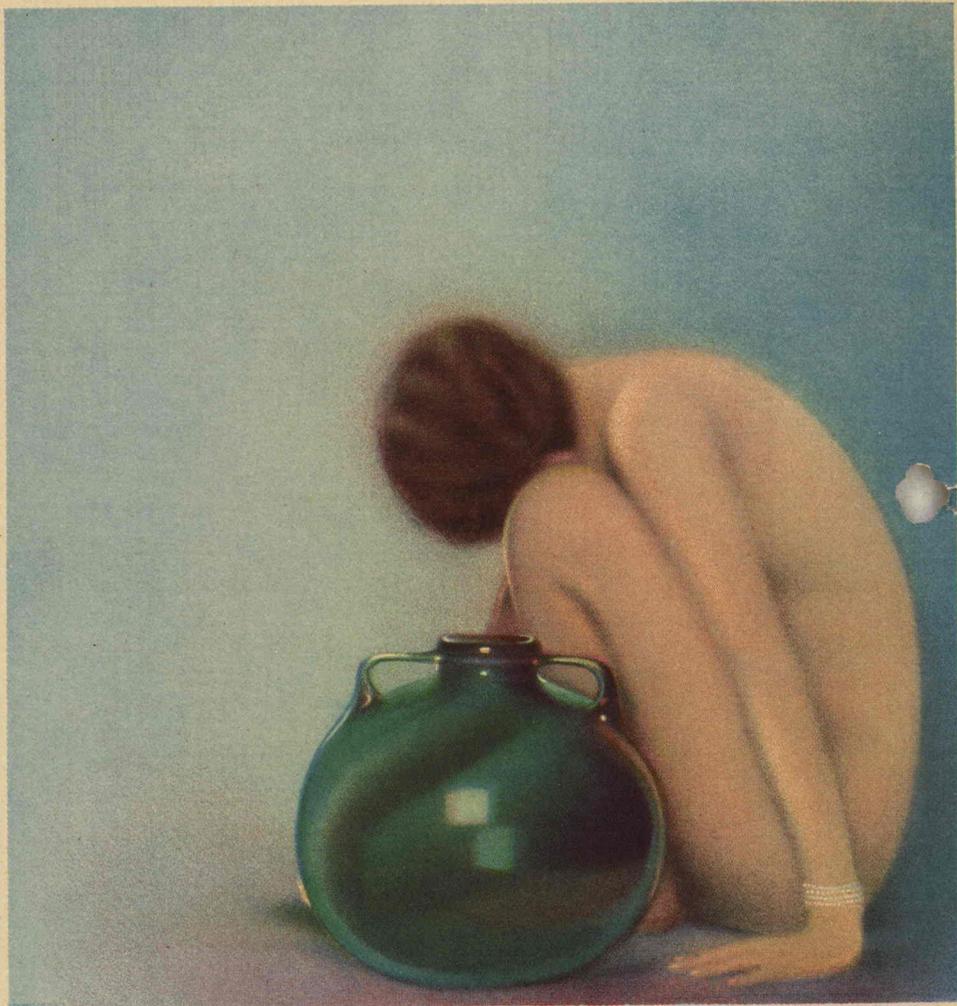


# Maxine Elliott's Theatre

*Shubert Theatre Corp., Lessee*  
Direction of LEE & J. J. SHUBERT



REGAIN THE UNLINED, EXQUISITE SKIN OF YOUTH

By use of the marvelous scientific preparation, Amor Skin—which feeds its tortoise hormones\* through the epidermis and revitalizes hormone-starved tissue cells—women in even the farthest corners

*\*Gland secretions*

of the earth are now banishing pitiless wrinkles and crow's-feet, and recapturing the fair, flawless complexion of youth!

Amor Skin No. 1 (single strength) . . \$16.50

Amor Skin No. 2 (double strength) . \$25.00

AMOR  SKIN

205 EAST 42ND STREET, NEW YORK CITY

*On sale at smart specialty shops and department stores in world capitals, and throughout this country, Europe and the Orient.*

## THE MOTOR SHOW

*Continued*

around to the Rolls Royce. They have, as usual, been concentrating on body design and color, and what not. The most striking offering is a gun metal finish to the body. To describe the color is a touch difficult, but it has a general pearly grey effect and looks as if the body were made of pure unpainted metal. There is a town car with cane work decorating it, which is pretty grand if you like cane work, and the inside furnishings of some models will open your eyes all right, all right.

When you are inspecting bodies have a look at the new Weymann fabric body for automobiles; several makes now carry it as standard. It looks like leather, and feels like leather, and it is, naturally, completely weatherproof. It obviates building the body of an automobile of steel, and does away with any rattle or vibration that may crop up after use. Another good point is that doors do not make a great noise when they are slammed shut. Far from a drawback when you come home late and don't want to wake the baby.

The urge for a greater wheelbase is skirted over by the new Oldsmobile. The quickness of the hand deceives the eye—or something like that—for by making the windows a little larger, doing things to the stream lines and thinning out a few edgings, the general effect is of a larger car.

the first thing you will see a Viking at the

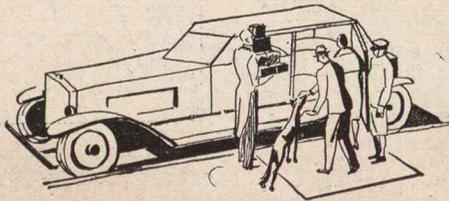
Show. This new car has had almost a year's trial on the roads and it is now ready to step out and ask for attention. One of its chief features is that all the cylinders and the crankcase are cast in one block, known as the monobloc. The valves are horizontal and the cooling system is highly efficient; but don't let's get too technical about this.

A new group of cars has been added to the Pierce Arrow output. These models are bigger and more powerful than previous Pierce Arrow cars. They have a 144-inch wheelbase and 132 horsepower—which is enough automobile to fulfill whatever undertaking you set out for it.

A point of particular pride to Pierce Arrow is in the new silent, clashless transmission. About all you have to do to change gears, now, is to breathe on the gear shift. Another speed has been added to the engine. Auburn will display its own car and also its Cord front-wheel drive. Oakland has a new eight-cylinder car, with the cylinders in V formation.

Packard, beside being in the Show, will also sport itself to a special display at the Hotel Roosevelt. Nothing particularly new will be on tap, as, like a great many other makes, their new models are not brought out at this

time of year. However, there is plenty of thrill in just looking at a flock of Packards all prettied up for you.



# WHAT WOMAN THE WILL WEAR

**F**ASHIONS are going practical on us again, this time for the special benefit of all good little girls who don't want to throw away too many of papa's pennies on a Palm Beach wardrobe.

The Palm Beach situation, of course, has been pretty acute these last few seasons. For instance—most ladies don't journey southward until February or so; that means they have abundant time to assemble a resort wardrobe, but what can they wear

while assembling it? Certainly not the things they've been wearing all fall! (Horrors, what a thought!) And still, another complete town wardrobe, just for a month—? Well, you can see the problem.

Then there's the other situation: coming back to town in late February or early March, without a stitch to wear except one's leftover Winter things. Unthinkable! But now, little boys and girls, what do you suppose has been

done about this crisis? Nothing less than a sudden production of clothes for town and resort both! Macy's Little Shop is full of suggestions for this particular variety of double-purpose costume; one example is shown here in our first sketch.

It's a daytime dress, short-sleeved, but formal of air, in one of the new big prints (Prints, you must know, promise to be perfectly huge of pat-



*Big Prints for Southern Wear.*



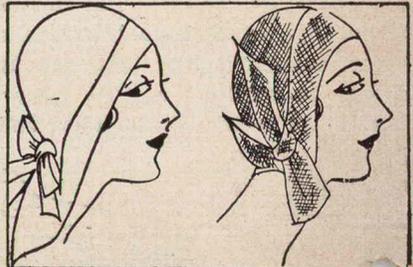
tern this season). The large point about it is in the coloring—a pattern in pale sea-green on chocolate brown. This, so they tell me, was done for purpose, so that you can buy the dress now, wear it in town under your umbrellas, with brown accessories, travel down to that dear Palm Beach in it, and step right out in resort clothes without changing a thing but your accessories. In Palm Beach you would carry them out in sea-green—hat, bag, shoes, etc.

The shop has lots of others, carrying out the same general thought.

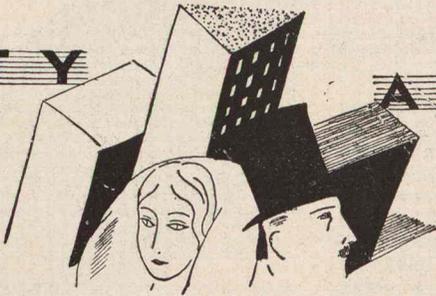
Then there is one of those surprise numbers—a heavy black crepe, long and classic of line, with long, tight sleeves and a back decolletage that's like a slap in the face when the wearer turns around suddenly.

And now, a few new winners among hats, from Saks 34th Street. First: a brimmed affair in a new shiny version of last year's linen straws; it's called Panamalacque, and you will see a lot of it. Below are (left) a new Agnes felt, and an all-purpose turban of Truciola angora.

—MARIE



# CITY ANGLES



BY . . . TAB

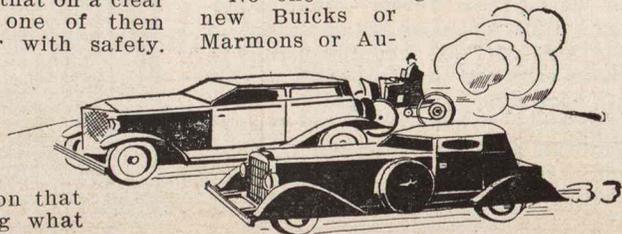
**T**HE current show confirms our belief that automobiles have deteriorated badly in the last twenty years. They were once char-ots of adventure. Now they are fool-proof, handsome, even useful contrivances, with no more significance than a Swiss watch for a fellow who wants to risk his life or spend the night in the woods. Can any of these cubistic cars, with their deep, angled doors slashed to a thread of all steel, built-in running-board, compare with a chain-drive Mercedes of 1910? There was a car for you. In the country on a summer day you could hear one of them five miles away, a great bumble-bee droning over the roads with a lazy, opulent hum. The limousines had trunk racks a foot high on the roofs, and the occupants of the tonneau wore linen dusters and sat up straight holding on to short tasseled ropes attached to the sides of the body and designed to minimize the healthful but not always dignified swaying and jerking that went with motoring in those days.

The old Stutzes were good cars too; their vintage years were 1912 and 1913. Modern Stutzes are non-entities; it is said that on a clear road you can drive one of them ninety miles an hour with safety. As if one went out in an automobile for safety. With the 1913 brand you could drive seventy miles an hour downhill,

happy in the realization that a blowout, tires being what

they were, was very likely, and that it would undoubtedly ditch the car and kill you. The most admired automobile in Princeton in our time was a Mercer of undeterminable age which was continuously being bought and sold for prices ranging from a hundred to seventy-five dollars. Four speeds forward, right hand drive, a crank. Anybody who went through college without owning that car at one time or another missed one of the most valuable experiences that Princeton had to offer. It saddens us to remember that during its twenty-five dollar period, which preceded the final transaction at \$7, marking the Mercer's doom, negotiated by a Freshman and Joe Picola, the junk dealer, that car went through a painful period. It had been deserted so often around town after a breakdown that citizens grew accustomed to finding it on their front steps or parked across the street down which they were driving. After a motion by the traffic policeman, the magistrate issued an order authorizing the car's destruction as a "menace to public safety." This order, never executed, was the derivation of the car's rakish cognomen—The Public Menace.

No one would give one of these new Buicks or Marmons or Au-



Continued on page 6

## City Angles

*Continued*

burns a name like that. They are too suave, mannered, efficient. But not so long ago every gasoline engine on wheels occupied about the same place in society as a border badman, and when one of them collapsed at the road-side the tenants of neighboring houses often refused to help the motorist with tools, horses, or even water. Do you remember the old White Steamer limousines that had the door behind, like an ambulance? The Hupmobiles with funnel-shaped radiator caps six inches high? Last year we met a conservative, slightly greying business man who told us that he had been the first motorist to drive from Detroit to Minneapolis. He sat in front of us in a Curtis amphibian coming up from Atlantic City, and we reflected that what he told us about that drive made our trip in the big plane seem prosaic. The break-down in the woods, the attempted robbery, the arrests for disturbing the peace, the final, triumphant arrival; our fellow-passenger spoke of it sketchily, as one speaks of a memory one values too much to examine closely. "Yes," he said, "automobiles have changed, all right; I had a good time with them once; now I let my wife do the driving."

Well—as we started to say, all modern cars are trash compared to the old ones. Give me a car like the huge juggernaut that used to compete in the Vanderbilt cup races on the Jericho Turnpike, or the cars of all nations that raced round the world. When word came that the Simplex was out on the ice, crossing to Alaska from Russia—what excitement that was. In the memories of the kids of that time the names of those cars are overlaid with a kind of romantic, golden pollen. The Crane, the Blitzen-Benz, the Haines. Thunderers they were, flame-spouters, road-shoulderers—gone now, their iron bones melted up and recast, their engines that roared so loud grown silent, lost in the hush of a dream.



PLEASE DON'T  
COUGH HERE

**use the  
cough  
drop  
with  
the  
agreeable  
flavor**

**Beech-Nut  
BLACK  
Cough Drops**

At all cigar counters  
and candy stores



## KNIGHT ERRING

*A Very Short Story*

By

ALDEN HATCH

HE looked as though he had been mixing it with the Rothstein murderers and a couple of visiting firemen from Chicago. Blood was dripping from gashes or big scratches on his face; one eye was quite useless, and his nose looked world weary. His clothes were wrecked.

I was walking home very late through the park when I came upon him sitting on a bench under a light, trying to make repairs. His empty cab stood before him, quite intact.

"Can I help?" I asked.

"Have you got a handkerchief?"

Reluctantly I gave him mine. He moaned in silence.

"What happened?" I asked.

"I dunno; but it served me right for trying to be a good citizen instead of a good taxi man."

I sat down. "Tell me more."

It seemed he was coming through Fifty-fourth Street and picked up a fare. It was a large fare, slightly drunk, and with it was a very pretty girl.

"Little kid," said the taxi man, "swell eyes, real gold hair, wearing one of those glittering coats like a mermaid's tail; but she looked awful innocent."

He was told to drive through the park. Almost immediately he heard the trouble begin. The man bullying, the girl protesting. Sounds of scuffling, short silences, little gasps. He was used to that sort of thing, and drove looking straight ahead. But it bothered him tonight. He could not help thinking if it was some girl he loved shut up in that dark hole with that drunken beast (beast was not his word for him). It was a fine night with a

moon, and what with them fighting inside, the man first abusing her and then trying to make love, and the spring moonlight falling on the cherry blossoms as they drove by, my taxi man got feeling quite romantic.

"Dumb of me," he muttered. "But I couldn't help feelin' sorry for the kid. She looked so innocent and little."

As they got to the darker uptown reaches of the park the man got more ardent. Finally there came a shrill scream. "It was some yell. Say, I'll bet it waked Otto Kahn!"

At any rate it was too much for my taxi man who by now felt very sans peur et sans raproche (that was not how he put it). He stopped, climbed out and opened the door. "Come out of that and let the lady go home alone!"

"He came out," said my friend. "He came out fightin'. But the big bozo was easy. He was sorta tight and he didn't know nothing about fighting anyhow. I let him have one in the stomach. It sure stopped him. I guess there was quite a lot on his stomach. Then I landed a right arm swing to his jaw, and faded him with the neatest uppercut seen since Tunney retired. That bozo was out. He looked like a stiff. Yes, I got some satisfaction from that uppercut."

He mused, fingering his biceps.

"But," I asked, "if you put him out so easy, how did you get this way?"

"That dame," he said, "couldn't have been as little as she looked. An' she seemed to resent the way I treated her boy friend. Next time there's a lady in distress in my cab, she stays in distress!"



## the new york magazine program

### THEATRES UNDER THE DIRECTION OF THE MESSRS. SHUBERT

- AMERICAN OPERA COMPANY**, CASINO THEATRE, Bdway and 39th St., in a Series of Operas in English. **Opening Jan. 6th. Evenings 8.20, Mat. Sat., 2.20**
- A WONDERFUL NIGHT**, MAJESTIC THEATRE, 44th St., W. of Bdway. The Messrs. Shubert present an elaborate production of Johann Strauss' "DIE FLEDERMAUS." Cast of 150. **Mats. Wed. & Sat.**
- BABES IN TOYLAND**, JOLSON'S THEATRE, 7th Ave. & 59th St. The Jolson's Theatre Musical Comedy Co. presents Victor Herbert's glorious musical show. Prices \$1 to \$3. Last Week. **Mats. Thurs., Fri. and Sat.**
- BIRD IN HAND**, FORREST THEATRE, 49th St., W. of Bdway. John Drinkwater's comedy hit. Year in London, 10th month on Bdway. **Eves. 8.50, Mats. Wed. and Sat.**
- BROKEN DISHES**, MASQUE THEATRE, 45th St., W. of Bdway. A new comedy by Martin Flavin. **Mats. Wed. & Sat.**
- CRIMINAL CODE**, NATIONAL THEATRE, 41st St., W. of Bdway. William Harris, Jr., presents a new and novel play. **Mats. Wed. & Sat.**
- DEATH TAKES A HOLIDAY**, ETHEL BARRYMORE'S THEATRE, 47th St., W. of Bdway. PHILIP MERIVALE starred in an unusual dramatic fantasy. **Mats. Wed & Sat.**
- FIRST MRS. FRAZER**, PLAYHOUSE THEATRE, 48th St., E. of Bdway. GRACE GEORGE in St. John Ervine's comedy, featuring A. E. MATTHEWS and LAWRENCE GROSSMITH. **Mats. Wed & Sat.**
- INSPECTOR KENNEDY**, BIJOU THEATRE, 45th St., W. of Bdway. WILLIAM HODGE in a new play. **Mats. Wed. & Sat.**
- IT NEVER RAINS**, ELTINGE THEATRE, 42nd St., W. of Bdway. A new comedy. **Mats. Wed. & Sat.**
- JENNY**, BOOTH THEATRE, 45th St., W. of Bdway. Brady and Wiman present a new play starring JANE COWL. **Mats. Wed. & Sat.**
- JUNE MOON**, BROADHURST THEATRE, 44th St., W. of Bdway. Sam Harris presents the comedy hit by Ring Lardner and George Kaufman. **Mats. Wed. & Sat.**
- MENDEL, INC.**, RITZ THEATRE, 48th St., W. of Bdway. Lew Cantor presents a new play. **Mats. Wed. & Sat.**
- RUTH DRAPER in Her Famous Programs of Character Sketches**, COMEDY THEATRE, 41st St., E. of Bdway. **Mats Thurs. & Sat.**
- SALLY**, WINTER GARDEN, Bdway. & 50th St. Warner Bros. latest Vitaphone production. **Twice Daily**
- SKETCH BOOK**, 44TH STREET THEATRE, 44th St., W. of Bdway. Earl Carroll's new revue hit with WILL MAHONEY, WILLIAM DEMAREST and THE THREE SAILORS. **Mats. Thurs. & Sat.**
- SONS O' GUNS**, IMPERIAL THEATRE, 45th St., W. of Bdway. Connolly and Swanson present the musical hit starring JACK DONAHUE and featuring LILY DAMITA (by arrangement with Samuel Goldwyn). **Mats. Wed. & Sat.**
- STREET SCENE**, AMBASSADOR, 49th St., W. of Bdway. Elmer Rice's prize winning play. **Eves. 8:50, Mats. Wed. & Sat.**
- THE LITTLE SHOW**, MUSIC BOX THEATRE, W. 45th St. An intimate revue. **Eves. 8:30, Mats. Thurs Sat.**
- THE SAP FROM SYRACUSE**, HARRIS THEATRE, 42nd St., W. of Bdway. A new play. **Opening Wed., Jan. 8th. Mats. Wed. & Sat.**
- THE STREET SINGER**, SHUBERT THEATRE, 44th St., W. of Bdway. A new musical comedy of Americans abroad. Starring QUEENIE SMITH. **Mats. Wed. & Sat.**
- TOP SPEED**, CHANIN'S THEATRE, 46th St., W. of Bdway. New musical comedy. success. **Mats. Wed. & Sat.**
- WOOF WOOF**, ROYALE THEATRE, 45th St., W. of Bdway. A new musical comedy. **Mats. Wed. & Sat.**
- YOUNG SINNERS**, MOROSCO, 45th St., W. of Bdway. A passionate comedy packed with laughs. **Mats. Wed. & Sat.**

maxine elliott's theatre

After All,  
**Fleischman**  
Flowers

Convey All Messages  
and Appropriate  
Thoughts

New Store  
24 New St.  
Adj. N. Y. Stock Ex.

Main Store  
90 Broadway  
Cor. Wall St.

Uptown Store  
34 E. 43rd St.  
Opposite Biltmore

the new york magazine program



## UNRIVALLED AMONG FOUNDATION GARMENTS

Following the Popular New  
Princess Silhouette Mode  
are



a la Spirite

Corsets and Bodicettes

They Bring Out the Curves Charmingly

The Accompanying Model is  
STYLE NUMBER 168

*Side-Fastening Girdle; Brocade and Knitted Elastic; 14 Inch Length, Extending 2 Inches Above Waist-Line. For Medium and Slender Figure.*

ALL SIZES, 24 to 38

PRICE, \$3.50

# HENRY CLEWS & CO.

Members New York Stock Exchange

7-9-11 BROADWAY (Ground Floor)

BRANCHES

253 Broadway  
36 Union Square  
234 Fifth Avenue  
425 Fifth Avenue  
41 East 42nd Street  
139 East 57th Street  
44 Court St., Brooklyn

**BONDS  
STOCKS**

Letters of Credit

**WHAT** happens when advertisers  
use space in Theatre Programs



The answer to this question is in our new book "Choosing the Company You Keep." Sent on request to executives who write on company letter-head. New York Theatre Program Corporation, 108 Wooster Street, New York City.



# MAXINE ELLIOTT'S THEATRE

*Thirty-Ninth Street, East of Broadway*

SHUBERT THEATRE CORP., Lessee

Direction of LEE and J. J. SHUBERT

FIRE NOTICE: Look around now and choose the nearest exit to your seat. In case of fire, walk (not run) to that exit. Do not try to beat your neighbor to the street.

JOHN J. DORMAN, Fire Commissioner.

WEEK BEGINNING MONDAY EVENING, JANUARY 6, 1930  
MATINEE SATURDAY

THE ACTOR-MANAGERS, INC.  
HAS THE HONOR TO INTRODUCE TO NEW YORK

## The Dance Repertory Theatre

Martha Graham—Doris Humphrey  
Charles Weidman—Tamiris  
Musical Director, Louis Horst

*(Program Subject to Change Without Notice)*

CONTINUED ON FOURTH PAGE FOLLOWING



AFTER THEATRE, DINE AT

*Childs*

Spanish Garden

Savoy-Plaza Hotel Annex

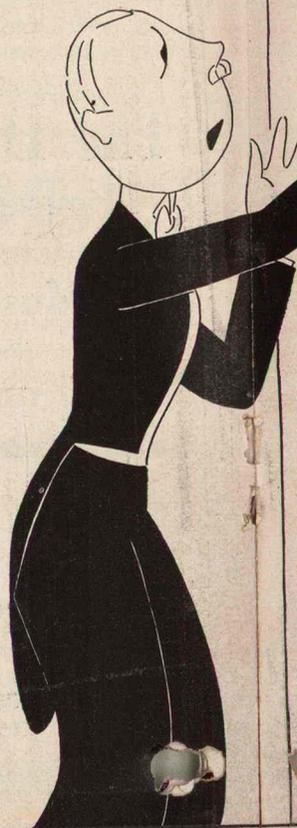
58th to 59th Street, Just East of Fifth Ave.

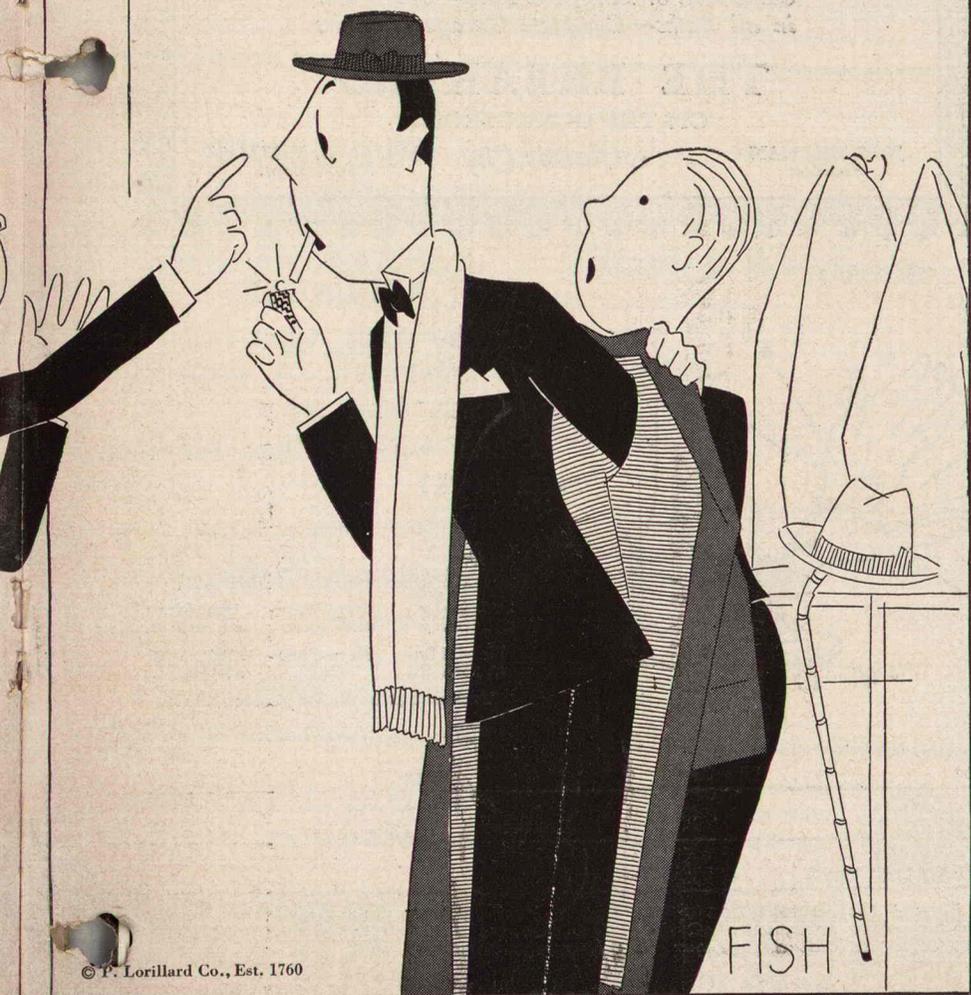
MOST INTERESTING EATING PLACE IN TOWN



## EMBARRASSING MOMENTS

Instead of explaining  
that you thought the hat was yours . . .  
*be nonchalant . . .* LIGHT A MURAD.





THE BREAKERS is well-named, for its patrons are as recurrent as the breakers themselves! . . . coming and going and coming again!! . . . paying to this great hostelry the tribute of continual encores!! . . . for The Breakers is conducted on the selfish principle of Repeat Business . . . our constant aim is to convert newcomers into friends . . . so that those who register their names at The Breakers this year shall return to register their satisfaction next year and for many, many years to come!

*American or European Plan—Sea Water  
in all Baths—Complete Garage Facilities*

## THE BREAKERS

ON THE OCEAN FRONT

JOEL HILLMAN  
*President*

*Atlantic City*

JULIAN A. HILLMAN  
*Vice-President*

### APPLAUSE

On the stage, what is it that wins applause? A good performance, isn't it?

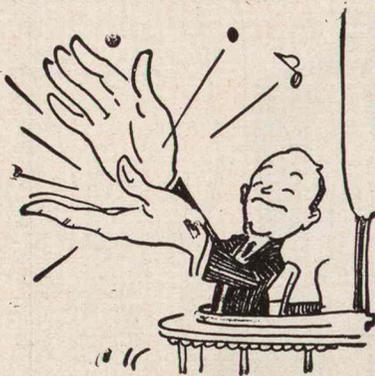
Same with clothes for men and boys!

*Mail Order Shopping Service.*

#### ROGERS PEET COMPANY

Broadway at Liberty	Broadway at Warren	Broadway at 13th St.
Herald Sq. at 35th St.	New York City	Fifth Ave. at 41st St.

Tremont at Bromfield, Boston, Mass.



Date

Theatre

Star

Also

Impression

In the party were

*Feeling that a collection of the Rogers Peet cartoons might make an interesting record of plays seen, we shall be glad to provide a little album for these clippings. Write to, or call at any of our "6 Convenient Corners."*

maxine elliott's theatre

You'll never see a  
"RUSTY" heel in a



because...

SILK STOCKING

GOLD STRIPES have 24 KARAT\* Silk Heels  
\* TRADE MARK

PROGRAM CONTINUED

MONDAY EVENING, JANUARY 6, 1930

Doris Humphrey Charles Weidman

AND THE

Concert Group

LOUIS HORST AT THE PIANO.

- 1 A SALUTATION TO THE DEPTHS (first time).....RUDHYAR  
DORIS HUMPHREY AND CHARLES WEIDMAN  
The Composer at the Piano.
- 2 WATER STUDY  
ENSEMBLE
- 3 PRELUDES .....GEORGE GERSHWIN  
CHARLES WEIDMAN
- 4 (a) THE CALL } (first time) .....RUDHYAR  
(b) BREATH OF FIRE }  
DORIS HUMPHREY  
The Composer at the Piano.

PROGRAM CONTINUED ON SECOND PAGE FOLLOWING

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



**HORTON'S ICE CREAM**

the new york magazine program

... at the masquerade it's  
**COSTUME!**



... in a cigarette it's **TASTE!**

A CIGARETTE cannot honestly masquerade as anything else. It is, or ought to be, a *good smoke* — always!

Day after day, Chesterfield will give you added enjoyment—sparkling flavor, refreshing mildness, fragrant “character”, unflinching good taste—for Chesterfield puts:

“TASTE *above everything*”



**Chesterfield**  
SUCH POPULARITY MUST BE DESERVED

© 1929. LIGGETT & MYERS TOBACCO CO.

PROGRAM CONTINUED

5 DRAMA OF MOTION (first time)

- Processional (Design)
- Transition and Interlude (Rhythm)
- Conclusion (Contrasting Qualities)

DORIS HUMPHREY AND ENSEMBLE

(THERE WILL BE NO INTERRUPTION BETWEEN THE FIRST AND SECOND PARTS BUT BETWEEN THE SECOND AND THIRD THERE WILL BE A PAUSE)

INTERMISSION

- 1 AIR ON A GROUND BASS.....PURCELL  
DORIS HUMPHREY AND CHARLES WEIDMAN
  - 2 THE TUMBLER OF OUR LADY (first time).....RESPIGHI  
CHARLES WEIDMAN, EUGENE AND ENSEMBLE
  - 3 SUITE .....SCRIABINE
    - (a) Poem No. 2  
DORIS HUMPHREY AND CHARLES WEIDMAN
    - (b) Study  
CHARLES WEIDMAN
    - (c) Etude No. 12  
DORIS HUMPHREY AND CHARLES WEIDMAN
  - 4 THE MARIONETTE THEATRE .....PROKOFIEFF  
"Once upon a time," etc.  
CHARLES WEIDMAN, SYLVIA, JOHN AND EUGENE
  - 5 CHOREOGRAPHIC WALTZ (first time).....RAVEL  
DORIS HUMPHREY AND CHARLES WEIDMAN
- THE DANCERS IN THE CONCERT GROUP INCLUDE:  
Ruth Allred, Cleo Atheneos, Rose Crystal, Justine Douglas, Evelyn Fields,  
Leja Gorska, Eleanor King, Virginia Landreth, Dorothy Lathrop, Sylvia  
Manning, Katherine Manning, Rose Yascour, Charles Bougner, George  
Esterowitz, John Glenn, Charles Lasky and Eugene Le Sieur.

Assistant Pianist, MISS PAULINE LAWRENCE

LIGHTING BY LIVINGSTON PLATT.  
BALDWIN PIANO USED.

PERSONAL MANAGER FOR MISS HUMPHREY AND MR. WEIDMAN,  
WILLIAM C. GASSNER, THE CONCERT GUILD, STEINWAY HALL, N. Y. C.

TUESDAY EVENING, JANUARY 7, 1930

# Tamiris

LOUIS HORST AT THE PIANO.

- 1 HARMONY IN ATHLETICS.....LOUIS GRUENBERG
- 2 SUITE .....IGOR STRAWINSKY
  - (a) Peasant Rhythms
  - (b) Play Dance (first time)
  - (c) Romantic (first time)
- 3 IMPRESSIONS OF THE BULL RING.....R. CALLEJA

INTERMISSION

PROGRAM CONTINUED ON SECOND PAGE FOLLOWING

# TRAVEL INFORMATION

*Where to Go! How to Go! When to Go!  
At Home or Abroad*

A SERVICE to theatre patrons offered by the publishers of The New York Magazine Program. Trips that suit the mood: Trips with imaginative planning that give the unusual in travel.

When you feel the urge to travel and want our suggestions, absolutely gratis, write giving details covering time at your disposal, preferences (if any) as to countries you wish to visit, and means of travel you like.

Your request for information will receive our prompt attention and incur no obligation.

Travel Bureau  
THE NEW YORK MAGAZINE PROGRAM

*Telephone, Canal 5500*

108-114 WOOSTER STREET, NEW YORK

PARIS OFFICE: 42 RUE PASQUIER 42

maxine elliott's theatre



©1929 J. K. & Co.  
\*Trade Mark Reg.  
Licensee Pat.  
No. 1,111,658

# KAYSER SILK HOSIERY SLENDO\* HEEL

creating beauty and  
smartness *narrowly*

\$1.35 and up

# KAYSER

At better stores and at the Kayser  
Shop—Fifth Avenue & 41st Street

### PROGRAM CONTINUED

- 4 HYPOCRISY .....ERIK SATIE
- 5 LULL (first time).....*Cymbal Accompaniment*
- 6 SENTIMENTAL DANCE (first time).....AARON COPLAND
- 7 THREE NEGRO SPIRITUALS
  - (a) Nobody Knows the Trouble I See.....*Arr. by J. R. Johnson*
  - (b) Swing Low, Sweet Chariot.....*Arr. by J. R. Johnson*
  - (c) Joshua Fit the Battle of Jericho.....*Arr. by Lawrence Brown*

### INTERMISSION

PROGRAM CONTINUED ON NEXT PAGE

## Announcemint!

they sweeten  
your breath~



"Great after  
smoking"

" A L W A Y S G O O D T A S T E "

PROGRAM CONTINUED

- 
- 8 REVOLUTIONARY MARCH.....*Percussion Accompaniment*  
9 DIRGE (first time).....**JOHN POWELL**  
10 TRIANGLE DANCE (first time).....*Triangle Accompaniment*  
Assisted by EMMA, ETILLE and FREDA  
Tympanist .....ALFRED FRIESE  
Saxaphonist.....JASCHA GUREWICH  
Pianists for Dirge.....LOUIS HORST, ELLEN EDWARDS  
Ruth Gordon, Pauline Lawrence, Otto Luening, Dini de Remer, Mr. Schlein
- 

LIGHTING BY LIVINGSTON PLATT.  
COSTUMES DESIGNED AND EXECUTED BY TAMIRIS.  
ACCOMPANIMENTS FOR "LULL," "REVOLUTIONARY MARCH" AND "TRIANGLE  
DANCE" CREATED SIMULTANEOUSLY WITH THE DANCES BY TAMIRIS.  
BALDWIN PIANO USED.

---

PERSONAL MANAGER FOR TAMIRIS,  
THE ACTOR-MANAGERS, INC., 11 WEST 42ND ST., N. Y. C.

---

WEDNESDAY EVENING, JANUARY 8, 1930

## Martha Graham

ASSISTED BY DANCE GROUP  
LOUIS HORST AT THE PIANO.

1. DANCE .....**HONEGGER**  
MARTHA GRAHAM
- 2 IMMIGRANT .....**SLAVENSKI**  
(a) Steerage (b) Strike  
MARTHA GRAHAM
- 3 FOUR INSINCERITIES .....**PROKOFIEFF**  
(a) Petulance (c) Politeness  
(b) Remorse (d) Vivacity  
MARTHA GRAHAM
- 4 ADOLESCENCE .....**HINDEMITH**  
MARTHA GRAHAM
- 5 PRELUDE TO A DANCE (Counterpoint No. 1) (first time),  
Group **HONEGGER**
- 6 TWO CHANTS (first time) .....**KRENEK**  
(a) Futility (b) Ecstatic Song  
MARTHA GRAHAM
- 
- INTERMISSION
- 
- 7 LAMENTATION (first time).....**KODALY**  
MARTHA GRAHAM
- 8 PORTALS .....**CARL RUGGLES**  
MARTHA GRAHAM  
and Group
- The music is played by members of The Conductorless Orchestra
- 9 HARLEQUINADE (first time).....**TOCH**  
(a) Pessimist (b) Optimist  
MARTHA GRAHAM
- 

PROGRAM CONTINUED ON NEXT PAGE

Is high sale and advertising cost one  
of your New York advertising problems?

If so, send for our new book "Choosing the Company You Keep."  
It discloses how some advertisers have solved the problem.  
Sent to executives who write on company letter-head. New York  
Theatre Program Corporation, 108 Wooster Street, New York City.

PROGRAM CONTINUED

10 SKETCHES FROM THE PEOPLE.....KREIN  
(a) Monotony (c) Requiem  
(b) Supplication

Group

11 FRAGMENTS .....HORST  
(a) Tragedy (b) Comedy

MARTHA GRAHAM  
(Flutist.....HUGO BERGAMASCO)

12 HERETIC .....OLD BRETON SONG  
MARTHA GRAHAM and GROUP

THE MEMBERS OF THE DANCE GROUP INCLUDE:

Virginia Briton, Hortense Bunsick, Louise Creston, Irene Emery, Martha Hill, Betty Macdonald, Lillian Ray, Kitty Reese, Mary Rivoire, Ethel Rudy, Bessie Schoenberg, Lillian Shapiro, Gertrude Shurr, Anna Sokolov, Sylvia Wasserstrom and Ruth White.

LIGHTING BY LIVINGSTON PLATT.  
BALDWIN PIANO USED.

PERSONAL MANAGER FOR MISS GRAHAM,  
DANIEL MAYER CONCERT DIRECTION, 109 WEST 57TH ST., N. Y. C.

FOR THE ACTOR-MANAGERS, INC.

Business Office: 11 West 42nd Street, New York Telephone: Pennsylvania 0765  
President .....Agnes Morgan  
Vice-President .....Aline Bernstein  
Executive Director .....Helen Arthur  
Promotion Department .....Clara Alexander Weiss  
Stage Manager .....Emeline C. Roche  
Press Representative .....Emanuel Eisenberg

THE SOHMER PIANO USED HERE EXCLUSIVELY

This theatre is sanitized by means of the Perfumed Aerozonator Air Purifying Bloes—  
mfd. U. S. Sanitary Specialties Corp., New York-Chicago.

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

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

This theatre designed by Herbert J. Krapp.

# who's who in the cast

**MARTHA GRAHAM**, born in Pittsburgh, moved at an early age to Santa Barbara and had her early schooling there. Her only training in the dance was with the Denishawn school in California; she toured with them for three seasons. During the past five years she has been developing her own technique and conducting a school of her own.

**DORIS HUMPHREY**, too, studied with the Denishawn group in California, but also had training with others, including Mary Wood Hinman, Mme. Josephine Hatlanek and Povley-Oukrainsky. Two years ago, after a tour through the Orient, she and Charles Weidman created a school in which Miss Humphrey trains a remarkable ensemble of sixteen girls.

**CHARLES WEIDMAN** tried cartooning, drawing and architecture before he turned to dancing. He is the third of the group whose early training came from the Denishawn. For a time he appeared with Martha Graham in an Aztec ballet. Like Miss Humphrey, he was a member of the group that toured the Orient. His recent development has been along the line of pantomime and characterization.

**TAMIRIS** has been a member of the Metropolitan ballet, appeared in night clubs and revues. She was the first American dancer to interpret jazz rhythms; her work is purely of the 20th century. She has danced at the Casino de Paris and was the first dancer from this soil to appear in Berlin since Isadora. She also performed at the Salzburg Festival in the summer of 1928.

**HAVE YOUR OWN WHO'S WHO—** Save your programs in an orderly manner. File them securely in our attractive, black, flexible binder made especially for that purpose. Sent postpaid for \$1.00 by the New York Theatre Program Corporation, 108-114 Wooster Street, New York City.



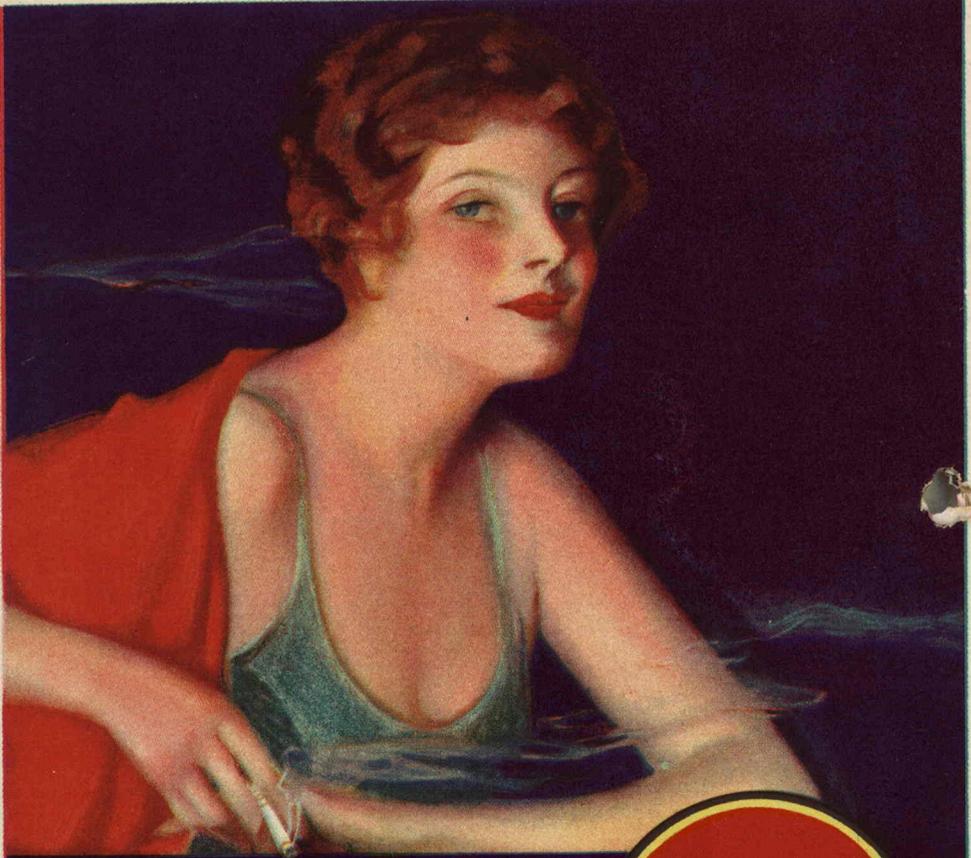


*"In this next scene you are escaping from the villain when one of your tires blows out."*

*"Then I ought not to use this car—you want to make the thing look reasonable."*

*"What do you mean?"*

*"Why, this car has Kelly-Springfield tires all around."*



I do prefer

**LUCKY  
STRIKE**  
CIGARETTE

*because*



Toasting *removes*  
dangerous irritants  
*that cause*  
throat irritation and  
coughing