SIR HERBERT TREE ON "MARIE ODILE"

Actor-Manager Tells "The London Telegraph" of His New Venture.

Sir Herbert Tree has just produced Mr. Knoblauch's "Marie Odile" in London, and to a representative of "The Daily Telegraph" he has discoursed somewhat at length. He likes "Marie Odile," and writes the man on "The Telegraph":

"'Hamlet' without the Prince of Denmark is almost as unimaginable as a play at His Majesty's lacking the presence of Sir Herbert Tree in the cast. The thing, of course, has happened before, but sufficiently rarely to make the circumstance not only noticeable, but worth inquiring into. Two reasons naturally occur at once, either that Sir Herbert is suffering from illness or that he has been imperatively called away from town. Neither applies in the case of Mr. Edward Knoblauch's three-act piece 'Marie Odile,' the first performance of which we are to have at His Majesty's next Tuesday evening. 'The point is easily settled,' remarked Sir Herbert yesterday, 'by the statement that I was so deeply impressed on reading the manuscript by the beauty and the imaginative quality of "Marie Odile" that I promptly decided to do it. And surely no better proof of how disinterested my admiration is could be offered than that its presentation excludes me from the stage of my own theatre.

"'It is not for me,' he continued, 'to anticipate or prejudge coming events. Still, I may be permitted to say that if the public are in a mood to enjoy a play touched with the profound calm and charm of religious life, then this, distinctly, is the very piece for them. It is an idyl, the plot developing in the placid atmosphere of the convent world. The story could be written on the back of a postcard, as most of the great stories that have held men and women spellbound could be. It has all the attractiveness of simplicity. There are no melodramatic effects—there is no element of stage sensationalism. A stronger contrast to the piece I am now appearing in, "The Right to Kill," you could not possible have.'

"'The latter,' observed the interviewer, 'you frankly spoke of as "a play for grown-up people." Have you thought of any like phrase to describe "Marie Odile"?'

Sir Herbert reflected for a moment. "That's rather a difficult question to answer," he said at last. "But if I were obliged to give a categorical reply I think I should call it 'a play for young girls.' And for this reason—which, however, may appear to some rather a strange one—that it deals with the theme not only of the beauty of motherhood, but of the right of every woman to enjoy its privileges. I fully recognize that there are many persons who consider the discussion of such a subject hardly fitted for the ears of young girls. To their way of thinking, ignorance is the best, if not the only, preservative of innocence. Of course, every one has a right to his or her own opinion, and I should be the last to force mine upon anybody else. But even such people will find nothing in 'Marie Odile' to offend their susceptibilities or arouse their resentment. If there is a moral to be deduced from the story it is conveyed with a delicacy and an absence of insistence that must surely disarm adverse criticism. In the heart of every fine work of art there dwells a little moral.

"The longer I live the more my belief in simplicity is strengthened. And simplicity is the chief characteristic of Mr. Knoblauch's piece. It is also the quality which I am most concerned to secure in its staging. In any attempt to recreate the inward life of the convent there must necessarily be a certain amount of Church ritual, but in that particular we shall not go beyond the actual needs of the occasion. In this connection, may I for a moment return to the subject of the story? It is of a kind which, if reduced to the limits of a paragraph, is almost certain to produce a wrong impression, for it is only when judged as a whole, with all the explanatory little details filled in, that its true meaning can be rightly understood.

"That it will appeal to everybody I scarcely dare to hope. It certainly was never intended for those critics who do not love the theatre or who have no taste for the portrayal of simple existence on the stage—critics whose went it is to quote the dead languages in order to hide their ignorance of life. Do not think I speak in any spirit of bitterness, but had these gentlemen any real influence upon the public there would be no art at all. For their criticism, launched from the heights of a complacent superiority, is purely destructive, and, therefore, worthless. In art the superior person is more deadly than the anarchist.

"Such plays are not for him. 'How with this rage should beauty hold a plea, whose action is no stronger than a flower?' Curious, isn't it, how, when in search of a simile, one inevitably turns to Shakespeare, who seems to have pressed the whole vocabulary of metaphor into his service? Than these lines nothing could more aptly describe the action of Mr. Knoblauch's piece, which has all the delicacy, the perfume and the fragrance of a flower.

"As has been mentioned in 'The Daily Telegraph,' Miss Marie Lohr plays the part of Marie Odile, whose perfect purity and innocence constitute the very foundations of the play. To me, at least, she seems absolutely made for the character."

"And what of your own immediate future, Sir Herbert? Are we to see you at another theatre, or"——

If you can imagine the Sphinx, goaded at last to utterance, making a formal pronouncement, you have a tolerably fair idea of the cryptic tone of Sir Herbert's reply. "That depends," was all he answered, or could be induced to answer. But, doubtless, a world of meaning lay beneath the words.

"You are not, at any rate, thinking of deserting London?"

"No," he rejoined, with an air of satisfied finality. "I shall await the outcome of events within the Zeppelin area."

CECIL CUNNINGHAM,
At the Palace.

VAUDEVILLE

Continued from page 8

sent a musical play, "The Luck of a Totem," an Alaskan incident by Harry Girard. Other vaudevillians who were born in Brooklyn and who are therefore qualified to appear on the bill for the week of June 28, are the singing comedian Harry Breen; Walter Van Brunt; the tom-fool comedian George Felix, in conjunction with Emily and Clara Barry in "The Boy Next Door"; McMahon, Diamond and Chaplow in "The Scare Crow"; the Three Rubes, Walter, Bowers and Crocker, and a comedy film.

Bushwick Theatre.

B. F. Keith's Bushwick Theatre announces Blanche Walsh as the feature of the coming week's programme. Miss Walsh is presenting her latest vaudeville offering, a war drama, "The Spoils of War," by Hillard Booth. The Bell Family, nine brothers and sisters, in a musical offering, constitutes the novelty offering of the week.

The comedy star of the bill will be Bert Fitzgibbon. Joe Ratliff and Jack Anthony, "the college man and the wop," will offer their comedy act, Leo Beers his pianologues; Harry Holman and company, in "Adam Killjoy," by Stephen G. Champlin, the drummer in the orchestra at this theatre; different dance doings by White and Clayton, offering a study of eccentricities; the Bolger brothers, expert banjoists, and Leo Jackson and Mae, novelty cyclists, complete the new programme.

Columbia Theatre.

The Columbia Theatre announces its greatest change of weekly added features beginning to-morrow afternoon. In addition to the combination of burlesque and vaudeville that has steadily attracted large audiences, both afternoon and night, for the last seven weeks, arrangements have been made for the appearances of James C. Morton and Frank F. Moore. This popular vaudeville team will present its specialty, in which it is assisted by three young women, who are exceedingly clever singers and dancers, and it will also revive its song number, "Alexander's Ragtime Band," of which it was the original producer four years ago, when its members were stars of "The Merry Whirl" during the first all-summer run at the Columbia Theatre.

FEATURE FILMS.

D. W. Griffith's "The Birth of a Nation" is still breaking records at the Liberty Theatre. The current week will mark its turning into the fifth month of the run in New York. Great masses of people and thousands of horses are seen in this spectacle. Miles of cotton fields frame its earlier views, and then the quiet gives way to battles stretching over ten square miles of territory. Its blend of history and romance, of adventure and musical accompaniments to its action are the salients which have made it one of the record breaking attractions of the current season.

The week-end programme of the three-ringed Movie Carnival, at the Grand Central Palace, is expected to surpass the previous efforts of the management. Robert Warwick appears again in the film version of "Alias Jimmy Valentine"; Wilton Lackaye enacts the stellar role of "The Children of the Ghetto," and Julius Steger is featured in the picturization of "The Fifth Commandment." A programme of comedy has been arranged, consisting of a two-reel Keystone, with Syd Chaplin, Mable Normand and Roskoe Arbuckle, Jefferson de Angelis, in "Health by the Year," and a rollicking all-Celtic comedy, "Rafferty Stops the War." There will be the regular topical picture containing the latest news and a remarkable educational and travel series.

"The Lorelei Madonna" is the three-part Broadway star feature of the programme at the Vitagraph Theatre for the week beginning to-day. California's most entrancing landscapes vie with natural beauty spots in Tahiti to the background of a story of dramatic action tinged with a tragic note. "The Lorelei Madonna" was written by Lulu Case Russell and produced by the Western Vitagraph Company under the direction of Rollin S. Sturgeon, with a cast including Alma Reuben, Juan de la Cruz, George Kunkel, Marcia Moore, George Stanley and Edgar Martin Teller.

The action in the Vitagraph serial, "The Goddess," on which Director Ralph W. Ince is working day and night, is reaching the breath-taking point of Gouverneur Morris's story. In Chapter VIII, the two parts of which will be shown for the week beginning Sunday, one of the most interesting episodes takes place. Twelve of the Vitagraph stars, headed by Anita Stewart and Earle Williams and including Paul Scardon, Frank Currier, Thom Brooke, Charles Wellesley, Edward Elkas, Ned Finley and others, enact the principal characters.

Four comedies complete a representative Vitagraph programme and include "Billy the Bear Tamer," introducing Billy Quirk and Constance Talmadge in the enactment of an amusing story, in which love finds a way by means of carrier pigeons, a bearskin and a little ingenuity. "Welcome to Bohemia," a story of how an artist and his friends were tamed by a mother-in-law, played by Wally Van, Nitra Frazer and Albert Roccardi. "The Honeymoon Pact," in which Lillian Walker and Evart Overton, as a pair of newlyweds, play a joke on themselves, and No. 14, of Roy L. McCardell's famous Jarr Family series, entitled "Mr. Jarr and Gertrude's Beaux," introducing a cast headed by Harry Davenport and Rose Tapley.

With regard to the artistry of the combination of spoken and silent drama "The Alien," in which George Beban has appeared for the last four weeks at the Astor Theatre, there has been much discussion. The opinion has been often expressed that "The Alien" would be even more effective if presented as a motion picture without the spoken act in which Mr. Beban and his company appeared in person, this despite the fine acting of the star. The spoken act, therefore, has been picturized. Beginning Sunday, June 27, "The Alien" will be seen purely as a film production. The cast, besides Mr. Beban, includes: Andrea Lynne, Hayward Ginn, Blanche Schwed, Jack Davidson, Edith MacBride, Jack Nelson, W. J. Kane and Thelma Salter.

JUNE ELVIDGE,
In "Look Who's Here!"

IRENE HAISMAN and REGINALD DENARY,
In "Twin Beds."

Luna Park.

The free circus in Luna Park is proving one of the most attractive and popular features of this famous resort, as it is now far better than ever before. Three performances are given every day in the ring, with the added attraction of a splendid military orchestra of forty members, under the leadership of the celebrated Signor V. Bavetta, with Miss Gertrude Von Diense as soloist. Fifteen ground, aerial, equestrian and trained animal acts are shown at every performance. New acts are introduced weekly.

This week the Cole family, numbering six, give a thrilling exhibition; three young girls simultaneously revolve in space on a mechanical contrivance from which they are suspended by their teeth, and while thus dangling in the air, the machine twirling them in circles, they perform gymnastic exercises. Four times they are hoisted up to the machine. Each time, while sustaining themselves in the air by biting into a piece of leather, they go through a series of difficult feats, finishing their thrilling act by waving pieces of gauze in imitation of butterflies on the wing.

The De Phills, two aerial artists, give an exhibition just outside the circus ring, in the air, seventy feet above the heads of the visitors, which is best described as a double aerial unicycle and trapeze act. One of the two performers, a lady, pedals a unicycle along a slender wire without using her hands, and depending from the axle of the machine is a single trapeze which travels along with the unicycle, and upon this, while it is in rapid motion, the expert artist does a number of adroit feats.

IF THE PIANO SPOKE.

"So Miss Banger played for you? She claims that she can make the piano speak."

"Well, I'll bet if it spoke it would say: 'Woman, you have played me false.'"—Tit-Bits.

New York Drama League's Dues Kept Down in Democracy Test

Supporting Members at $5 a Year Enable Ordinary Ones to Get Many Benefits—Organization to Celebrate Shakespeare Centenary Next Year.

The New York Section of the Drama League of America, is conducting an experiment in democracy. While in every other part of the country this organization has raised the annual dues from the original $1 a member, New York, believing that the larger the membership the more good can be done, is struggling to keep the toll at a mark which will enable almost anybody to belong.

It is a struggle, for the literature which is sent to every member, including selective lists of plays and of books about the theatre, bulletins on plays that are worth while, etc., makes big bills for printing and postage. A member costs fully as much as he or she gives. If it weren't for the supporting members, who pay $5 a year, the New York Section would soon have to close the doors of its little office at 7 East Forty-second Street. And that would be a pity, for the Shakespeare centenary is coming next year, and the Drama League expects to take an active part in this.

Miss Mary Porter Beagle, of Barnard and Teachers College, is chairman of the league's festival committee, and has its plans for the centenary in charge.

"We are to be steeped in Shakespeare all the year," she said the other day. "Of course, it is a bit unusual to have a centenary the year of an author's death, but as Shakespeare wasn't born in this century, and we wanted a Shakespeare festival, we couldn't do otherwise

"For one whole week in April there will be a Shakespeare masque at the stadium. The MacDowell Club plans an old English fete. Barnard's field day will be, instead of the usual thing, an English seventeenth century festival. And in every one of the forty Drama League centres, from Boston to Portland, Ore., and from Minneapolis to Atlanta, Shakespeare will be the theme of all the work done."

Mrs. Ben Ali Haggin is president of the New York Section. The vice-presidents are Allen McCurdy, Professor Fred W. Atkinson and Mrs. James Harvey Robinson. William H. Bliss is treasurer; Miss Laura V. Day, secretary, and Miss Marjorie Jones, executive secretary. Winthrop Ames, Rachel Crothers, Daniel Frohman, Ben Greet, Edith Wynne Matthison and other actors and managers form the advisory council. The board of directors is as follows:

Mrs. Henry A. Alexander, chairman of finance; William E. Bohn, chairman of educational committee; Percy W. Darbyshire, chairman of public meetings committee; Mrs. Lewis M. Isaacs, chairman of membership and organization committee; Mrs. James Harvey Robinson, chairman of playgoing committee; Mrs. John W. Alexander, Mrs. George Wood Bacon, Alfred Brown, Mrs. J. Sherwood Coffin, Edward H. Fallows, J. Henry Harper, Ellwood Hendrick, Roland Holt, Mrs. Frank B. Keech, William Chauncy Langdon, Miss Kate Oglebay, Miss Marjorie Prentiss, Ogden Mills Reid, Boardman Robinson, Miss Mary Shea and Theodore B. Steinway.

"We want," Mrs. Isaacs said yesterday, "to get our membership up to five thousand. We have seventeen hundred now. With three thousand we could pay expenses nicely, but with five thousand we could splurge out and do something, be a real factor in the drama. And surely anybody with a bit of feeling for the stage ought to be willing to pay $1 for the privilege of receiving all the literature we send out, of attending our meetings, and sharing in the various advantages of the organization."

These New York Leading Theatres Have No Dealings With Tyson Co.

New Amsterdam WEST 42ND ST.
KLAW & ERLANGER ..... Managers
Evs. 8:10. Matinees Wed. and Sat., 2:10.
OUTSHINES
OUTCLASSES
OUTFOLLIES
ALL OTHER FOLLIES
ZIEGFELD FOLLIES
GREATEST OF THE SERIES.
"Fully Worth $15 a Seat"
WOOLLCOTT, TIMES.
After the Show Visit Danse De Follies.
ZIEGFELD MIDNIGHT FROLIC
Added Feature: NORA BAYES.

GEO. M. COHAN'S THEATRE B'WAY & 43 ST.
EVES. 8:20 MATINEES WED(POP) & SAT. 2:20
344th TO 351st TIMES
IT PAYS TO ADVERTISE
A BIG LAUGH IN A COOL SPOT!
By Tom Cooper, Megrue & Walter Hackett.

HARRIS THEATRE WEST 42ND STREET
TWIN BEDS
YOU LAUGH ALL THE TIME

50 Peaches and a Pair
Montgomery and Stone
Chin-Chin at the Globe

LIBERTY
42d St., W. of B'way. Twice Daily, 2:15 & 8:15. Evs. and Sat. Mats., 25c, 50c, 75c, $1 and $2. Other Matinees ..... 25c, 50c & $1.00.
TWICE TO-DAY (SUNDAY) MATINEE 2:15 TO-NIGHT 8:15
234th TO 248th Performances in N. Y.
D. W. GRIFFITH'S 8TH WONDER OF THE WORLD
THE BIRTH OF A NATION
GREATEST ART CONQUEST SINCE THE BEGINNING OF CIVILIZATION
18,000 PEOPLE
3,000 HORSES
8 MONTHS TO PRODUCE
COST $500,000
TAKEN FROM THOMAS DIXON'S "THE CLANSMAN."
Cities built up only to be destroyed by fire.
Wild rides of the Ku Klux Klans for which a county was commandeered.
Wonderful artillery duels in which real shells explode before your eyes.
Biggest battles of the Civil War re-enacted.
Ford's Theatre reproduced for the Lincoln tragedy.
An orchestral score of 40 synchronized to several thousand thrilling scenes.
MOST STUPENDOUS DRAMATIC SPECTACLE THE BRAIN OF MAN HAS YET VISIONED AND REVEALED.
DIRECTION OF EPOCH PRODUCING CORP. H. E. AITKEN, PRES.

ASTOR B'WAY and 45TH ST. TO-NIGHT AT 8:30
DAILY MATS., 25 & 50c; NIGHTS and SAT. MAT. 25-50 & 75c
Continuing as a Motion Picture Play in Its Entirety
GEO BEBAN
See the Wonderful Emotional Climax on the Screen
THE ALIEN
"THE MOTION PICTURE IS SO GOOD IT WILL SUCCEED BY ITSELF."—Eve. Sun.

MAT. DAILY at 2 25c-50c-75c
2,000 CHOICE SEATS 50c
B. F. KEITH'S PALACE B'WAY & 47 ST.
EVERY NIGHT 25-50-75c, 1-1.50
1,000 ORCH. SEATS $1.00
LARGEST REFRIGERATING PLANT IN THE WORLD COOLS THE PALACE.
FREE—PALM LEAF FANS AND DELICIOUS LEMONADE—FREE.
TWO BIG CONCERTS SUNDAY | BEGINNING MONDAY MAT., JUNE 28.
WELCOME RETURN—"OUR OWN"
EVA TANGUAY
SINGING NEW CHARACTER SONGS. STARTLING NEW COSTUMES.
SAM & KITTY MORTON "Back to Where They Started."
ALAN BROOKS AND CO., in "STRAIGHTENED OUT."
CECIL CUNNINGHAM THE COMEDIENNE EXTRAORDINARY.
EDUARDO & ELISA CANSINO SPAIN'S FOREMOST DANCERS.
WYATT'S SCOTCH LADS and LASSIES | HERMAN WASSERMAN | WARD, BELL and WARD
WM. COURTLEIGH
With DeWitt C. Jennings (late with "UNDER COVER") in "THE MAN HIGHER UP," by William C. De Mille.

America's Foremost Theatres and Hits Under the Direction of Sam S. and Lee Shubert, Inc.
B'way & 50th. Evs. 8. Phone 2330 Circle. WINTER GARDEN
MATINEES TUES., THURS. & SAT., 50c TO $1.50—EVENINGS 50c TO $2.50.
MARKING THE MILESTONE FOR THE SUPERLATIVELY SENSATIONAL SUMMER SHOW
PASSING SHOW OF 1915
THE CRADLE OF BEAUTY—CAST OF 125

BOOTH 45th, W. of B'way. Phone 6100 Bryant. Evs. 8:30. Matinees Wed. & Sat., 2:30.
BARGAIN MATINEE EVERY WEDNESDAY, 25c TO $1.00.
Handing an Ultimatum to Gloom!
LOUIS MANN in "THE BUBBLE"
Comedy in Three Acts by Edward Locke.
100TH TIME THIS WED. MATINEE.
EXTRA MAT. MONDAY, JULY 5TH.

MAXINE ELLIOTT'S Theatre, 39th St., Near Broadway. Evgs. 8:10. Matinees Wed. and Sat., 2:30. Wednesday Matinee Popular Prices.
Brightest, Jolliest Musical Comedy Success of Year
NOBODY HOME
Prices 50, 75c, $1, $1.50, $2. Excel'nt Seats 75c&$1
EXTRA MATINEE MONDAY, JULY 5.

William A. Brady's PLAYHOUSE 48th, East of B'way.
Evenings 8:15. Matinees Wed. and Sat., 2:15.
WILLIAM A. BRADY, LTD., Presents
SINNERS By OWEN DAVIS.

VITAGRAPH 44th & B'way. 2:30 & 8:30 P. M.
TO-DAY AND ALL WEEK.
THE Lorelei Madonna A story of an Ambition Realized.
ANITA STEWART, EARLE WILLIAMS, in THE GODDESS Chap. VIII Two Parts. and 4 Special Comedy Pictures.
10c 15c 25c 50c
JULY 4.... FRANK DANIELS in "CROOKY"

LUNA
A VERITABLE WORLD'S FAIR OF REFINED, ELEGANT, PICTURESQUE ATTRACTIONS AND THRILLING, WONDERFUL AND MARVELOUS SENSATIONS

COLUMBIA B'WAY, 47th ST. 3RD MONTH
LEW KELLY AND THE BEHMAN SHOW
EXTRA—ADDED FEATURE.
MORTON AND MOORE
in bits of all their Great Successes, including "ALEXANDER'S RAG-TIME BAND," assisted by the Entire Company.
The Liveliest Song Hit New York Has Ever Heard!
Twice Daily. Popular Prices. Smoke If You Like.

NEW BRIGHTON Brighton Beach. 2 Concerts Today.
Week Beg. Tomorrow—Mat. Daily, 2:30.
ORVILLE HARROLD
Edward Abeles & Co., "Woman Proposes," Ben Welch, Willa Holt Wakefield, Ryan & Lee, Ray Dooley Trio, La Toy Bros., Vandinoff & Louie.

JARDIN DE DANSE BROADWAY, 44th to 45th St.
NIGHTLY, $.50 to 2. Sat. Tues. 2:30 to 6.
AMERICA'S PREMIERE DANSEUSE.
BESSIE CLAYTON AND HER COMPANY.
AUDREY MUNSON and 10 other Dance Stars.

PROFESSIONAL ENTERTAINERS.
HUGH WOOLFORD AND HIS ORCHESTRA
"The boy that Tickles the Piano"
All the latest dance music. Brings joy and happiness to everybody. Music furnished for all occasions. Call or write.
100-102 W. 139th St. Tel. 2627 Audubon.

EUROPE'S SOCIETY ORCHESTRA
67 W. 131ST ST. Phone 1930 Harlem.

MRS. DOROTHEA H. MANSFIELD
CHURCH SOPRANO SYNAGOGUE
130 WADSWORTH AV., N. Y. Phone 1413 Audubon.

NEW CHORUS BY MARSHALL KERNOCHAN
"SLEEP OF SUMMER" for women's voices. Published by G. Schirmer.

LIEUT. Percy Richards BASS-BARITONE.
OPERA AND CONCERT SINGER. Address C/O Mrs. Y. Howe, Larchmont Gardens, Larchmont, N.Y.

REINALD WERRENRATH Baritone.
Mngmt. Wolfsohn Agency, 1 W. 34th St., N. Y.

Florence McMILLAN Pianist. Accompanist. Coach. 226 W. 129th.

MUSIC BOXES Repaired. L. G. JACCARD, 319 West 39th St.

CANDLER WEST 42 St. Evs 8.20 MATINEES WED. (POP.) & SAT. 2.20 TEL. 6344 BRYANT
LAST WEEK
MOST SENSATIONAL HIT IN YEARS
ON TRIAL
BY ELMER L. REIZENSTEIN
500 GOOD SEATS in First Balc. 50c, 75c, $1.00

B'way, 47th St. Noon to 11:30, 10, 15, 25, 50c. Superb Program de Luxe. Strand Concert Orchestra and Soloists.
STRAND
TO-DAY & ALL WEEK
VICTOR MOORE in "CHIMMIE FADDEN"
MURATI'S OPERATIC ENSEMBLE.

"BURSTING WITH LAUGHTER"
H. H. FRAZEE'S LONGACRE THEATRE, W. 48 St. Evs. 8:30. Matinees Wed. (Pop.) & Sat., 2:30.
8TH LAUGHING WEEK
"BEATS A PAIR OF SIXES."—Eve. Sun.
H. H. FRAZEE presents
A FULL HOUSE
by Fred Jackson.
"UNCORKS A LAUGH A SECOND."—Press.

MUSICAL INSTRUCTION.
A. K. VIRGIL

MUSICAL INSTRUCTION.
Virgil School of Music
SUMMER SESSION begins Mon., June 28. Enrollment Sat., June 26. For prospectus address Secretary, Executive Office, 567 Third Ave., New York.

MARY B. WILDERMANN, Concert Pianist and Teacher. OF BERLIN AND VIENNA.
Concert engagements and a limited number of talented pupils accepted.
Steinway Hall, or 550 W. 153d St., phone 1440 Audubon. Also Philadelphia, Presser Bldg., 411.

The Russell Studios Voice, Theory, Pianofortes.
Over 40 teachers added to the Russell Method circuit during the past Summer (Mr. Russell's Summer Normals). Address Secretary for Bulletins, Carnegie Hall, Manhattan, or College of Music, Newark, N. J. LOUIS ARTHUR RUSSELL, Director.

Mrs. HENRY SMOCK Positive Breath Control. Perfect Placing. BOICE Miss SUSAN S. Expert Coaching. Diction and Repertoire in all languages. VOCAL STUDIOS. 57 WEST 58TH ST., NEW YORK. POUCH GALLERY, BKLYN., TUES. AND FRI.

TOM DANIEL BASSO VOICE CULTURE. CARNEGIE HALL, STUDIO 403. Wednesdays.

S. COSTANTINO Italian Vocal Instructor. PIETRO A. YON Concert Organist and Composer. STUDIO 853 & 836 CARNEGIE HALL, N.Y.

JOHN ADAM HUGO COMPOSER PIANIST INSTRUCTION. METROPOLITAN OPERA HOUSE BLDG., 1425 Broadway, Studio 16. Wed. & Thurs.

DAVID ROBINSON Violinist. 930 Fox St. Bronx. Instruction. Late Concertmaster Chicago Op. Co. Tel. 7142 Mel.

DICIE HOWELL, SOPRANO
CONCERT—ORATORIO—RECITAL
381 CENTRAL PARK WEST. Tel. 7260 Riverside.

MARGARET WARD BELL TONE PRODUCTION. COACH.
59 W. 37TH ST. Phone 3477 Greeley.

MAX HEINRICH
VOCAL STUDIO.
Hotel Berkley, 74th St. & Amsterdam Av.

A. E. STAHLSCHMIDT Voice Production
For the singing or speaking artist.
257 West 86th St., N. Y. Tel. 2910 Schuyler.

TREMONT CONSERVATORY of MUSIC, 448-450 E. Tremont Av. Tel. Tremont 5428. Wm. B. Evans, Director. Violin, Piano, Vocal, Banjo, Mandolin, Guitar. Investigate our money-back guarantee. Private instruction. Qualified American teachers. Gibson instruments.

FRANCESCO GRUBER Vocal Instruction
10 YEARS IN ITALY WITH BEST MASTERS. Voice Placing a Specialty. 125 West 85th Street. Carnegie Hall Studio 1,007, Mon. & Thurs., P. M.

GRACE A. POVEY PIANIST and TEACHER
ENSEMBLE PRACTICE. PUPILS' RECITALS.
310 W. 95th St. Telephone 2632 Riverside.

KATE BUCKLEY Solo Violinist. Instruction.
PUPIL OF YSAYE and HEGEDUS.
340 W. 72nd St., N. Y. Interviews 11:30 to 1.

MR. & MRS. JOHN DENNIS MEHAN
VOCAL INSTRUCTION. Summer Term, July 19-Aug. 28. Suite 70, Carnegie Hall. Studio Phone: 1472 Circle. House Phone: 3443 Morningside.

Elizabeth Sherman CLARK Contralto.
Authorized teacher JEAN DE RESZKE METHOD. 53 West 72d St.

GUSTAV L. BECKER Pianist and Teacher. Steinway Hall. Uptown Studio, 114 West 72d St.

EDITH HALLETT FRANK SOPRANO CONCERTS.
736 WEST 181ST ST. Tel. Audubon 6494.

THEO. VAN YORX TENOR.
VOCAL STUDIO. 21 WEST 38TH ST.

L. W. BOGERT Teacher of Singing. 114 W. 72ND ST.

MANNACIO CONSERVATORY. All Branches of Music. 120 W. 116th. Tel. 3479 Morn.

BERNHARD STEINBERG
BARITONE
TEACHER OF THE Art of Singing
AVAILABLE FOR CONCERT, ORATORIO, RECITAL.
STUDIOS 62 W. 95TH ST.

WILLIAM WADE HINSHAW
Baritone
Concerts, Recitals, Opera, Oratorio. Talented pupils wishing to make career accepted. Residence Studio, Hotel Ansonia, N. Y.

E. SHEFFIELD MARSH
VOICE CULTURE DRAMATIC TENOR
801-2 Carnegie Hall, N. Y.
Tuesday, Wednesday and Friday.

VIRGIL PIANO CONSERVATORY
Mrs. A. M. VIRGIL, Director, 42 W. 76 St.

Metropolitan Opera House
MME. FRANCIS VOICE SPECIALIST. 1425 Broadway.
WILL TRY VOICES FREE EVERY AFTERNOON THIS WEEK FROM 4 TO 5. STUDIO 73. SUMMER RATES JUNE TO SEPTEMBER.

G. E. SHEA VOICE. STYLE. GESTURE.
"PHYSIOLOGY OF VOICE" sent upon request. 503 Carnegie Hall (Tuesdays and Fridays during the summer) and at Stamford, Conn.

ARTHUR D. WOODRUFF
VOICE PLACING, BREATHING.
Preparation for Choir, Concert and Oratorio.
171 WEST 57TH ST., NEW YORK.

LILLIAN HEYWARD SOPRANO. CONCERT. ORATORIO.
TEACHER OF PIANO AND VOICE.
Studio: 35 E. 34th St. Phone 7270 Murray Hill.

HENRY PARSONS TENOR.
CONCERTS. RECITALS. INSTRUCTION.
BEDFORD HILLS, N. Y.

ALEXANDER BERNE PIANIST
REFERENCE, RAFAEL JOSEFFY.
Instruction, Metropolitan Opera House Building. 1425 Broadway, Room 26 (Fridays).

OSCAR SEAGLE
CONCERTS RECITALS
STUDIO: 819 Carnegie Hall.

LOUIS CORNELL PIANIST & INSTRUCTION.
Four years first assistant Rudolph Ganz in Berlin. Studio: 845 Madison Ave., N. Y. Phone Plaza 4576

ALICE GARRIGUE MOTT
ART OF SINGING.
172 WEST 79TH ST., NEW YORK.

HENRIETTA SPEKE-SEELEY TEACHER SOPRANO
1425 Broadway, Metropolitan Opera House.

LEILA GARDNER Teacher of Voice. TROLAND Metropolitan Opera House.

Florence AUSTIN AMERICA'S VIOLINIST. 133 East 34th St.

EDWARD RECHLIN CONCERT ORGANIST. Instruction. 51 E. 57th St.

MUSICAL INSTRUCTION.
BROOKLYN.

A. E. FRECKELTON, Jr. Pianist & Teacher. Pupil for 3 years of E. M. Bowman.
The Pouch Gallery, 345 Clinton Ave., Brooklyn Studios. Residence, 45 Essex St.