
Miss Miami - - - MISS PARKER Miss New York - - MISS JENKINS
Miss Philadelphia - - MISS HAYES Miss Palm Beach - - MISS HAYES
Miss New Orleans - - MISS REDD Miss Jazz - - - MISS ROYCE
Miss Boston - - - MISS BROOKES

SCENE THREE—ALONG LOVER'S LANE

Announcement by MISS INA LEE LAND

The Girl - - - MARGIE ROYCE The Man - - - LAZARO AMBAGON
The Boy - - - MAYNARD VISINGARD The First Officer - NORBERT LYON
The Holdup Man - GEORGE RICHMAN The Second Officer - FRED GOWANS

SCENE FOUR—THE GUMPS, Danced by "The Wintz Girls"

Louise Robinson, Jeannette Brown, Dorothy Stevens, Marcella Smythe, Gertrude Lindle, Patsy Parker, Thelma Blake, Betty Sarto, Ruth Holt, Mary Ohlen, Dorothy Kimler, Chic McDonough, Eleanor Mae, Betty York, Harriet Smith, Julia Marsh, Zona Marsh.

SCENE FIVE—THE BRIDE

An Arrangement by ANDRE MONTEUX

The Bride - - - NELDA KINCAID The Best Man - - MISS BLYH
The Groom - - - MISS BLYTHE Maid of Honor - VIRGINIA HOWARD
The Bridesmaid - - MISS JENKINS The Page - - MEREDITH HOWARD
Two Little Maids - THELMA, BLAKE

Maomi Stuart A Naughty Guest—MISS SMITH

The Guests—RUBY FLICK, ELEANOR MAE and MARTHA WOODS

SCENE SIX—MENTAL TELEPATHY

The Mystic - - - DAVE BURNS Assistant - - - GEORGE RICHMAN

SCENE SEVEN—DANCE CREATION

THE DANCE OF THE GOLD AND RED SAREE - MISS RUTH ST. DENIS

SCENE EIGHT—THE THREE TREES

The Woodland Nymph - - - - - MISS NYRA BROWN

SCENE NINE—PARADISE

Devised by ANDRE MONTEUX

Song, "More Than Words Can Tell" - - - Sung by MISS MADELENE RANDOLPH
 Toe Dance - - - - - MISS MARGIE ROYCE

GIRLS.—Nelda Kincaid, Gertrude Lindle, Dorothy Stevens, Mildred Ambrister,
 Billie Blythe, Pauline Redd, Ora Plummer, Agnes Fanning, Mary
 Ohlen, Eleanor Mae, Louise Robinson, Ruth Holt, Betty York, Mar-
 cella Smythe, Howard Twins, Tootsie Bowles, Lyla Brookes, Ruby
 Flick, Dorothy Kimler and Marsh Sisters.

SCENE TEN—THE INTERRUPTED

ACE BROWN and INA LEELEAND

SCENE ELEVEN—"ALLEGRESSE" (Music by Christian Sinding)

TEE SHAWN, with Ernestine Day, Jeordie Graham, Ronnie Joyce, Estelle Dennis,
 Gertrude Gerrish, Anna Austin, George Steares, Demetrios Vilan,
 and Jane Sherman.

SCENE TWELVE—"BUSINESS IS BUSINESS"

Announcement by INA LEELEAND

Husband - - - - - DAVE BURNS
 WIFE - - - - - NYRA BROWN
 Lover - - - - - NORBERT LYON

SCENE THIRTEEN—THE DOLL DANCE, by "The Wintz Girls"

Julia Marsh, Nelda Kincaid, Ruth Holt, Thelma Black, Naomi Stuart, Zona Marsh,
 Eleanor Mae, Betty Sarto, Lucile Klick, Patsy Parker, Harriet Smith, Hilda Eckler,
 Kathleen Jenkins, Louise Robinson, Dorothy Kimler, and Marcella Smythe. Solo
 dance by Mary Ohlen.

SCENE FOURTEEN—THE ENCORE DANCE, "Spring is Here"

Pansy - - - - DAVONIS BURNS Morning Glory - - - TESSIE LAW
 Violet - - - - GEORGIE RICHMAN Aster - - - ANNIE BROWN
 Rose - - - - - DEMI VILAN Moon Flower - - - FRIEDA GOWAN
 Tulip - - - - GEORGIANA STEARS Petunia - - - HOLLITA MORET
 Buttercup - - LAZARONIS AMBAGONIS Potato Blossom - - MAY VISINGARD

SCENE FIFTEEN—"THE LAST NATIONAL BANK"

By GEORGE E. WINTZ

The Vamp - - - - NYRA BROWN The Cashier - - - DAVE BURNS

SCENE SIXTEEN—FINALE ENSEMBLE

Song—"Heaven's Little Doorway"

Devised and staged by George E. Wintz, Sung by Madelene Randolph

The Dance - - - - - ELLEN ECKLER
 The Goddess of the Ostrich - - - - - NELDA KINCAID
 The Goddess of the White Cobra - - - - - JEANNETTE MCGARRISH
 The Goddess of the White Robin - - - - - BILLY BLYTHE
 The Goddess of the Plumes - - - - - MARCELLA SYMTHE
 The Goddess of the White Paradise - - - - - DOROTHY JENKINS

The Goddess of the White Eagle - - - - -	MEREDITH HOWARD
The Goddess of the Feather - - - - -	ELEANOR MAE
The Goddess of the White Pheasant - - - - -	MITZIE HAYES
The Goddess of the White Argus - - - - -	PAULINE REDD
The Goddess of the White Nightingale - - - - -	RUBY FLICK
The Goddess of the White Heron - - - - -	VIRGINIA HOWARD

ACT II

SCENE SEVENTEEN—POOR LITTLE MARIE

A Song Episode by GENE BUCK, Staged by GEORGE E. WINTZ

Scene, A Cabaret in Paris. Time, Armistice Night, 1918

Little Marie - - -	MARGIE ROYCE	Montmarte Rosa -	MITZI HAYES
A Stewed Rich American -	DAVE BURNS	The Absinthe Baby -	VIRGINIA HOWARD
Miss Ball and Chain -	NYRA BROWN	The Artist - -	MAYNARD VISINGARD
A Boy from Broadway -	HOLLY MORET	The Proprietor -	GEORGE RICHMAN
A Boy from the Big Parade	ACE BROWN	Waiters, Soldiers and Dancers.	
Taps - - - - -	JOEY BOHN		

Barcelona - - - - - Danced by the "Wintz Girls"

Tango Dance by TED SHAWN, Assisted by ERNESTINE DAY and JEORDIE GRAHAM
 Song, "Poor Little Marie," by ACE BROWN and HOLLY MORET

SCENE EIGHTEEN—THE BEAUTY PARLOR

The Operator - - -	NYRA BROWN	The Customer - - -	XAVE BURNS
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SCENE NINETEEN—THE PIRATE SHIP

Tableau by ANDRE MONTEUX

A Girl from Siam -	NELDA KINCAID	A Girl from Korea -	TOOTSIE BOWLES
A Girl from China -	JEANNETTE BROWN	A Girl from Greece -	RUBY FLICK
A Girl from Burma -	MARIAN DOWNEY		
Venetian Ladies: The Misses Redd, Hayes, Parker, Stevens, Blythe, Holt, Stuart, and Howard Twins.			
The Captain - - -	NORBERT LYON	The Sailor -	MAYNAID VISINGARD

SCENE TWENTY—By GEORGE RICHMAN

SCENE TWENTY-ONE—GEORGE E. WINTZ

"Blue Blue's Stomp Dance"

The Girl - - - - -	MAIGIE ROYCE
The Boy - - - - -	GEORGE RICHMAN
The Girls - - - - -	HILDA ECKLER, HARRIET SMITH

SCENE TWENTY-TWO—JIM McDOWELL

SCENE TWENTY-TWO—MUSIC VISUALIZATIONS

- (a) Soaring,—Music by Robert Schumann. Denishawn Dancers
 (b) Waltz (Brahms). (c) Liebestraum (Liszt), Danced by RUTH ST. DENIS.

SCENE TWENTY-FOUR

Specialty - - - - -	MADELENE RANDOLPH
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SCENE TWENTY-FIVE—"A QUIET PICNIC"

Ambrose—DAVE BURNS	Eldora—NYRA BROWN.	Peaches—INA LEELEND
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SCENE TWENTY-SEVEN—"THE KICKIEKICK," with Ellen Eckler

Danced by Dorothy Jenkins, Marcella Smythe, Nelda Kincaid, Harriet Smith, Ruth Holt, Thelma Blake, Mary Ohley, Naomi Stuart, Betty Sarto, Louise Robinson, Patsy Parker.

SCENE TWENTY-EIGHT—"COSMIC DANCE OF SIVA"—TED SHAWN

Siva is the active or creative principle of the Hindu Trinity and is often represented by bronze figures as "Nataraja" or Lord of the Dance, Hindu theology has it that in a dance of five main divisions, Siva (1) Created the Universe, (2) Preserves and sustains the Universe, (3) Destroyed all the Worlds, (4) Reincarnated them through many lives of illusion, and finally (5) Draws all of us to become one with him in his perpetual dance.

The music for this creation was especially written for Mr. Shawn by Lily Strickland Anderson, the American composer, who lived for the last ten years in India.

SCENE TWENTY-NINE—NYRA BROWN

SCENE THIRTY—IN THE BUNNIA BAZAAR

RUTH ST. DENIS and Ensemble.

This scene is intimate, dealing with a constant flow of Indian types, and is a composite of all the bazaar from one end of India to the other. Mohammedan women in purdah, Hindu women in sarees, Punjabi in brilliantly-colored jackets and trousers, coolie women who bear great burdens, merchants, beggars, Pathans, the great men of the hills, etc. Small specialty dances are introduced into this ever-changing scene, which culminates in the Nautch dance by Miss St. Denis and the Denishawn Dancers. The properties, decorations and jewels were brought from the Orient by Miss St. Denis. The costumes are authentic and are exact reproductions of those worn in the Delhi Bazaars, the skirts measuring one hundred yards around the bottom.

SCENE THIRTY-ONE—TAPS

Jim McDowell - - - - - MURRY EVANS

SCENE THIRTY-TWO—FINALE

Song, "Thunder and Blazes"—Staged by George E. Wintz,
Danced by Hilda Eckler.

EXECUTIVE STAFF

Company Manager	- - - - -	MR. CLEM T. SCHAEFER
Ballet Mistress	- - - - -	HARRIET SMITH
Stage Manager	- - - - -	ARNOLD WHITE
Technical Director	- - - - -	DAVE MILLER
Press Representative	- - - - -	MR. MAURICE FULCHER
Asst. Stage Manager	- - - - -	WM. REICKERT
Mistresses of Wardrobe	- - - - -	MISSSES BAMBRICK, ELDER and OAKES

NEXT WEEK Three Days Only
May 3, 4, 5

GEORGE C. TYLER'S ANNUAL ALL-STAR
REVIVAL

"DIPLOMACY"

By Victorien Sardou

PRINCESS THEATRE

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Miss Miami	- - MISS PARKER	Miss New York	- - MISS JENKINS
Miss Philadelphia	- MISS HAYES	Miss Palm Beach	- - MISS HAYES
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 The Goddess of the Plumes - - - - - MARCELLA SYMTHE
 The Goddess of the White Paradise - - - - - DOROTHY JENKINS

STAGE AFFAIRS, BOTH



Factor, Who Leads the Hunting Ballet in "Simple Simon," the Ed Wynn Extravaganza at the Ziegfeld Theatre.

Forbes, Nigel de Brulier and Ivan Simpson, the latter having acted his part in nearly a thousand of the stage performances of the same play. Alfred Green directed this Vitaphone picture.

LITTLE THEATRE
W. 44th St.
SEATS NOW

TO-NIGHT at 8:45

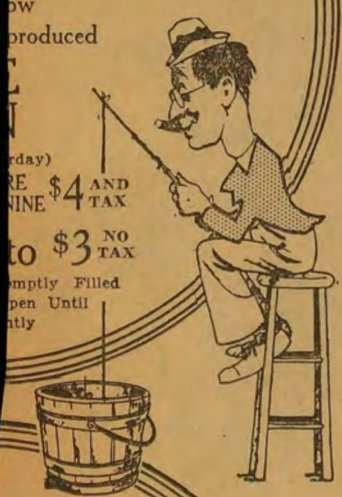
M. R. S. IDA BENFEY JUDD

in "STORY TELLING"

TONIGHT—"THE STORY OF JOB" (The Bible)
MARCH 23—"DE PROFUNDIS" (Oscar Wilde)
MARCH 30—"AN EVENING WITH MARK TWAIN"

MATS. THURS.
& Saturday
\$1.00 to
\$3.00
No Tax

LAUGHTER!
YNN



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W. 44th St.
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ARD'S operette

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Nights
\$1.00 to \$5.00
and tax.
Wed. & Sat. Mats.
\$1.00 to \$3.00

In the Finest Tradition of the Theatre

W. P. Tanner
has the Honor to Present

HARRY WAGSTAFF GRIBBLE'S Production of

"The ROYAL VIRGIN"

(Based on the story of Queen Elizabeth and the Earl of Essex)

Enacted by

- | | |
|------------------|-----------------|
| Thals Lawton | Hugh Buckler |
| Vivienne Osborne | Wilfrid Seagram |
| Verree Teasdale | Murray Kinnell |
| Charles Francis | Lawrence Bolton |

Staged by Mr. Gribble

The Settings by Watson Barratt

BOOTH THEA., 45th St., W. of B'way OPENING TOMOR'W EVG.
Matinees Wed. & Sat.

SHUBERT THEATRE MON., MAR. 24. SEATS TOMOR'W
Commencing
MAIL ORDERS NOW Must be accompanied by check or money order and self-addressed stamped envelope.
THE CHICAGO CIVIC SHAKESPEARE SOCIETY Presents

FRITZ LEIBER

IN AN UNPARALLELED SHAKESPEAREAN REPERTOIRE:



1st WEEK: Com. Monday, March 24

- | | |
|---------------------|---------------------|
| MON., MARCH 24 | HAMLET |
| TUES., MARCH 25 | MACBETH |
| WED. MAT., MARCH 26 | TWELFTH NIGHT |
| WED. EVE., MAR. 26 | MERCHANT OF VENICE |
| THURS., MAR. 27 | TAMING OF THE SHREW |
| FRI., MARCH 28 | MACBETH |
| SAT. MAT., MARCH 29 | HAMLET |
| SAT. EVE., MARCH 29 | RICHARD III |

SECOND WEEK: TO BE ANNOUNCED LATER

NIGHTS \$1.00 to \$3.00. WED. & SAT. MATS. \$1.00 to \$2.50

LAST WEEK!

"Don't Fail to See Him . . ."

Nothing like this has ever been seen in New York."

—Robert Littell, World.

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F. C. Coppleus presents

MEI LAN-FANG

and his company of famous players, dancers
musicians direct from Peking

THE WORLD BEHIND

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Ben Soloway 1920

Tilly Losch, Whose Dancing Is Important to "Wake Up and Dream," the English Revue at the Selwyn.

Opens Tomorrow Night 8:30

and W. P. TANNER present

Arcade

MARIE BAUMER

cast including

JAMES CAGNEY
LENITA LANE
GEORGE BARBER
FRANK ROWAN
DON BEDDOE
JOHN J. CAMERON

Sttings by Cleon Throckmorton

PLAYERS



James T. Powers
Pedro de Cordoba
Rollo Peters
Fiske O'Hara
John Craig
Dann Malloy

RD BRINSLEY SHERIDAN'S
TICAL COMEDY

DIVALS

Staged by Harrison Grey Fiske.

rs. Eve., at 8:30

SEATS TOMOR'W

HT \$4.40 TOP

p; Mats. Sat. \$2.50 Top

It's

A
Wise
Child

"Mr. Belasco's
cast and direction
are flawless."

—Robert Garland,
Eve. Telegram.

Presented by
David BELASCO
By Laurence E. Johnson

8th Month
BELASCO
THEATRE, 44th St.
East of B'way
Eves. at 8:40
Matinees
Thurs. & Sat., 2:40

SHUBERT
THEATRE W. 44th ST.
LAST 2 WEEKS



LITTLE THEATRE
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SEATS NOW
M R S. IDA BENFEY JUDD
in "STORY TELLING"

TONIGHT—"CECILIA de NOEL" (a Ghost Story)
MARCH 16—"THE STORY OF JOB" (The Bible)
MARCH 23—"DE PROFUNDIS" (Oscar Wilde)
MARCH 30—"AN EVENING WITH MARK TWAIN"



FORREST Thea., W. 49 St. OP'G TOMOR'W NIGHT at 8:50
Seats \$1 to \$3

THE
BLUE GHOST
Arch Fiend of All Time!

ELTINGE THEATRE, 42nd STREET, WEST OF BROADWAY
1st PERFORMANCE WED. EVE., MAR. 12, 8:45

A. H. WOODS Presents

ALICE BRADY
In a Satirical Comedy Entitled
"LOVE, HONOR AND BETRAY"

Adapted from the French of A. Antoine by FREDERIC
and FANNY HATTON, with a superb cast including

ROBERT WILLIAMS

GLENDIA FARRELL, WILTON LACKAYE, MARK
SMITH, GEORGE BRENT, CLARK GABLE

SEATS NOW ON SALE

MONDAY IS MOVING DAY

For the Funniest Comedy in Town



"If you
want to
mix laughter
with your
blushes, the Cort is the
place for you."

—Graphic

"APRON
STRINGS"

"Audiences laugh their heads
loose."—Burns Mantle, News.

NOW AT CORT THEATRE

48th St. E. of Broadway
Eves. 8:50. Mats. Wed. and Sat. 2:40



"EARL CARROLL
SKETCH BOOK"

Moves to the

Full Orchestra

Hollywood Bowl Association announces that the closing time for the session of compositions for the Katherine Yarnell annual prize competition contest has been extended to March 15. Mrs. Gertrude Ross is chairman of the contest committee. The rules call for a symphonic poem for full symphony orchestra taking twenty minutes to play. There is no restriction concerning the composition or nationality. The manuscript is to be submitted in full conductor's score. Parts will be required only from the winner. All manuscripts must be received by the Hollywood Bowl Association, Inc., 7046 Hollywood Boulevard, Hollywood, Calif., on or before March 15. According to the usual practice in such competitions, manuscripts are not to bear the composer's name, but to be marked with an identifying word or phrase which also must appear on the inside of an attached sealed envelope containing the composer's full name and address. Manuscripts will remain the property of the composers, who will receive full performing rights. Manuscripts must be sent flat, and be accompanied by \$1 for return. While taking every possible precaution for safe keeping, the association and its judges assume no responsibility for possible loss or damage to manuscripts. Entries must be works not previously published or publicly performed.

Artists' Service Formed By Broadcasting Co.

of Musicians Announced for 1930-'31

The National Broadcasting Company announces the formation of a new Artists' Service among those who are to perform the concert and managerial duties of the National Broadcasting Concert Bureau. George Engles, in charge of this service, announces among those who are to perform under its direction in this country for the season Dusolina Giannini, Claudia Muzio, Margherita Salvi, Halle Stiles, Albani, sopranos; Ernestine Schumann-Heink and Gladys Swarthout, contraltos; Giacomo Lauri-Volpi, Louis Quereux, Charles Hackett and Joseph Mica, tenors; Theodore Webb, Reinhold Brenrath, Walter Mills, barytones; Stanislaw Kochanski, Renee Chemet, violinists; Marcel Grandjany, harpist; Rudolph Ganz, Mischa Levitzki, Joseph Serevinne, Rosina Lhevinne, Guy Maier, and the Pattison and Winifred Macbride, pianists; the American Singers, the vocal soloists, the Russian Symphonic Choir, the Goldman Band, Gordon String Quartet, Rene Le Roy, flutist; the Musical Art Quartet. The National Broadcasting Company will also sponsor the expansion of the Music Concert Service, now in Chicago, which has the aim of building up audiences through the country by membership subscriptions extending over a period of five years.



Aurora Ragaini, pianist, Thursday; Fabien Sevitzyk, with Philadelphia Sinfonietta Tuesday

High School Singers And the Best Music

The Editor, New York Herald Tribune: In relation to the recital of young singers from high schools given in Aeolian Hall yesterday your critic makes no comment on the most important factor in the whole project. The American Academy of Teachers of Singing has evidently exerted itself strenuously to bring before the public the results of vocal training in our schools. Your critic describes the results as "unusually impressive." I suppose he refers to the vocal production of the singers. Certainly there is nothing impressive about the music performed. Of the seventeen composers represented, three only are recognized as great, viz: Handel, Mendelssohn and Brahms. By stretching the adjective, Humperdinck might be included.

Of what use is all this effort if these young people are not brought into contact with the best music? Are we to have a greater influx of mere singers? Are there not now a hundred times too many for the available engagements? Is not an unintelligent singer the worst infliction in the whole world of music? These boys and girls have great possibilities of happiness and enlightenment through music. They are all potential lovers of the best. And yet they must depend on what their teachers give them. Would it not be wise, then, for the American Academy of Teachers of Singing to raise its standards in this respect?

THOMAS WHITNEY SURETTE.
Concord, Mass., Feb. 13.

The impressive features, for us, in this performance were the vocal production, quality of tone and clarity of enunciation exhibited by the young singers, and, considering their youth,

the interpretative effectiveness achieved with an absence of affectation.

Concerning the program, which, as Mr. Surette remarks, is hardly representative of the world's great masterpieces of song, it might be that those in charge of this work consider that a program entirely or largely devoted to such masterpieces would be better suited to a more advanced stage of vocal and interpretative development. We doubt that the academy or the school authorities are pursuing this work with professional careers for the students in mind (unless, of course, exceptional talent should be discovered), but that they are rather aiming at the development of well grounded and intelligent amateur musicianship.

An authoritative statement of the policy on these points would, naturally, best be sought from a member of the academy's committee on school music, or one actually engaged in this work.

F. D. P.

Plainsong Society Festival

The Plainsong Society will observe St. Gregory's Day, next Wednesday, with a festival at the Cathedral of St. John the Divine next Wednesday evening, March 12, at 8:15. The Plainsong Choir of twelve men's voices will sing the Evensong of St. Gregory compiled by Canon Douglas, president of the society, and authorized by Bishop Manning, with Beckett Gibbs accompanying. The music will consist of Gregorian antiphons, psalms and hymns, followed by two polyphonic motets, by Victoria and Douglas Bourgeois. The service is open to the public.

Compinsky Trio

The Compinsky Trio will give its last New York concert this season on Wednesday evening, March 19, in Town Hall, and will be heard in the new Community Center at White Plains on Saturday evening, April 12.

Cash Prizes of \$25,000
The Atwater Kent Foundation, of Washington, announces its fourth national radio audition, open to amateur singers between the ages of eighteen and twenty-five, with cash awards amounting to \$25,000. The prizes will be the same as last year. The young man and young woman winning the two first places in the national finals will receive \$5,000 and two years' tuition in an American conservatory, of its equivalent. The second, third, fourth and fifth prizes, also awarded in pairs, will each include one year's tuition and respective cash awards of \$3,000, \$2,000, \$1,500 and \$1,000.

As before, the contests begin with local auditions, the winners of these entering the state auditions. The state contest winners enter the semi-final auditions in five districts, and the district winners, ten in all, sing in the national finals in New York over a radio network covering the country. The participants in the national finals receive prizes. The foundation pays the expenses of the contestants in the district and final auditions.

The state and district winners will be determined by a board of judges and votes of radio listeners. The national finals will be judged solely by a board of musical authorities.

Gold Medal Concert

Music Week Winners to Play April 21 at Carnegie

Isabel Lowden, director of the New York Music Week Association, announces that the piano ensembles of the gold medal winners' concert to be held at Carnegie Hall on April 21 will be coached by James Friskin, Albert von Doenhof and Carl M. Roeder. The senior string ensemble will be conducted by Hans Lange, the junior by Henry Burek.

At last week's tryout for pianists Ray Lev, Harold Bogin, Louis Slavov, Victor Tallarico, Evelyn Braverman, Constance Elsenberg and Robert Goldman were chosen to participate in the final event. All of these were winners in various classes last year. The program will include Bach's C minor Concerto for two pianos and his major Concerto for three pianos and strings. The full program is to be announced later.

This will be the fourth gold medal concert of the association. Mrs. Henry Martyn Alexander will head the patronage invitation committee and many prominent artists will act as sponsors.

Charlotte Lund Opera

The Charlotte Lund Opera Company will repeat its production of Offenbach's "Tales of Hoffmann" in an abridged English version next Saturday afternoon, March 15, at Roerich Hall, 310 Riverside Drive, for the benefit of the children who were unable to obtain seats for the Town Hall performance of February 22.

Programs of the Week

Violin solos by Leonard, Bach, Gade, Tchaikovsky, Severn, Bruch, Dancla.

ZILBERTS CHORAL SOCIETY. Zavel Zilberts conducting, Educational Alliance, 8:15.

Wednesday

SAMUEL A. BALDWIN, free organ recital, City College, 4.

Concerto for piano (two movements), Yon

in **York Times**



HARRIET HOCTOR,
Premiere Danseuse in "Simple Simon," at the Ziegfeld
Theatre.
(New York Times Studios.)



ARETE
NAUER,
Who Will Make Her Last Appearance
Season With the Society of the Friends of
Music at Town Hall This Afternoon.
(Apeda.)



AL JOLSON,
As He Appears in the Minstrel Film,
"Mammy," Written and Scored by Irving
Berlin, at the Warner Theatre.

Harriet Hoctor



Premiere Danseuse of Ziegfeld's "Simple Simon"

HERALD TRIBUNE, SUNDAY, APRIL

ford Dean

Maximilian Armor for Man, Horse—German, 1515



Sun June 30/31

Section
VIII

DRAMA—MUSIC
THE SCREEN—ART

EIGHT PAGES

Ziegfeld Makes



Belle

The Rumba Dance Number

Its People

Ted Healy Will Learn His Lines Some Day; All He Asks Is Time

By Percy N. Stone

"ACTORS, newspaper men, gypsies and thieves all die broke, but they have a darned good time getting to their graves," Ted Healy remarked as he got ready to leave the Forty-fourth Street Theater one night last week after the curtain had gone down on "Crazy Quilt."

Just about that time Billy Rose, producer of the revue, slipped into the dressing room.

"And you're going to be broke long before you die if you don't learn the lines in this show," he threatened the comedian.

"Oh, I'll learn 'em all right if you'll just give me time," Ted promised, grinning the sort of inane grin that comes over the face of a small boy caught in speculations from the ice box.

"That's what you said weeks ago when the show first opened, but you still don't know 'em," the irate manager replied.

"Yeah, I know, but give me time," the actor begged.

Which, in its roundabout way, may show the sort of actor this Healy is. He has been on the stage for a great many years, but he never has been able to memorize a script. In fact, his first venture into the theatrical whirl ended in abrupt dismissal because he could not remember the words or the notes of the songs he was supposed to sing. He was a

off the stage. I made up my mind then I was going to be an actor, and here I am, and that's no invitation for a wise crack."

The development of Healy's special technique followed his inability to learn what he was supposed to say. Never has he been the least embarrassed before an audience. He has not the faintest idea of what stage fright is like except from watching it in others. So, when the lines he is supposed to say elude his treacherous memory, he recites whatever pops into his head. He isn't acting. He is just himself.

His "stooges" are a natural development of his attitude toward the stage. A "stooge" is a good theatrical expression not yet adapted into the general vernacular, but almost certain to get there some day with a distorted meaning. Its sound is such that it might easily replace the antiquated "dumb-bell," though in its stage use it is not a synonym. Healy's "stooges" are those queer-looking men who go through the show with the simplicity of half-wits. Ted tried to describe them, but his vocabulary is limited, and the best he could do was to liken them to the little boys magicians sometimes get to climb upon the stage to help them. The child's naturalness lends much to the magician's act. The "stooges" are supposed to do the same thing in the same way, only their unconsciousness is a conscious bit of