

1952

American theatre critics; a profile

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BOSTON UNIVERSITY

School of Public Relations

Thesis

AMERICAN DRAMA CRITICS: A PROFILE

BY

MURRAY A WEINFELD

(A.B., NORTHEASTERN UNIVERSITY, 1945)

Submitted in partial fulfillment of the

requirement for the degree of

Master of Science

1952

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Acknowledgements

I wish to express my appreciation to the forty-four drama critics who took the time out to answer this questionnaire. Without their help this study would not have been made.

I also wish to thank the owners of the Boston Globe for granting me permission to use their microfilm machine to gather the data that was necessary for the second part of this study.

To Dr. David Manning White of Boston University I wish to express my deepest appreciation and gratitude for the kindness and helping hand that he has shown me and at whose suggestion this idea was carried out.

Introduction

"The Editor and Publisher," year book lists two hundred and seventy one theatre editors throughout the country. For our purpose of study, we are going to call them by what they are popularly known and that is, as the "dramatic critic."

Of the two-hundred and seventy one critics only forty-four took the time out to answer the questionnaire sent to them. To these forty-four I wish to express my deepest appreciation. Many of these who answered the questionnaire did not want to have their name used with or in connection with this study. Therefore I listed all the critics, so that no one would know whose information we used in this study.

All of the information is used though from the questionnaire that was mailed to them and from whom I received replies.

The questionnaire was designed to discover just who the critics are in terms of social origin, education, economic strata, newspaper and magazines that they read, and what their attitude was on the status of dramatic criticism is in America today.

Although the amount of critics that answered this question is small, there is enough material to work with here to make this study worthwhile. There is a good cross representation here from the cities along the Eastern Sea

Beard to the hinterlands and then stretching to the West Coast.

THE TWO HUNDRED AND SEVENTY ONE DRAMA

CRITICS

NEWSPAPER

CRITIC

ALABAMA

BIRMINGHAM NEWS AND AGE HERALD

LILY MAY CALDWELL

BIRMINGHAM POST

FRANK BRUER

DECATUR DAILY

HELEN JOHNSON

MOBILE PRESS REGISTER

JOHN FAY

ALASKA

ANCHORAGE TIMES

RUTHELLA WADE

ARIZONA

PHOENIX GAZETTE

EVELYN JOHNSTON

PHOENIX ARIZONA REPUBLIC

CHARLES MORAN

CALIFORNIA

ALAMEDA TIMES STAR

JERRY TRALL

ALHAMBRA POST ADVOCATE

CHARLES GOULD

BAKERSFIELD CALIFORNIAN

MURRAY ARNOLD

BERKELEY GAZETTE

KACY WARD

GULVER CITY NEWS

HAZEL FLYNN

LONG BEACH PRESS TELEGRAM

KEN CHILCOTE

LOS ANGELES EXAMINER

PATTERSON GREENE

LOS ANGELES MIRROR

RICHARD WILLIAMS

LOS ANGELES NEWS

MILDRED NORTON

NEWSPAPER

LOS ANGELES TIMES

MONTEREY PENINSULA HERALD

NORTH HOLLYWOOD VALLEY TIMES

OAKLAND TRIBUNE

PASADENA STAR NEWS

RIVERSIDE PRESS AND ENTERPRISE

SACRAMENTA BEE

SAN DIEGO TRIBUNE

SAN DIEGO UNION

SAN FRANCISCO CALL BULLETIN

SAN FRANCISCO CHRONICLE

SAN FRANCISCO EXAMINER

SAN FRANCISCO NEWS

SANTA ROSA PRESS DEMOCRAT

VISALIA TIMES DELTA

COLORADO

DENVER POST

FORT MORGAN TIMES

CONNECTICUT

BRIDGEPORT HERALD

GREENWICH TIME

HARTFORD COURANT

HARTFORD TIMES

MERIDEN RECORD AND JOURNAL

CRITICS

EDWIN SCHALLERT

HAL GARROTT

FRED BROOMFIELD

WOOD SOANES

ROBERT O. FOOTE

BETH PETERS

WM.C.GLACKIN

BRUNO USSHER

CONSTANCE HERRESHOFF

FRED JOHNSON

JOHN HOBART

MORTENSE MORTON

EMILIA MODEL

KEITH ALLEN

JOHN BRACKETT

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FERN H SPENCER

LEO MILLER

WILLIAM YOUNG

T.M.PARKER

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-----**WILMINGTON STAR****DISTRICT OF COLUMBIA**
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-----**ATLANTA CONSTITUTION****ATLANTA JOURNAL****COLUMBUS LEDGER ENQUIRER****GRIFFIN NEWS****La GRANGE NEWS****SAVANNAH NEWS****WAYCROSS JOURNAL HERALD****CRITIC****W.E.L.RUSH****THOMAS CLEMENS****JAMES O'NEILL JR****RICHARD L COE****F.J CARMODY****ERNEST SCHIER****AUDREY N. ROGERS****GEORGE BOURKE****HERBERT RAU****MAY A GARDNER****A.R.DUNLAP****GEORGE BARTLETT****PAUL JONES****FRED MOON****WALTER POWERS****MILDA SOLOMON****ELEANOR H ORR****MRS ANNA C HUNTER****DOROTHY SMITH**

NEWSPAPER**CRITIC****IDAHO**

MOSCOW IDAHOIAN**SARAH HUTCHINSON****ILLINOIS**

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-----**BATON ROUGE JOURNAL****NEW ORLEANS STATE****NEW ORLEANS TIMES PICAYUNE****OPELOUSAS WORLD****CRITIC****NADINE SUBOTNIK****AVONELLE LEWSI****JOHN O'DONNELL****REX BALLARD****CHARLOTTE BRUNK****EDWIN B GREEN****JAKE McDONOUGH****KATHY GRAPPENDORF****AL BENNETT****ELOISE WEST****DOROTHY WHORTON****TOME KIRNE****O.C.BELDEN JR****BURL RUSSELL****BOYD MARTIN****A.S.DAUGHERTY****EDW.F.KERR****FRANCES JORDAN****ED BROOKS****MRS JAMES BOURDIER**

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Murray A. Weinfeld
Division of Journalism
Boston University
84 Exeter Street
Boston 16, Massachusetts

Dear Dramatic Critic:

The Bureau of Graduate Research, Boston University Division of Journalism has made a profile study of this nation's newspaper publishers and managing editors. A digest of the former appeared in Editor and Publisher, May 27, 1950. We are continuing our research in American newspapers personnel with a study of city editors and now dramatic critics that will be similar to the others. Mr. Weinfeld, a graduate student of this Division is doing this study. Your cooperation in answering as much of this questionnaire as possible will enable us to get the results back to the newspaper industry in a manner which we believe will be of interest and value to you. We thank you for your time and interest.

Dr. David M. White
Director of Graduate Studies
Division of Journalism
Boston University

- (1) Name (Optional).....(2) Birthplace.....
(3) Year of Birth.....(4) Number of years in journalism in any capacity.....
(5) As a Dramatic Critic.....(6) Do you write a column?.....(7) How often?.....
.....(8) Length?.....(9) How did you get into
journalism? Accident? Choice? Desire to write? Through a school of journalism?
Personal contact with first employer? etc.....
.....
(10) List the jobs you have held in newspaper work, giving names of papers and your age
at time.....
(11) Number of years in grammar school?.....Where, list cities.....
(12) Number of years in high school?.....Where, " "
(13) Number of years in College?.....Where.....
(14) Specialization in College? Journalism, Economics, Liberal Arts, etc.....
(15) College degrees?.....(16) Honors? (Varsity, Debating, Scholarship, etc.)
.....(17) At what age did you begin contribut-
ing to your support?.....(18) At what age did you begin supporting yourself wholly?
.....(19) At what age did you leave home to live elsewhere?.....
(20) Father's occupation?.....(21) Father's political bent?.....
(22) Number of younger brothers.....(23) Younger sisters.....(24) Older brothers....
(25) Older sisters.....(26) Where were you given religious training.....(27) Mild
or strict?.....(28) Church?.....(29) Do you go to church today?....

(30) Regularly, rarely, occasionally, never?.....(31) Which Denomination.....

Check father's income level yearly: \$1,000-2,500 \$2,500-5,000 \$5,000-10 M Over \$10 M

(32) While you were in grammar school: _____

(33) While you were in high school: _____

(34) At college, or between 17-21: _____

(35) How old were you when you were married?.....(36) Wife's age at marriage?.....

(37) Her occupation then?.....(38) How many children are single now?.....

Married?.....Divorced?.....(40) Number of times married?.....(41) Which news-
paper do you read regularly?.....Besides your own?.....

(42) Which magazine do you read regularly?.....

(43) To which magazine have you contributed articles?.....

(44) List your clubs, societies, patriotic organizations, etc.....

.....
(45) Number of books you have written?.....(46) What is your favorite
recreation?.....(47) Your Hobby or Sports.....

(48) Sketch Travel Study or work outside of U. S.

Give your age at time.....(49) Show your preference of employee type by marking (1)
for first choice, (2) for second, etc. Place a (0) for type you would not hire:

College graduate with major in liberal arts.....High school graduate.....

High school graduate with five years' experience as a reporter on small daily.....

(50) What is your political affiliation?.....(51) Whom did you vote for in
the last presidential election?.....(52) Do you hold any political

office?.....(53) What is the nature of this office?.....(54) Please check,
public opinion polls are of GREAT VALUE.....fair value.....little value.....
no value.....

(55) What is your average annual income?.....(56) What do you think of the
status of Dramatic Criticism in America today?.....

.....

.....

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CHAPTER I
ORIGIN

It would seem that newspapermen are raised in an environment that stresses the use of ideas and words rather than things that their parents are lawyers, editors, publishers rather than blacksmiths or farmers. Jordan M. Wenber, Jr., a graduate student of Boston University School of public Relations found this to be true in his masters Thesis, "American Managing Editors - A Profile"

It would seem that the same theory would hold true for the dramatic critics who stresses the use of ideas and words as part of his professional ability. Surprising to find though that the reverse was true.

Seventeen dramatic critics of the forty-four that answered the question are children of professional parents (38.6 per cent) of the professional group not one classification was more dominant than the other. The distribution was about evenly divided. The five top ones were teachers with two, druggist with two and bankers with two.

Five (11.3 per cent) of the critics fathers were members of the clerical groups. Three of the critics fathers were members of the proprietary class (6.8 per cent). The Labor group including skilled, semi-skilled and unskilled workers numbers only twelve (27.0 per cent). The number of fathers who farmed for a living is low with 4.5 per cent).

In separating the professional, proprietary and clerical groups from the labor and farming class we find that twenty-five (5.6 per cent) are in the former groups and only nineteen

(4.3 per cent) in the latter.

Table I
Occupation of Editors Fathers as Compared
With Countrys Population

	Per Cent Of Editors Fathers	Per Cent Of Population 1906
Professions	38.6	4.3
Labor (All Groups)	27.0	48.4
Farmers	4.5	35.6

Table II
Breakdown On Occupation of the Editors Fathers

Professional	Number 17	Per Cent 38.6
Teacher	2	4.5
Writer	2	4.5
Judge	1	2.2
Medical Doctor	1	2.2
Civil Engineer	1	2.2
Minister	1	2.2
Educator	2	4.5
Statesman	1	2.2
Financier	1	2.2
College Dean	1	2.2
Druggist and Pharmacist	2	4.5
Banker	2	4.5

An interesting phase of the editors younger days is the age when they began contributing to their own support, when they became self supporting and when they finally left home to establish their own.

Seven of the critics started to contribute towards their expenses when they were in grade school (15.9 per cent) twenty one (47.7 per cent) during high school, ten (23.7 per cent) during their college days or between the ages of 19 and 23, and three (6.8 per cent) after reaching age of twenty three.

None of the editors became self supporting during grade school; nine (20.4 per cent) during high school; eighteen (40.9 per cent) during their college days between the ages of 19 and 23, and fourteen (35.0 per cent) after 23 years of age.

None of the critics left home to live elsewhere during their grade school years; nine (20.4 per cent) during the high school years; seventeen (38.6 per cent) of them during ages of 19 to 23 years; five (11.1 per cent) of them after 23 years of age, two (4.5 per cent) never left home, and 3 (6.8 per cent) of them left home on marriage.

TABLE III Age When Critics Began Contributing

To Their Own Support		Number	Per Cent
Grade School	(5 to 13 years of age)	7	15.9
High School	(14 to 18 years of age)	21	47.7
College	(19 to 23 years of age)	10	22.7
Later	(after 23 years of age)	3	6.8

Table IV. Age When Critics Became Wholly

Self Supporting		Number	Per Cent
Grade School (5 to 13 years of age)		0	0
High School (14 to 18 years of age)		9	20.4
College (19 to 23 years of age)		18	40.9
Later (after 23 years of age)		14	35.0

Age When Critics Left Home To**Live Elsewhere**

Grade School (5 to 13 years of age)	0	0
High School (14 to 18 years of age)	9	20.4
College (19 to 23 years of age)	17	38.6
Later (After 23 years of age)	5	11.1
Never (	2	4.5
Marriage	3	6.8

Another important factor in the origin of the editors is the economic strata in which they grew up. This has been figured out at three different times during their grammar school, high school, and college days (or from age 17 - 21)

Forty four of the critic answered the question concerning income during grammar school days. Of these, 6 (13.6 per cent) reported incomes less than \$2500 less \$5000. Four (9.0 per cent) earned between \$5000 to \$10,000. Six (13.6 per cent) of these earned over \$10,000. Five (11.1 per cent) of these gave no answer. Three (6.8 per cent) of the critics fathers were dead.

The following income was reported during their high school days. Five (11.1 per cent) of these reported income of less than \$2500, and twenty (45.4 per cent) stated income of over \$2500 and less than \$10,000. Four (9.0 per cent) declared income of over \$5000 and between \$10,000. Seven (15.9 per cent) of these said that their income was over \$10,000. Three (6.8 per cent) were dead and five (11.1 per cent) gave no answer at all.

During their college years or between the ages of 17 and 21 the following income was reported, five (11.1 per cent) of these income of less than \$2500 and thirteen (29.5 per cent) income of over \$2500 less \$5000. Seven (15.9 per cent) of these declared income of over \$5000 and between \$10,000. Six (13.6 per cent) of these over \$10,000. Five (11.1 per cent) were dead and eight (18.1 per cent) gave no answer.

These figures do not compare at all favorably with the average annual income of wage earners in the country at the time. They were well above the average annual income of the groups at these periods. The critics as a whole came from families that were well set financially.

The average age for the group is forty three years. It is when we utilize this figure that the income figures of the preceding page gain significance.

The annual earning figures for employed wage earners as compiled by Douglas and Tennison shows that in 1918 the average annual earning was only \$997, and that it only increased to \$1337 by 1920 the figure given for 1928 is \$1405.¹

And according to the analysis of income stratifications, the 1920 estimate of the National Bureau of Economic Research 90 per cent of these gainfully employed in this country earned less than \$2500 per year. Only about 23 per cent earned over \$5000.²

1. Rosten, Leo C., The Washington Correspondent (N. Y. 1937) p. 149

2. Lynd, Robert S., The People as Consumers. Recent Social Trends - P. 860.

Another important factor in the origin of the critic is the economic strata in which they grew up. This has been computed at three different times during their grammar school, high school and college days (or from age 17 - 21)

Grammar School			Editors Fathers
Number	Per cent	Income	
6	13.6	Less \$2500	
20	45.4	Over \$2500 less \$5000	
4	9.0	\$5000 less \$10,000	National Earnings
6	13.6	Over \$10,000	Year 1918
5	11.1	No Answer	
3	6.8	Dead	\$997
High School			
5	11.1	Less \$2500	
20	45.4	Over \$2500, less \$5000	
4	9.0	Over \$5000, less \$10,000	
7	15.9	Over \$10,000	Year 1920
3	6.8	Deceased	\$1337
5	11.1	No Answer	
College Or Between 17 and 21			
5	11.1	Less \$2500	
13	29.5	Over \$2500 less \$5000	
7	15.9	Over \$5000 less \$10000	
6	13.6	Over \$10,000	
5	11.1	Deceased	
8	18.1	Not Given	

**Table V --Income stratification of Editors
Fathers as Compared With National Earnings
For Corresponding Dates
See above table**

Table on State of Birth VI

State	Number	Per Cent
Alabama	1	2.2%
California	2	4.5%
Connecticut	1	2.2%
Georgia	1	2.2%
Illinois	2	4.5%
Indiana	1	2.2%
Maine	1	2.2%
Massachusetts	6	13.6%
Michigan	1	2.2%
Minnesota	1	2.2%
Missouri	2	4.5%
Nebraska	2	4.5%
New Jersey	1	2.2%
New York	4	9.0%
North Carolina	1	2.2%
Ohio	2	4.5%
Pennsylvania	3	6.8%
Tennessee	2	4.5%
Texas	3	6.8%
Utah	1	2.2%
Washington	1	2.2%
Wisconsin	2	4.5%
Bavaria	1	2.2%

State	Number	Per Cent
Denmark	1	2.2%
England	1	2.2%

The critics of the United States as a whole seem to come from the area along the Eastern Seaboard where lies a genuine and natural interest in the theatre. Massachusetts leads with six, or (13.6 per cent of them and New York four, or (9.0 per cent)

The next predominant group seems to come from Pennsylvania with three, or (6.8 per cent) and following that Texas with three, or (6.8 per cent) which lately has shown a large and now awakening interest in the theatre.

Three of the critics are foreign born with honors divided evenly among Bavaria, Denmark and England.

After looking into the occupation of the fathers of the critics it would have been interesting to look into the occupation of their mothers but the question was omitted. It would be hard to assume any set figure in such a case. Perhaps we could be safe in stating that a little more than half had no other occupation other than housewife.

The size of the editors family ran to two different extremes. They were either small or at the other end of the pole to extremely large. The size of the editors family with an average of 1.8% off-spring.

CHAPTER II

EDUCATION

Of the forty-four critics, forty two (95.4 per cent) completed grammar school. One had an European education and another one went to boarding school.

Of the forty-four critics, forty two (95.4 per cent) completed high school the two that did not gave the same reasons as above.

Of the forty-four critics, forty one (93.1 per cent) completed one year of college or more. Three of the critics did not have any college education at all.

Twenty-seven critics (61.3 per cent) completed college and received degrees, with four (8.1 per cent receiving higher degrees.

Table VII

Educational Training of Critics

Higher Degrees	Number	Per Cent
M. A.	2	
A. M.	1	
M. S.	<u>1</u>	
	4	8.1
Degrees Included With Higher Degrees		
A. B.	10	
B. H.	8	
B. J.	1	
B. S.	<u>4</u>	
	23	50.2

Years In College With No Degrees.

1 year	2	
1½ years	1	
2 years	6	
3 years	1	
3½ years	1	
4 years	2	
4½ years	3	
5 years	4	
6 years	2	
7 years	<u>2</u>	
	24	54.5

Years In High School (No College

5½ years	1	
5 years	1	
4 years	39	
3½ years	<u>1</u>	
	42	95.4

Years In Grammar School (No High School)

12 years	1	
9 years	1	
8 years	30	
7 years	5	
6½ years	1	
6 years	<u>4</u>	
	42	95.4

This record is impressive when compared with Harrel's and Rosten's groups. Harrel shows that of 505 successful journalists only 40.8 per cent were college graduates.²

Rosten's study showed that the Washington correspondents rated higher than Harrel's group with 47.2 per cent of 127 correspondents being college graduates as compared with 50.2 per cent for the managing editors and 56.1 per cent for the publishers and city editors 47.4 per cent.²

Table VIII

Education of Dramatic Critics as Compared With Editors, Washington Correspondents, Publishers, Managing Editors and City Editors.

	Harrel's Group	Rosten's Group	Desmans Group	Wenberg Group	Tousley Group	Dramatic Critics
College Graduate	40.8%	47.2%	56.1%	50.2%	47.4%	50.2%
Attend College	67.4%	72.4%	89.6%	73.5%	75.3%	104.7%
No High School	8.4%	1.5%	3.5%	2.4%	0.9%	4.5%

We see from this table that the managing editors are tied with the critics and ahead of Harrel's, Rosten's and Towley's group but not quite up to Desman's group.

Since a critic plays around with words and use of words it will be interesting to see what courses they pursued while in college.

Field	Number	Per Cent
Journalism	12	27.2
Political Science	2	4.5
Liberal Arts	10	22.7
Creative Writing	1	2.2
Spanish	1	2.2
English	6	13.6
Drama	3	6.8
Business Administration	1	2.2
Physics	1	2.2
Education	1	2.2
Law	1	2.2
Economic	1	2.2
Psychology	1	2.2
Music	1	4.5
History	1	2.2

Of the 44 editors who completed college fourteen reported participation in at least on extra curricular activity or were awarded Academic honors.

Six of the group indicated that they had been editor of a school publication newspaper, magazine, year book and who's who in American College. Sports were mentioned three times, glee club twice, drama four times with two of them receiving drama awards, and fraternity six times, honor society once.

Honors and awards for academic achievement were mentioned 16 times, Phi Beta Kappa 2, cum laude 1, magna cum laude 3, scholarships 5, and 9 for other assorted academic achievements.

CHAPTER III
BACKGROUND IN JOURNALISM

How Did You Get Into Journalism?

Nine of the critics (24.5 per cent) wrote that they got into journalism by accident.

Sixteen of the critics (36.3 per cent) wrote that they got into journalism by choice.

Seventeen of the critics (38.6 per cent) wrote that they got into journalism by desire to write.

Eight of the critics (18.1 per cent) wrote that they got into journalism by going to a School of Journalism.

Fourteen of the critics (31.8 per cent) wrote that they got in journalism by personal contact with first employen.

Three of the critics (68.1 per cent) wrote that they got into journalism by inheritance. ?

It is interesting to note that the critics got into journalism mostly by choice and desire to write.

That a very small per cent got into journalism by accident and inheritance.

And another small per cent got into journalism by going to a School of Journalism. This being a little more than the other classification shows that an increase is shown and will continue to do so in the future.

Dramatic Critics

The dramatic critics are divided into two groups, men and women. Of the forty four critics, thirty two are men or (70.0 per cent)

Of the forty four critics, eight are women or, (18.1 per cent).

Of the forty four critics, four did not answer this question or (9.0 per cent).

The critics range in age from twenty three to sixty six, with about one third of the forty four answering, or (4.3 per cent) of them between the ages of forty three and sixty six. Twelve of the critics, or (37.5 per cent) are forty or under, and seven or (15.0 per cent) of these are over fifty. Twenty two of the editors fall into the thirty one to forty age group, or (50.0 per cent). Three, or (6.3 per cent) are between twenty one and thirty. One critic did not answer the question about his age.

The average age for the group is forty three years.

The position of dramatic critic has been held from six months to thirty six years. Six of the critics who answered the questionnaire did not fill in an answer. One wrote down occassionally and another answered some years.

6 months	1	14 years	1
9 months	1	15 years	2
1 year	2	16 years	1
2 years	2	17 years	1
2 years-6 mos.	2	20 years	1
3 years	3	23 years	1
3 years-6 mos.	2	25 years	1
4 years	3	28 years	1
5 years	4	31 years	1
6 years	3	36 years	1
7 years	1	some years	1
9 years	1	occassionally	1
10 years	3	No answer	6
			6
		Total	44

No. of Books Written

Of the forty four critics who answered the question just three-fourth or (75.0 per cent) did not write any books.

Of the forty four critics who answered this question seven of them or (15.9 per cent) have written one book a piece.

Of the forty four critics who answered this question one wrote six books or (13.6 per cent).

Of the forty four critics who answered this question one wrote three books, or (6.8 per cent).

Of the forty four critics who answered this question one replied that he wrote two hundred one act plays and another wrote that he had a play in process.

It is interesting to note that the critics ran the two extremes in this, either he did not write at all or if he did write, he wrote profusely.

To the question, "do you write a column," we received the following reply, thirty seven (84.0 per cent) yes, and seven (15.0 per cent) no.

To the question, "how often do you write a column," we received the following; twelve of them, or (2.7 per cent) daily, none or (2.0 per cent) weekly, for monthly there were no replies, three or (6.8 per cent) two or three times a week, five (11.1 per cent) three to five times a week, two (2.2 per cent) occasionally and five (11.1 per cent) seldom, four or 9.0 per cent wrote on Sunday only and four or (9.0 per cent) never wrote.

In regards to length we divided this into three groups, inches, column and words. Six (11.1 per cent) replied, that they were allotted so many inches of space, ten (22.7 per cent) wrote that they were allowed at least a column, eleven (25.0 per cent) wrote that they were allowed so many words to complete the job. Fifteen (34.0 per cent) wrote that they never did write anything at all.

Some of the critics who answered this question did not answer this particular question completely, but stated the name of the papers they worked for and did not list jobs previously held.

Others wrote in that the list was too long that it was everything up and to including the job of managing editor. Not being able to figure out the position they might have held we left these of the list.

With these facts in mind it was interesting to discover that the position on a newspaper from which the critics rose to present jobs came from the rank and file of that of being a reporter. Twenty four of the critics or (54.5 per cent) of them rose to present position from that of reporter.

Eight of the critics or (18.1 per cent) held the position of sports editor.

Six of the critics or (13.6 per cent) held the position of editor. Others in this group were news editor and copy desk.

The next big group came from the following classifications or (4.5 per cent) and they are telegraph editor carrier, pressman, wire service.

TABLE IX		List of Jobs Previously Held			
Position	Number	Per-Cent	Position	Number	Per-Cent
Reporter	24	54.5	News Editor	2	
Sports Editor	8	18.1	United Press	2	4.5
Editor	6	13.6	Copy Girl	1	

Copy Desk	6	13.6	University Reporter	1	
News Editor	6	13.6	State Editor	1	
Rewrite	5	11.3	Correspondent	1	
Copy Boy	5	11.3	Inheritance	1	
City Editor	4		Exchange Dept	1	
Feature Editor	4		Librarian	1	
Managing Editor	4		Make Up Editor	1	
Radio	4	9.0	Book Review	1	
Asst Drama Editor	3		Saturday Editor	1	
Society Editor	3		City Desk	1	
Army Newspaper	3	6.8	Switchboard	1	
Telegraph Editor	2		Personnal Column	1	2.2
Carrier	2		County Editor	1	
Pressman	2		Int. News Service	1	
Wire Service	2		Copy Reader	1	
Columnist	2		Staff Correspondent	1	
Desk Man	2		Asst Film Editor	1	
Art Editor	2		Arts Editor	1	
Mailer	2		Free Lance	1	
Police Reporter	2		Addressograph	1	
Court Reporter	2		Copy Reader	1	
General Reporter	2		Town Correspondent	1	
Music	2		Desk Man	1	2.2
Sports Writer	2		Asst News Editor	2	

Some critics stated that this question seemed unnecessary and left the entire question blanks. One other critic stated that it would depend upon the individuals and his capacity.

The majority of the critics agreed that the last person they would hire would be a person who is just a high school graduate. At least they wouldn't give them first place consideration. Five would give them second choice and three would give them third place choice.

There seems to be even distribution as to choice between hiring a college graduate with major in liberal arts and a high school graduate with experience. The same seems to be true of second and third choice.

Table X								
Who to Hire	1st	points	2nd	points	3rd	points	Total Mention	Total Points
College Graduate With Major in Liberal Arts	19	190	12	60	1	3	32	253
High School Graduate	0	0	5	25	4	12	9	37
High School Graduate With Experience	19	190	11	55	1	3	31	248

CHAPTER IV

FAMILY AND COMMUNITY LIFE OF EDITOR

The dramatic critics are divided into two groups, men and women. Therefore we are taking into consideration first the male dramatic critics and their wives occupation before marriage. Three of the dramatic critics wives had no occupation at all before marriage. Six of them were school teachers, two were newspaper women, two office workers, two nurses, two artists.

The following occupations received one mention each, account clerk, beekeeper, hairdresser, student, librarian, clerk, model, writer, abstractor, economist, and receptionist.

Nine of the male drama critics did not answer this question.

Now that we have taken care of the male drama critics, we turn to the female drama critics. Out of the eight women critics who answered this question, five were not married. Three of them are married and list their husband's occupation as follows; insurance salesman, farmer, and newspaperman.

From this we can see that very few marry women or men who have allied interest. They seem to come from all occupations. The teaching profession being the dominant group.

Seven of them gave no answer at all. Nine of the men critics who married have the same age of their wives. Fourteen of them had wives younger than themselves. Four of them married women older than themselves.

Of the women critics two of them married men older than themselves and of the other two, one stated that she was divorced at 28 and another one of them did not give her husbands age. Four of the women critics were not married.

Table XI

Age of Critics and Husbands At Marriage

Age	Critics	Husbands
18	1	0
21	0	1
22	1	0
23	0	
25	2	

No age given divorced

Table XII

Age of Critics And Wives At Marriage

Age	Critics	Wives
17	1	1
19	0	2
20	1	1
21	2	3

Age	Critics	Wives
22	3	5
23	1	1
24	3	5
25	3	0
26	4	3
27	1	0
28	4	0
29	0	1
30	1	3
31	1	1
34	1	1
35	1	0
36	0	1
51	1	0

Regarding the numbers of children the critics have it was rather difficult to figure this out because the question was worded, "how many children are still single?" instead of - "how many children do you have?" Computing our figures from the question , "how many children are still single?" we arrive at the following conclusion.

Seventeen of the critics who replied to this question stated that between them they had a total of thirty seven children, or(2.2 per cent) per family.

It is interesting to see what interest the dramatic critic takes in the social organization of his community. The critics came up with the following results. Twenty clubs received one mention each and as a result I grouped this under a heading of clubs in general, and this lead the list with twenty, (45.4 per cent) It simplified matters and made the list more compact than listing them individually.

As a group they aren't too interested in social life. The top five groups are fraternity organizations with seven or (15.9 per cent), and golf and country club with five or (11.3 per cent), Next came the elks with four or (9.0 per cent), and Associations of one nature or another four or (9.0 per cent.) In the next group came the following organizations, Press Associations three (6.8 per cent), American Newspaper Guild three (6.8 per cent) and Sigma Delta Chi three or (6.8 per cent.) The following table of breakdown will explain this more clearly.

TABLE XIII

TABLE OF BREAKDOWN SHOWING THE SOCIAL ORGANIZATIONS
THAT THE DRAMA CRITIC BELONG TO

ORGANIZATION	NUMBER	PER CENT
FRATERNITY	7	15.9 %
PRESS ASSOCIATIONS	3	6.8 %

ORGANIZATION	NUMBER	PER CENT
ELKS	4	9.0%
KIWANIS	3	6.8%
AMERICAN LEGION	4	9.0%
Golf or Country Club	5	11.3%
SIGMA DELTA CHI	3	6.8%
UNIVERSITY	2	4.5%
CHURCH	1	2.2%
ASSOCIATIONS	4	9.0%
Clubs(general group)	20	45.4 %
Political	1	2.2%
SHRINERS	1	2.2%
RED CROSS	1	2.2%
BOY SCOUTS	1	2.2%
SALVATION ARMY	1	2.2%
AMERICAN NEWSPAPER GUILD	3	6.8%
AMERICAN VET. ASSOC	2	4.5%
None	5	11.1%

As far as Hobby or Sports was concerned the top five were as follows; golf 8, swimming 5, reading 4, for fourth place five were tied with 3 votes, painting, baseball, travel, fishing, and tennis. In fifth place it was gardening with two votes.

Another interesting points was the fact that 10 of the critics did not list any favorite sports or hobbies at all. And to this add the fact that it was similar to favorite recreation in many ways and one in particular was that, critics did not have much time to do any of these things it seems.

Table XIV.

Hobby or Sport	1	
Painting	3	
Art Museum	1	
None	10	
Fishing	3	
Golf	8	
Baseball	3	
Record Collecting	1	
Swimming	5	
Stamps	1	
Travel	3	
Reading	4	
Gardening	2	
Horses	1	Electronics 1
Woodcarving	1	Tropical Fish 1
Tennis	3	
Photography	1	
Football	1	
All Sports	1	
Carpentry	1	
Sailing	1	
Canoeing	1	
Music	1	
Cooking	1	
Lecturing	1	
Theatre going	1	
Handball	1	

Table XV. Travel

None	22
Europe	9
West Indies	1
Canada	4
Vancouver, B. C.	1
Mexico	2
Pacific, Japan in service	2
Cuba	2
Hawaii	2
All countries except Far East-Australia	1
New Zealand	1
South Africa	1
Infantry (U.S. Army) World War II	1
Far East	2
Once Around the World	1
South America	3
Africa - Army - World War II	1
United States, not outside	1
Central American	1
Panama	1
West Indies	1

Of the forty four critics who answered this question it was interesting to see that twenty two of them did no travelling at all. If they did any travelling at all the countries most frequented were Europe 9, Canada 4, and

South America 3, Hawaii 2, Cuba 2.

Another point to bring out here so that this critics indicated that some of them did the travelling during World War II under the auspices of the U. S. Army or U. S. Navy.

Table XVI **Favorite Recreation**

	Number	Per Cent
Driving To Country	2	4.5
Golf	4	9.0
Movies	3	6.8
Raising Children	1	2.2
Reading	15	34.0
Music (Listening & Recorded, Singing)	6	13.6
Theatre Going	2	4.5
Cards	2	4.5
Gardening	3	6.8
Fishing	2	4.5
Travelling	2	4.5
Loafing	1	2.2
Swimming	1	2.2
Walking	1	2.2
Photography	1	2.2
Sailing	1	2.2
Baseball	1	2.2
Camping	1	2.2
Cooking	1	2.2
Painting	1	2.2
Tennis	1	2.2
Handball	1	2.2

CHAPTER V

RELIGION

From a popular belief that all newspapermen are alcoholics and have no home life and are not believers of the faith, it is interesting to present the following facts.

Of the forty four drama critics who answered this question, 38 of them or, (86.3 per cent) wrote that they were given religious training in their youth and six, (13.1 per cent) of them answered that they received no training.

Of the forty four critics who answered the question, twenty, (45.5 per cent) stated that they received home training, eighteen (40.9 per cent) of them Church training, and seven (15.9 per cent) of them received no religious training at all. Five, (11.3 per cent) of them received religious training at school. Some of the critics stated that they received both home and Church training, wherever this happened credit was given to both home and Church. That is why there is a little overlapping on the number of people that answered this question.

Of the forty four drama critics, twenty four, (54.5 percent) of them received mild religious training, fourteen, (31.8 per cent of them received strict religious training and six, (11.1 per cent) of them received no religious training.

It is interesting to see how many of the critics go to Church today. Thirteen (27.2 per cent) go, "regularly,"

three (6.8 per cent) go, "rarely," and fifteen (34.0 per cent) go, "occasionally." Thirteen (20.9 per cent) INDICATED THAT they never go.

The religious training of the drama critic has been largely Roman Catholic with six or (13.5 per cent) of them receiving this training. Five, (11.3 per cent) of them were Jewish, and five (11.3 per cent) of them were Episcopaleans. Nine, (20.4 per cent) listed no religion at all. Four (9.0 per cent) of them received Baptist training and four, (9.0 per cent) of them received Methodist training. Two, or (4.5 per cent) of them received training as Congregationalist.

The following group received one mention each and they are as follows; one, Church of England, or (2.2 per cent), one, Protestant, or (2.2. per cent) one, Non-denominational fundamental, or 2.2. per cent), one, Meridian BAPTist or (2.2. per cent) and one Mormon with (2.2. per cent.)

CHAPTER VI

POLITICS

It is always interesting in a political or non-political year to see how the critics affiliate themselves politically and whether there are close family ties between father and son in political thinking. It is interesting to see that there is as definite break between father and son.

The Republican party seems to have taken the greatest loss. These either joined this ranks of the independents or did not bother to vote. You will be able to see this breakdown more clearly in the following charts.

Eight of the critics (18.1 per cent) were member of the Republican party, while eighteen (40.9 per cent) stated that they followed the Democratic line, eight of them (18.1 per cent) stated that they were independents, one (2.2 per cent) clearly identified himself as a liberal. Nine of the critics did not answer this question.

The breakdowns of the Independent critics indicated that only 3 (6.8 per cent) of them had Independent fathers, with 3 (37.5 per cent) come from the Republican families, and 3 (37.5 per cent) of them come the Democratic families. Two of them came from the Independent rank and one had down that he did not have any political affiliation. The Independents have made both inroads into the Democratic and Republican camp.

Fourteen of the critics fathers (31.3 per cent) were reported as Republicans, while nineteen (20.4 per cent) were Democrats. Only 2 of them (4.5 per cent) were Liberals.

Three (6.8 per cent) of them were Independents. One (2.2 per cent) were conservative and 5 (11.1 per cent of them didn't know their dad's political affiliation. And the complete political breakdown of critics and their fathers mentioned previously follows: **Table XVII**

Political Affiliation of Fathers of Critics		
	Number	Per Cent
Republican	14	31.8
Democrat	19	20.4
Liberal	2	4.5
Independent	3	6.8
Conservative	1	2.2
Don't Know	5	11.1
Total	44	

Political Affiliation of the Critics		
Republican	8	18.1
Democrats	18	40.9
Independents	8	18.1
Liberal	1	2.2
None	9	20.4
Total	44	

Political Affiliation of Father of Republican Critics		
Republican	4	50%
Democrat	2	25%
Independent	2	25%
Total	8	

Political Affiliation of Fathers of Democratic Critics

	Number	Per Cent
Democrat	12	74.4
Independent	3	37.5
No Answer	<u>3</u>	37.5
Total	18	

Political Affiliation of Father of Independent Critics

Independent	1	12.5
Democrats	3	37.5
Republican	3	37.5
None	<u>1</u>	13.5
Total	8	

Political Choice of Critics in last Presidential Election

According to Political Party

Republican Critics	Choice	In Last Election
Dewey	5	62.5
Truman	2	25.0
Thurmond	<u>1</u>	12.5
Total	8	

Democratic Critics Choice In Last Election

Truman	11	61.1
Wallace	1	5.5
Dewey	2	4.1
None	<u>4</u>	16.6
	18	

Independent Critics Choice In Last Election

	Number	Per Cent
Dewey	1	1.2
Truman	4	5.0
Stassen	1	1.2
None	<u>2</u>	2.5
Total	8	

Political Affiliation of Father of Liberal Critics

Liberal	1	50%
None	<u>1</u>	50%
Total	2	

Political Affiliation of Father of Conservative Critic

Republican	2	100%
Total	<u>2</u>	

Political Affiliation of Father of No Answers Editors

Democrats	3	33.3
Republican	3	33.3
None	2	22.2
Independent	<u>1</u>	12.2
Total	9	

It is interesting to see who the critics did vote for in the last election and how party loyalty made out.

If the critics who responded to this survey had the power to pick this president in the last election they would be right. For they picked Truman by a comfortable margin. Nineteen of the critics placed their vote for Truman (43.1 per cent) while eleven (25.0 per cent) of them

voted for Dewey. Nine (20.4 per cent) did not answer this question. The rest of the vote was divided with one vote equally going to Thurmond 1 or (2.2 per cent), Wallace 1 or 2.2 per cent) Stassen 1 or (2.2 per cent), Thomas 1 or (2.2 per cent) and one for Eric Johnston (2.2 per cent as a writing in vote.

There does not seem to be much deviation from the party line.

An interesting thing to note is that as a whole held very few political office either elective or appointive. One held the position of a combined position of judge, postmaster. Another now dead hold the position of an assisstant city treasurer.

Liberal Critics Choice in Last Election		
	Number	Per Cent
TRuman	1	100%

Total Votes of Critics in the Last Presidential Election

Dewey	11	25.0
Truman	19	43.1
Thurmond	1	2.2
Wallace	1	2.2
Stassen	1	2.2
Thomas	1	2.2
Johnston	1	2.2
None	<u>9</u>	20.4
Total	44	

In the lights of the editors voting record, and the unexpected developments of the polls results in the last election, it was interesting to see what their opinion of polls still were and they were rated by twenty three or (52.2 per cent) of them as fair value, eleven or (25.0 per cent) of them a little value. Five of them or (11.1 per cent) gave no answer. Two (4.5 per cent) listed it as great value, two (4.5 per cent) listed as having no value. Then two (4.5 per cent of them) stated that it depends upon what the poll is being held for and here is why polls have changed from great value to little value in such an upset in the last election in 1948.

CHAPTER VII

ECONOMIC STATUS

Table XVIII Income Level of the Critic

Income Group	Number	Per Cent
\$1500 - 2000	2	4.5
2500 - 3000	1	2.2
3500 - 4000	4	8.0
4500 - 5000	9	11.0
5500 - 6000	7	15.8
6500 - 7000	6	13.6
7500 - 8000	4	8.0
8500 - 9500	2	4.5
10000 - 16000	2	4.5
No Answer	7	15.8

The critics of the country have an average income but there is a spread of \$14,500 between the highest and lowest annual income reported.

Of the 44 editors who answered this question, the lowest income was \$2000 and the highest \$16000.

The average annual income of these 44 critics was \$5500. Many placed notations such as 'not all from newspapers' or in the case of woman critic the notations were, "Excluding husbands income."

Fifteen - eight per cent earned between \$5500 and \$6000 per year. Thirteen - six per cent earned between \$6500 and \$7000. Eleven percent between \$4500 and \$5000.

The following tables gives the exact percentage and number of earners in each category.

CHAPTER VIII
READING HABITS

The forty-four drama critics who answered the question, "what papers do you read beside your own regularly?" came up with the following results. The two top leaders were, New York Times with sixteen, and New York Herald Tribune with five. Outside of these the critics in the hinterlands preferred the papers from the near by large cities. There is a good representation of these as you can see in the table of breakdown that follows.

TABLE XIX

NEWSPAPERS OTHER THAN OWN READ REGULARLY BY THE DRAMA
CRITICS

NEWSPAPER	NUMBER
LOWELL SUNDAY TELEGRAM	1
UTICA OBSERVER DISPATCH	1
WASHINGTON POST	1
NEW YORK TIMES	16
NEW YORK HERALD TRIBUNE	5
TAMPA TRIBUNE	1
ST. PETERSBURG TIMES	1
LOS ANGELES TIMES	1
LOS ANGELES NEWS	1
WINSTON SALEM JOURNAL	1
OREGONIAN	1
OREGONIAN STANDARD TIMES	1
SAN FRANCISCO CHRONICLE	1

NEWSPAPER	NUMBER
INDIANAPOLIS NEWS	1
EVANSVILLE PRESS	1
LOUISVILLE COURIER	1
CHATTANOOGA TIMES	1
NASHVILLE PAPERS	1
CLEVELAND PLAIN DEALER	1
INDIANAPOLIS STAR	1
CHRISTIAN SCIENCE	
MONITOR	1

The forty-four drama critics who answered the question, "what papers do you read regularly?," came out with the following results. The four top leaders are as follows; New York Times with fourteen, New York Herald Tribune with five, Los Angeles Times 3 and Boston Herald with three. Some of them wrote in that they read many and others that the list was too long to put down. Table of breakdown follows.

TABLE XX

NEWSPAPERS READ REGULARLY BY THE DRAMA CRITICS

NEWSPAPER	NUMBER
NEW YORK TIMES	14
BOSTON HERALD	3
SYRACUSE HERALD	1
WASHINGTON DAILY NEWS	1
ROCHESTER TIMES UNION	1
ROCHESTER DEMOCRAT AND CHRONICLE	1
MILWAUKEE JOURNAL	1
ATLANTIC JOURNAL	
CONSTITUTION	1
LOS ANGELES TIMES	3
SAN FRANCISCO CHRONICLE	1
MOBILE PRESS REGISTER	1
DAILY PRESS	1
TWIN CITY SENTINEL	1

NEWSPAPER	NUMBER
JOURNAL	1
BEE SACTO UNION	1
CHICAGO TRIBUNE	1
NEW YORK HERALD TRIBUNE	5
AMARILLO GLOBE NEWS	1
DALLAS NEWS	1
NEW YORK NEWS	1
NEW YORK POST	1
TELEGRAM	1
AKRON BEACON JOURNAL	1
CLEVELAND PLAIN DEALER	1
COLUMBUS CITIZEN	1
WISCONSIN STATE JOURNAL	1
CAPITAL TIMES	1
MILWAUKEE TIMES	1
KANSAS CITY STAR	1
HOUSTON CHRONICLE	1
PRESS POST	1
BOSTON POST	1
BOSTON GLOBE	1
BOSTON TRAVELER	1
LYNN ITEM	1
TIMES HERALD	1
WASHINGTON POST	1
NORRISTOWN TIMES HERALD	1

Table XXI

What Magazines Do You Read Regularly-

Times	16
New Republic	1
Commentary	1
Life	11
Fortune	3
Saturday Evening Post	9
Saturday Review of Literature	7
Eagle	1
Sports Life	1
U. S. News	1
Newsweek	7
Barrons	1
Variety	5
Box Office	1
Motion Picture Daily	1
New Yorker	11
Harper	4
Motion Picture Magazines	2
Colliers	3
Southern Gardners	1
Better Homes and Garden	1
Atlantic Monthly	5
Readers Digest	3
Vogue	1
Wall Street Journal	1

Esquire	1
Billboard	1
Theatre Arts	3
Nation	1
New Republic	1
Musical America and Courier	3
London Spectator	1
National Geographic	1
Yachting	1
Motor Boat	1
Lakeland Yachting	1
Coronet	2
Judge English Journal	1
Journal of Education	1
Gourmet	1
Quick	1
Ladies Home Journal	1

From the forty four critics that answered this question we can gather some interesting information as regards to the type of magazines they favor.

The top five magazines that they preferred were Times 16, Life 11, New Yorker 11, Saturday Evening Post 9, and fifth place was divided among Saturday Review of Literature and Newsweek with 7 votes a piece.

As one can plainly see the top five magazines are the magazines that are published weekly. Any survey shows that

these are the top magazines with the American people.

The next group were as follows; Variety 5, Atlantic Monthly 5, Harper 4, Theatre Arts 3, and Readers Digest 3. It is here that we begin to see the specialization in reading unfold. Two of the trade magazines that are read by theatre people and the critics appear. They are Variety and Theatre Arts. The other three are Monthly magazines. The Reader Digest being a popular magazine. Harpers and Atlantic Monthly are magazines that also show specialization.

The next group include magazines that are weekly, monthly, trade magazines (trade in this sense having to do with the theatre) and hobby interest magazines appear.

CHAPTER IX
ATTITUDES

Of the forty four drama critics, thirty seven of them stated their opinions and attitudes on the following question, "what do you think of the status of Dramatic Criticism in America today?"

The individual answers of the critics will be listed in the following pages. Many of the critics did not want their names mentioned in any way with this study, we are therefore abiding by their wish and will just use quotes around their statements and list them in order starting with the first one.

(1) " On big papers, generally good with some deplorable exceptions; on smaller papers if it exists at all, fair to poor, believe main trouble is professional journalist editor attitude that all arts criticism is good deal less important than straight news or other features, something more valuable than recipes, but less than social news and nowhere near the comics. "

(2) " Enjoy reading it."

(3) " Very poor."

(4) " Not too high."

(5) " Except in major journals like New York Times very little opinion usually acceptance of blurbs of publicity men.

(6) " Public depending more and more upon the drama critics on for selection, probably because of high cost of tickets, afraid to take chances. Critics therefore have

increasing responsibility to both the theatre and the public."

(7) " I deplore any relaxation of standards in the Metropolitan areas since they are the stimulus for theatre standards in the hinterlands. "

(8) " There is too wide a swing from George Bernard Shaw's credo as a critic-that the better aspects of a production should be played up first unless the whole show is overwhelmingly bad followed by real criticism of faults."

(9) " Actual criticism sadly lacking in smaller cities, work generally assigned to city reporter who has no experience or whose hands are tied, (by small town objection) to giving straightforward reviews."

(10) " Good."

(11) " Except in metropolises it lacks depth and understanding, in larger cities it tends to be wordy and to intent upon being either clever or "intellectual. "

(12) " Field limited by shrinkage of newspapers in number and size and handicapped by indifference of many publishers towards quality of writing and previous experience. The job can be and often is tossed in the direction of a feature writer or reporter dissatisfied with previous work. May turn out well but aptitude and background are too little considered."

(13) "Very highly, critics in New York are very

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astute, honest and commendable, in most of larger cities. Can't say the same for smaller papers. "

(14) " Outside New York practically non-existent. Either superficial, or in the case of intellectual dramatic criticism pretentious. On U.S. dailies, the job seems to be generally how adroitly you place motion picture publicity."

(15) " Pretty good, three or four high class critics keep level as high as it ever has been. "

(16) " Thoroughly uneven. "

(17) " Fair to good."

(18) " So far as metropolitan dramatic criticism is concerned, I'm convinced that few outside Brooks Atkinson are contributing towards improving the theatre. Drama criticism here in the hinterland is of course mostly of performance, most plays we see being commercially proven stuff. My own philosophy is that dramatic criticism should have as its principal objective that of informing the public what they are likely to like or not like. Once that is done, the critic may unburden himself of his theories as to a play's place in the whole pattern of the theatre."

(19) "Fair value, occasional and few exceptions."

(20) " The drama critic is probably doing the best he can with the training he has had. There is need for specialized training in this field. "

(21) "Of high caliber in major cities, non-existent elsewhere save in academic centers. "

(22) "A dying generation. One cannot be a fair judge of Italian Renaissance art by viewing Dali's work, nor can a first rate auto mechanic qualify as a judge of horseflesh without having lived in the age of horses. There are better drama critics among college sophomores today than there are in most cities. "

(23) "Fair, very little real criticism is in evidence, most of it is reviewing rather than analytical criticism."

(24) "Good in few cases, mediocre in most."

(25) "I believe that some critics are doing a competent job, but many do not see plays or movies they pan and do not take into consideration the likes or dislikes of the public. "

(26) "Depressingly low. Not more than six critics writing today reflect taste, intelligence, intellect and perspective. General lack of standards prevail in the profession. Criticism by adjectives is general pattern."

(27) "Think it is improving and critics are working harder to become conversant with the theatre in all its facets. "

(28) "Duties on the Journal are focused on motion pictures. Legitimate drama as such arrives in town perhaps two or three times during the season. "

(29) "Improving, especially in more remote cities where a high order of resident theatre is being established. There are reviewers of unusual competence and journalistic charm in smaller cities. They are doing constructive jobs, finding their own stances and styles and deserve thorough study. "

(30) "Room for a lot of improvement, with an eye to entertainment value of vehicle rather than arty nonsense about "drammah" and similar hogwash."

(31) "Not so hot, scarcity of well-trained writers who are also well founded in background of theatre. Save for a few crack critics, those who know theatre can't write and those who can't write lack background."

(32) "One that should be elevated out in the hinterlands to something instead of a high school concert, movie reviewers must butter up young players and the managers, and keep everyone concerned, the players, their parents and the advertisers happy."

(33) "Fair. "

(34) "Theatrical review, generally is most honest and possibly most constructive in entertainment world; but like music, movies etc. , too much is written by people with deep prejudices and peer background."

(35) "Real dramatic criticism is given too little space in daily papers. And reviews have to be written too soon after seeing movies or plays. One has no chance for

corrections or revisions. Often heads are misleading or stressing wrong point. And the proofreaders never get at these written late at night for an AM paper. Mistakes are always creeping in.

(36) "Status is good, criticism itself is petty."

(37) "Fair, Not enough time or space. Poor liason with Producers, Equity and Anta. Those interested in theatre do not make their demands known enough through the drama columns."

Conclusions

There is a wealth of material in these quotes alone to write several books. The interesting thing that you find out that to any question there will always be the two extremes. There are several points of agreement and these are located below as follows;

- (1) The metropolitan city of New York sets the standards.
- (2) The criticism of the New York papers are of high quality with a few exceptions.
- (3) In the hinterland there is room for improvement.
- (4) There is a need for specialized trainees in this field.
- (5) City editors should have a better understanding of this field and its value to the paper.

Conclusion

Here is a summary of correlation of facts about the forty-four drama critics who answered this questionnaire.

The majority of the critics came from the professional class. It is as follows professional 38.6 per cent, labor 27.0 per cent and farmer 4.5 per cent.

Economically the editors were from well-to-do-middle class families. Their fathers earned well above the national earning salaries.

Massachusetts and New York seem to lead in the number of critics produced. The total 22.6 per cent. The rest of it evenly divided along the country.

The education of the critics is well above the average. 95.4 per cent completed grammar school, 95.4 per cent completed high school, 93.1 per cent completed one year of college or more, 61.3 per cent completed college and 8.1 per cent received higher training.

Only 24.5 per cent wrote that they entered journalism by, "accident," and 36.3 per cent wrote that they got into journalism by, "choice." Another 38.6 per cent wrote that they got into journalism by going to a school of journalism, and 6.8 per cent by inheritance.

Of the forty-four dramatic critics, thirty two or (70.0 per cent) are men, and eight, or (18.1 per cent) are

women.

The position of dramatic critic has been held from six months to thirty-six years.

The following positions were held on a newspaper by the drama critic before holding his present position. Twenty four as reporter (54.5 per cent). Sports editor with eight (18.1 per cent) Others receiving frequent mention are editor, copy girl, news editor and rewrite and copy boy.

The critics do not hold any political office. The five most famous organizations are fraternity groups, press associations, golf or country club and associations.

The top five for hobbies were golf, swimming, reading, painting and gardening.

The religious training was largely Roman Catholic with 13.5 per cent of them receiving this training. Five, (11.3 per cent) were Jewish and five, (11.3 per cent) were Episcopaleans.

Thirteen (27.2 per cent) go regularly, three (6.8 per cent) go rarely, fifteen, (34.0 per cent) go occasionally, and thirteen, (20.9 per cent), never go.

In politics the critics affiliated themselves with the Democrats (40.9 per cent.) , 18.1 per cent were Republican and 18.1 per cent were Independents.

Truman received 43.1 per cent of the votes in the last election. Dewey polled 25.0 per cent.

The two papers that the critics read beside their own regularly were The New York Times and The New York Herald Tribune

The four papers that the critics read regularly are The New York Times, New York Herald Tribune, Los Angeles Times and Boston Herald

The smallest annual income reported was \$2,000 and the highest was \$16,000. The average annual income was \$5500.

These are obviously not all the facts brought to light by this study but just some that are worth highlighting.

BOSTON UNIVERSITY
School of Public Relations
Thesis
A CHRONOLOGICAL LIST OF PLAYS
THAT APPEARED IN BOSTON
FROM 1900-1950
EVERY TEN YEARS
BY
MURRAY A WEINFELD
(A.B, NORTHEASTERN UNIVERSITY, 1945)
Submitted in partial fulfillment of
Master of Science
1952

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Introduction

One way of studying the theatre is through its critics, another way of studying the theatre is through its own record. The record never lies. It tells you when the theatre is prosperous and when the theatre is slow. It shows you how inventions like the motion pictures can almost cripple the industry and how it can swing back again to the top.

It shows you what types of plays the theatre going public prefer. Some years especially in the infancy of the American stage it was melodrama. In other years it was musical comedy. During the depression period more musicals were introduced than any other period of time. People wanted to forget their troubles and if they were fortunate enough to have the price of admission of a theatre ticket they went to a musical to relax and forget. You can have your choice its all there for anyone to see.

It tells of technical changes in the theatre. At first you see just the author given credit, then as the years roll on, recognition is given where recognition is due. There isn't any angle of the theatre except for financial arrangements or backing that cannot be found here. For the student of the theatre this is an untapped field of study.

CHAPTER I
THE YEAR 1900

JANUARY--1900--

Tremont Theatre-"Becky Sharp," a play in four acts, by Langdon Mitchell. Founded on Thackeray's, "Vanity Fair." First time here.

Hollis Street Theatre-"Zaza," a play in five acts adapted by David Belasco from the Frency of Simon and Berton. First performance in Boston.

Boston Theatre-"Marie Antoinette," a drama in five acts by Clinton Stuart.

Castle Square Theatre-"With Flying Colors," a naval drama in five acts by Seymour Hicks and Fred G. Latham.

Bowdoin Square Theatre-"The Diamond Breakers," a drama in four acts by Scott Marble.

Boston Museum-"Roger Brothers In Wall Street," a vaudeville farce in three acts by John J. McNally.

Columbia Theatre-"The Princess Chic," comic opera in three acts, book by Kirk La Shello, music by Julia Edwards. First time in city.

Boston Theatre-"The Musketeers," a dramatization by Sydney Grundy of Dumas novel. Arranged in ten tableaux. First time here.

Grand Opera House-"A Wise Guy," vaudeville farce in three acts. First time here.

Bowdoin Square Theatre-"A Dark Secret," melodrama in five acts.

Bowdoin Square Theatre-"The Diamond Breakers" a drama in four acts by Scott Marble.

Boston Museum - Roger Brothers in "Wall Street" a vaudeville farce in four acts by John J. McNally.

Columbia Theatre-"The Princess Chic" comic opera in three acts. Book by Kirk LaShello, music by Julian Edwards. First time in city.

Boston Theatre"The Musketeers" a dramatization by Sydney Grundy of Dumas Novel. Arranged in ten bableaux. First time here.

Grand Opera House-"A Wise Guy" vaudeville farce in three acts. First time in Boston.

Bowdoin Square Theatre-"A Dark Secret" melodrama in five acts.

Tremont Theatre-"Little Nell and The Marchioness" by Harry P. Mawson. New version of Charles Dicken's 'Old Curiosity Shop.'

Hollis Street Theatre-"A Rich Man's Son" a comedy in three acts adapted from 'This Germa of H.' Karlweiss by Michael Morton. First time.

Beacon Theatre-"The Great Ruby" a drama in five acts by George Feyde. First time Here.

Grand Opera Hous-"The Gunners Mate" naval drama in four acts by W. J. McKiernan and Hugh H. Gallagher. First time here.

Castle Square Theatre-"The Bells of Haslemere" a romantic drama in four acts by Henry Pettitt and S. Grundy.

Bowdoin Square Theatre-"The Sidewalks of New York" a comedy drama in four acts.

FEBRUARY--1900--

Hollis Street Theatre-"The Tyranny of Fear" a comedy in four acts by Hudson Chambers.

Columbia Theatre-"Mam'selle Awbins" musical comedy in three acts. Book by Richard Carle, music by Herman Perlet. First time on any stage.

Tremont Theatre-"The Ameer" a comic opera in three acts. Music by Victor Herbert, book by Frederic Rankin and Kirk La Chelle. First time here.

Park Theatre-"A Stranger in a Strange Land" a farce in three acts by Sidney Wilmer and Walter Vincents. First time here.

Grand Opera House-"The Floor Walker" a musical farce in two acts. First time here.

Bowdoin Square Theatre-"Blue Jeans" a drama in five acts by Joseph Arthur.

Park Theatre-"His Excellency the Governor" a farcical romance in three acts by Capt. R. Marshall. First time here.

Columbis Theatre-"The Bounder" a musical comedy in three acts adapted from the french by H. B. Smith, music by Ludwig Englander. First performance in Boston.

Grand Opera House-"A Female Drummer" a farce comedy in three acts by Charles E. Blaney.

Bowdoin Square Theatre-"Fallen among Thieves" a melodrama in six acts.

Boston Theatre-"Shenandoah" play in four acts by
Bronson Howard.

Castle Square Theatre-"The Firm of Firdlestone" a
dramatic version of A. Conan Doyle's novel of the same name
by Messrs. Walter H. Dugan, Henry D. Coolidge and Arthur L.
Griffin in five acts.

Bowdoin Square Theatre-"Darked Russia" a drama in
four acts.

Grand Opera House-"The Cherry Pickers" a four act
drama by Joseph Arthur.

MARCH--1900--

Tremont Theatre-"The Greatest Thing in the World" a play in four acts by Harriet Ford and Beatrice DeMille.

Park Theatre-"The Girl in the Barracks" comedy by Curt Kraatz and Henrich Slobitzer. First time in Boston.

Boston Museum-"Sister Mary" by Glen McDonough- farce in three acts. First time here.

Boston Theatre-"A Romance of Athtome" romantic comedy. By Augustus Pirou. First time in Boston.

Grand Opera House-" A Stranger In A Strange Land" a farce in three acts by Sidney Wilmer and Walter Vincent.

Bowdoin Square Theatre-" Heart of the Klondike " a melodrama in four acts.

Castle Square Theatre-"The Prisoner of Zenda" a romantic play by Edward Rose based on Anthony Hopes novel in a prologue and four acts.

Grand Opera House-"The Polley Players" musical farce comedy in two acts, music by Bert A. Williams, book by George W. Walker. First time here.

Bowdoin Square Theatre-"An Irishman's Love" a drama in five acts.

Park Theatre-"Master and Pupil" a comedy, drama in three acts by Sydney Rosenfield, derived in parts from the German of Paul Blemerreick and Hermann Faber. First time on any stage.

Boston Museum-"The Only Way" a play in prologue and four acts, adapted by Freeman Willis from Charles Dickens novel "A Tale of Two Cities" First time

Hollis Street Theatre-"The Little Minister" a comedy in four acts by J. M. Barrie.

Tremont Theatre-"The Geisha" a musical comedy in two acts. Words by Owen Hall, music by Sydney Sonis and lyrics by Henry Greenback.

Castle Square Theatre-"Rupert of Hentzau" a romantic drama in four acts by Anthony Hope.

Grand Opera House-"The King of The Opium Ring" by Charles E. Blaney - a melodrama in four acts.

Bowdoin Square Theatre-"Held By The Enemy" a drama in five acts by William Gillette.

Park Theatre-"Coralie & Co Dressmakers" farce in three acts, by Albert Valabreque and Maurice Hennequin. First time in city.

Grand Opera House-"Mans Enemy" a melodrama in four acts by Charles N. Langdon and Eric Hudson. First time in Boston.

Bowdoin Square Theatre-"On Land and Sea" a drama in four acts.

APRIL--1900--

Hollis Street Theatre-"Miss Hobbs" comedy in four acts by Jerome K. Jerome. First performance in Boston.

Tremont Street Theatre-"A Runaway Girl" operatic comedy in two acts by Seymour Hicks and Henry Nicholls, music by Ivan Caryll and Lionel Monckton, lyrics by Aubrey Hapwood and Harry Greenblack. Return.

Columbia Theatre-"Mam'selle Awkins" a musical comedy, book by Richard Carle, music by Herman Ppoulet.

Castle Square Theatre-"A Gold Mine" an original comedy in three acts by Branden Matthews and George H. Jessop.

Grand Opera House-"The Man of Wars- Marn" naval drama in four acts by Mr. James W. Hawkins, Jr.

Bowdoin Square Theatre-"The Still Alarm" a drama in five acts by Joseph Arthur.

Grand Opera House-"Over the Fence" a farce comedy in three acts with incidental music by Ivan L. Davis.

Bowdoin Square Theatre-"The Pulse of New York" a drama in four acts.

Castle Square Theatre-"The Private Secretary" a farcical comedy in three acts, adapted from the German of Von Moser by C. H. Hawtrey.

Boston Museum-"The Singing Girl" comic opera in three acts, music by Victor Herbert, books by Harry B. Smith. First time here.

Park Theatre-"Make Way for the Ladies" farce in four acts by Maurice Hannequin and Albin Valabreque. First time in Boston.

Castle Square Theatre-"Quo Vadis" a play in seven tableaux, adapted from the novel of Henry Sienkiewicz by Marc Doran.

Grand Opera House-"A Young Wife" a drama in four acts by J. K. Tillotson. First time here.

Bowdoin Square Theatre-"On the Mississippi" a melodrama in five acts.

Hollis Street Theatre-"The Maneuvers of Jane" a comedy in four acts by Henry Arthur Jones. First performance in Boston.

Columbia Theatre-"The Lady Slavery" musical comedy in three acts by Hugh Morton, music by Gustave Kerker.

Park Theatre-"A Trip to Chinatown" farce comedy in three acts by Charles H. Hoyt.

Bowdoin Square Theatre-"A Nutmeg Match" a comedy drama in four acts.

MAY--1900--

Boston Museum-"Why Smith Left Home" farce in three acts by George H. Broadhurst. First time in Boston.

Hollis Street Theatre-"The Christian" a dramatization in a prologue and four acts from this novel of the same name by Hall Gaine.

Grand Opera House-"The Telephone Girl" a musical comedy in two acts by Hugh Morton and Gustave Kerber.

Bowdoin Square Theatre-"The Brand of Cain" a drama.

Hollis Street Theatre-"The Degenerates" a play in four acts by Sydney Grundy. First performance in Boston.

Bowdoin Square Theatre-"Sapho" a dramatization in four acts by W. V. Ranou of Alphonse Gaudets Novel.

Grand Opera House-"A Day of Reckoning" a sensational drama in five acts by Moore and Osborne. Revised by Fred Hendrickson.

Park Stree Theatre-"Our New Minister" comedy drama in three acts by Denman Thompson and George W. Ryer. First performance in Boston.

Boston Museum-"Wheels Within Wheels" comedy in three acts by R. C. Carten. First time in Boston.

Hollis Street Theatre-"Roger Brothers & Wall Street" a vaudeville farce in three acts. Book by John J. McNally, music composed and arranged by Maurice Levi, lyrics by Richard Carlo.

Castle Square Theatre-"A Gilded Fool" a modern comedy in four acts by Henry Guy Carleton.

Bowdoin Square Theatre-"Sayho" a drama in four acts from the French of Alphonse Daudet adapted by W. V. Ravon.

Columbia Theatre-"The Belle of New York" a musical comedy in two acts, book by Hugh Morton, music by Gustave Kerker.

Castle Square Theatre-"The Prodigal Daughter" a spectacular sporting drama in five acts by Henry Pettitt and Sir Augustus Harris.

Boston Museum-"Why Smith Left Home" a comedy in three acts by George N. Broadhurst

Hollis Street Theatre-"Mlle. Ka-Za-Za" burlesque in one act by John J. McNally, music by Maurice Levi. First time in city.

JUNE--1900--

Castle Square Theatre-"The White Squadron" melodrama
by James W. Hurken.

Tremont Theatre-"The Son of Carleycroft" a romantic
drama in four acts. First performance on any stage.

Castle Square Theatre-"The Village Postmaster" a
picturesque New England Play in four acts by Alice E. Eve
and Jerome H. Eddy.

Tremont Theatre-"A Classical Cowboy" comedy in three
acts by Theodore Burt Sayre. First performance in Boston.

JULY--1900--

Columbia Theatre-"Very Little Faust and Much Marguerite" operetta burlesque in three acts by Herre. English adaptation by Richard F. Carroll and Fred J. Eustis. First performance in Boston.

Tremont Theatre-"Engaged" a farcical comedy in three acts by W. S. Gilbert.

Castle Square Theatre-"The Girl I left Behind Me" a military play by David Belasco and Franklin Fyle.

The Chutes-"H. Mrs. Pinafore" comic opera in two acts by Gilbert & Sullivan.

Tremont Theatre-"Pink Dominoes" a farce in three acts, arranged from the French play by Delacous and Hennaquinn.

Castle Square Theatre-"What Happened to Jones" a farce in three acts by George H. Broadhurst.

Tremont Theatre-"Camille" an English Version in five acts of La Dame aux Camelia.

Castle Square Theatre-"To Temperance Town" Charles Hoyts play in five acts.

Tremont Theatre-"Ours" a comedy in three acts by T.W. Robertson.

Castle Square Theatre-"Northern Lights" a romantic drama in four acts by James W. Harkins, Jr. and Edwin Barboun

Tremont Theatre-"Aristocracy" a play in four acts by Bronson Howard.

Castle Square Theatre-"My Friend From India, a farcical comedy in three acts by H. A. DuSouchet.

AUGUST--1900--

Castle Square Theatre-"The Man From Mexico" a farce in three acts, adapted from the French by N. A. LuSouchet.

"Imcog" a farcical comedy in three acts by Mrs. Romuldo Pachico.

"The Late Mr. Castello" a comedy in three acts by Mr. Sidney Goundy.

Bowdoin Square Theatre-"Tennessee's Pardner" a drama in four acts.

Grand Opera House-"Old Jed Prouty" rural comedy in four acts by William Gik and Richard Golden.

Boston Museum-"A Modern Crusoe" comedy in four acts by Sydney Rosenfield. First performance on any stage.

Tremont Theatre-"The Dairy Farm" a rural drama in four acts by Mrs. Eleanor Merron. First time here.

Castle Square Theatre-"A Fool of Fortune" a comedy of contemporary New York Life in three acts by Martha Marton.

Grand Opera House-"Reaping The Whirlwind" a melodrama in four acts by Own Davis, first time in Boston.

Bowdoin Square Theatre-"The Limited Mail" a melodrama in four acts by Elmer E. Vance.

SEPTEMBER--1900--

Columbia Theatre-"In Gay New York" a musical farcical "review" in three acts. Written by Hugh Morton, music by Gustave Kerker

Castle Square Theatre-"Divorce" a society play in five acts by Augustus Daly.

Grand Opera House-"A Wand of France" melodrama in five acts by Franklin Fyle.

Bowdoin Square Theatre-"The Orphans of New York" a comedy drama in five acts.

Boston Museum-"Hodge, Podge, & Co." a musical farce in three acts adapted from the German by George V. Hobert. First performance in Boston.

Castle Square Theatre-"Monte Cristo" a romantic play in five acts adapted from Alexander Dumas novel of the same name.

Grand Opera House-"The Angel of the Alley" a drama in four acts by Theo Kramer. First time here.

Bowdoin Square Theatre-"Out In The Streets" a melodrama in five acts.

"Alone in New York" a melodrama in four acts.

Grand Opera House-"Eight Bells" a pantomantic comedy in three acts by the brothers Byrne.

Tremont Theatre-"Papas Wife" a musical comedy in three acts.

Grand Opera House-"The Heart of Maryland" a military drama in four acts by David Belasco.

Castle Square Theatre-"An American Citizen" an original comedy in four acts by Madeline Lucette Ryley.

Bowdoin Square Theatre-"The Boy Scout" a play in five acts.

OCTOBER--1900--

Hollis Street Theatre-"Hamlet" a tragedy by William Shakespeare.

Boston Museum-"Naughty Anthony" a farcical comedy in three acts by David Belasco. First time here.

Columbia Theatre-"The Cadet Girl" a musical comedy in three acts from the French of Givault and D. Cotten adapted by Harry B. Smith, words by Louis Varney and Ludwig Engländer.

Grand Opera House-"The Voice of Nature" a romantic melodrama in four acts by Theodore Kremer. First time in Boston.

Castle Square Theatre-"The Countess Valeska" a romantic drama from the German of Rudolph Stratz in four acts.

Bowdoin Square Theatre-"Bertha, The Sewing Machine Girl" a drama in five acts by Bartley Campbell.

Park Theatre-"The Choir Invisible" a dramatization in four acts by Frances Hastings of James Lane Allen Story. First time here.

Tremont Theatre-"Her Majesty" a romantic play in four acts, adapted from Elizabeth Knight Tompkins novel by J.I.B. Clarke. Fine performance in Boston.

Castle Square Theatre-"Just A Day Dream" a play in four acts by Paul Armstrong.

Grand Opera House-"A Hot Old Time" a three acts farce with music by Edgar Seldon.

Bowdoin Square Theatre-"Ibbenanoosy or Nick of the Wood" a drama in four acts.

Hollis Street Theatre-"The Ambassador" a comedy in four acts by John Oliver Hobbes (Mrs. Craigie). First time here.

Tremont Theatre-"Becky Sharp" a play in four acts by Langdon Mitchell founded on Thachery's "Vanity Fair".

Boston Museum-"The Sign of the Cross" a drama in four acts by Wilson Barrett.

Castle Square Theatre-"The Marble Heart" a romance of real life in five acts dramatized from the French by Mr. Charles Selby.

Bowdoin Square Theatre-"Strangless of Paris" a melodrama in seven acts.

Boston Theatre-"Theodora" a play in six acts and nine scenes by Victorien Sardou.

Hollis Street Theatre-"Wheels Within Wheels" a comedy in three acts by R. C. Carton.

Castle Square Theatre-"A Virginia Courtship" an American comedy in three acts by Eugene W. Presbrey.

Grand Opera House-"The Telephone Girl" a musical comedy by Morton and Kerker.

Bowdoin Square Theatre-"Ten Nights In A Barroom" a drama in six acts.

Hollis Street Theatre-"The Monks of Malabar " a comic opera in three acts, book by J. Cheever Goodwin, music by Ludwig Englander.

Boston Theatre-"The Viceroy" a comic opera in three acts, music by Victor Herbert, libretto by Harry B. Smith. First time here.

Boston Museum-"The Rebel" a drama of the Irish Rebellion in four acts, written by James B. Fagan.

Castle Square Theatre-"Under the Gaslight" an original drama, in five acts, by the late Augustin Daly revised by Mr. J. H. Pitman.

Bowdoin Square Theatre-"The Two Orphans" a drama in seven acts.

NOVEMBER--1900--

Boston Theatre-"The Serenade" a comic opera in three acts, music by Victor Herbert, book by Henry Smith

Grand Opera House-"Le Voyage en Suisse" a spectacular comedy rewritten from the French by Richard F. Carroll.

Castle Square Theatre-"Arrah-Na Pogue" an Irish play in four acts by Dion Boncicault.

Bowdoin Square Theatre-"Dr. Jekyll and Mr. Hyde" a drama in four acts.

Hollis Street Theatre-"Brother Officer" a comedy in three acts by Leo Trevor. First time in Boston.

Boston Museum-"The Pride of Inmco" played by James K. Hackett and Miss Bertha Galland - a romance in four acts by Abby Sage Richardson and Grace Livingston Furness founded on the chief incident in Agnes and Egerton Castle novel of the same name. First time in Boston.

Boston Theatre-"Quo Vadis" a play in five acts by Stanislaw Stange from the nove by Henry Sienkiewicz novel. First performance here of this version.

Tremont Theatre-"David Garrick" a play in three acts founded on the French Drama "Sullivan" by T. W. Robertson.

Columbia Theatre-"Miss Frinnt" a farce comedy in three acts by George V. Hobart, music by John L. Golden. First time in Boston.

Bowdoin Square Theatre-"Japho" a drama in four acts.

Grand Opera House-"Secret Service" a war drama in four acts by William Gillett.

Tremont Theatre-"Tom Pinch" a play in three acts dramatized from Charles Dickens novel. Martin Chuzzlewit.

Castle Square Theatre-"Neill Gwyn" a play in four acts, founded upon events in the life of the heroine by Marie Doran. First performance on any stage.

Hollis Street Theatre-"Lord And Lady Algy" a comedy in three acts by R. C. Carton.

Grand Opera House-"The Sunshine of Paradise Alley" a play in four acts by Denman Thompson and George W. Ryer.

Bowdoin Square Theatre-"East Lynne" a drama in five acts.

Park Theatre-"The House That Jack Built" a comedy in three acts by George H. Broadhurst suggested by the work of H. H. Kennedy and A. H. Lawrence.

Tremont Theatre-"The Middleman" a play in four acts by Henry Arthur Jones.

Hollis Street Theatre-"Zaza" a play in four acts, adapted from the French of Berton and Simon by David Belasco.

Grand Opera House-"An African King" a melodrama in five acts by Madeline Merle and Charles E. Blaney. First time here.

Bowdoin Square Theatre-"Faust" a drama in five acts.

DECEMBER--1900--

Tremont Theatre-"Punchinello" a play in four acts by Elwyn A. Harron. First performance on any stage.

Castle Square Theatre-"The Great Ruby" a drama of modern life by Cecil Raleigh and Henry Hamilton in five acts.

Grand Opera House-"A Young Wife" a drama four acts by J. K. Tillston.

Bowdoin Square Theatre-"Michael Strogoff" a drama in six acts.

Hollis Street Theatre-"All on Account of Eliza" a comedy in three acts by Leo Ditrichstein. First time in Boston.

Grand Opera House-"Siberia" a melodrama in six acts by Bartley Campbell.

Bowdoin Square Theatre-"The Hidden Hand" a melodrama in six acts.

Grand Opera House-"The Sorrow of Satan" a drama in four acts from the novel of Marie Corelli.

Bowdoin Square Theatre-"Rip Van Winkle" a drama in four acts.

Hollis Street Theatre-"When We Were Twenty-One" a comedy in four acts by H. V. Esmond. First performance in Boston.

Park Theatre-"The Night of the Fourth" a musical farce in three acts.

Tremont Theatre-"The Rogue Comedy" a play in three acts by Henry Arthur Jones.

CHAPTER II
THE YEAR 1910

JANUARY--1910--

Hollis Street Theatre - "Inconstant George," a comedy in three acts, adapted by Gladys Unger from the French of Ride Flers and A di Carlavet. First performance in Boston.

"Rebecca of Sunnybrook Farm," a play in four acts by Kate Douglas Wiggin and Charlotte Thompson from Mrs. Wiggins story of the same name.

Park Theatre-"The Man From Home," a comedy in four acts by Booth Tarkington and Henry Leon Wilson. First performance in city.

Majestic Theatre-"Dick Whittington," a musical comedy extravanza in two acts and nine scenes, by Edward A. Paulton and Manuel Klein.

Boston Opera House-"Tristan and Isolde,"-"Lohengrin," Tosca," -"Parsifal,"- "II Trovatore."

Colonial Theatre-"The Silver Star," a musical comedy in three acts, by Harry B. Smith. Music by Messrs. Bowen, Hoschna, Hubbell, Schwartz and others. First time in city.

Grand Opera House-"The Gambler of the West," drama in four acts.

Boston Opera House-"Tristan and Isolde," grand opera in three acts by Richard Wagner, by the Metropolitan Opera Company of New York. Messrs. Gatti, Casazza and Andrea Dippel, directors. Arturo Toscanini conductor.

Hollis Street Theatre-"Israel" a drama in three acts by Henry Bernstein First Performance in Boston.

Grand Opera House-"Counsel for the Defense" a drama in four acts, by Henry Irving Dodge. First time here.
Thomas E. Shea in "Counsel for the Defense" a drama in four acts by Henry Irving Dodge. First Time here.

Shubert Theatre-"Taming of the Shrew" given Exuberant Performance by both Mr. Sothern and Miss Marlowe.

"Taming of the Shrew" farce in four acts by William Shakespeare.

Castle Square Theatre-"Othello" a tragedy in five acts by William Shakespeare.

Colonial Theatre-"Penelope," a whimsical comedy by W. Somerset Maugham, in three acts. First performance in this city.

Majestic Theatre-"The Beauty Spot," a musical comedy in two acts, music by Reynold de Koven, by Joseph W. Herbert.

Boston Theatre-"The Girl From Rectors, " a comedy, by Paul M. Potter being a free version of the famous French comedy,"Louti." First time in this city.

Grand Opera House- Interesting American Meledrama Awakens Enthusiasm in Last Evenings Audience.

Grand Opera House-"The Workingman's Wife," a drama in four acts by George Walker.

Globe Theatre-"Mr. Lode of Koal," a musical play in three acts, books and lyrics by J. A. Shipp and Alex Rogers, music by J. Rosamond Johnson and interpolations by Bert Williams. First time in Boston

Shubert Theatre-"The Merchant of Venice," a comedy in five acts by William Shakespeare.

FEBRUARY--1910--

Hollis Street Theatre-"What Every Women Knows," a comedy in four acts by James M. Barrie. First time in Boston.

Shubert Theatre-"Hamlet" a tragedy in five acts by William Shakespeare.

Castle Square Theatre-"Are You a Moson," a farce in three acts by Leo Ditrichstein.

Grand Opera House-"Quincy Adams Sawyer," a New England Drama in four acts.

Boston Opera House-"Carmen", opera in four acts by Bizet. Conductor Conti.

Majestic Theatre-"The Melting Pot" a play by Israel Zannawill in four acts. First time in Boston.

Colonial Theatre-"The House Next Door" comedy in three acts adapted from the German by J. Hartley Manners. First time in Boston.

Shubert Theatre-"The Midnight Sons" a musicale spectacle in two acts,"words by Glen. MacDonough,"note" by Raymond Hubbell. First time in Boston.

Globe Theatre-"Going Home", a comedy in four acts by Paul Armstrong and Rex Birch. First Performance in this city.

Castle Square Theatre-"Shore Acres", a comedy in four acts by James A. Herne.

Grand Opera House-"King Casey," a musical farce by Aaron Hoffman in two acts.

Boston Theatre-"Ben Hur," a play in six acts based on Gen Lew Wallace's story on Christ.

Grand Opera House-"Dublin Dan," the Irish Detective, a comedy Drama in four acts.

Boston Opera House-"La Boheme," an opera in four acts by Puccini.

Colonial Theatre-"The Molluse" a comedy in three acts by Robert Henry Davre. First time in Boston.

Globe Theatre-"St. Elmo," a play in four acts by Willard Holcombe, from the novel of the same name by Augustus Evans Wilson.

Grand Opera House-"The Red Moon," a musical comedy in three acts. Books and lyrics by Bob Cole, music by Rosamond Johnson.

MARCH --1910--

Majestic Theatre-"Is Matrimony A Failure?," a Farce in three acts adapted from the German of Blumenthal and Kadelburg, by Leo Ditrichstein. First performance in Boston.

Hollis Street Theatre-"Sham" a comedy of fashionable life in three acts by Geraldine Bonner and Elmer Harris. First time here.

Castle Square Theatre-"The Spitfire" a comedy in four acts dramatized by Edward Peple, from his novel of the same name. First time on any stage.

Grand Opera House-"In the Bishops Carriage" a dramatization in four acts by Channing Pollock.

Tremont Theatre-"The Man Who Owns Broadway" a musical comedy in three acts by George M. Cohan. First time here.

Grand Opera House-"Via Wireless" a drama in four acts.

Colonial Theatre-"The Builder of Bridge" a play in four acts by Alfred Sutare. First time in Boston.

Castle Square Theatre-"The John Craig Stock Company" Romantic Comedy Drama of the adventure of a poet "Tom Moore.

Boston Theatre-"The Queen of the Moulin Rouge" a play with music in two acts by Paul M. Potter. Music by John T. Hall. Lyrics by Vincent Bryan. First time in Boston.

Hollis Street Theatre-"The Travelling Salesman" a comedy in four acts by James Forbes.

Castle Square Theatre-"Tom Moore" comedy drama in four acts by Theodore Burt Sayre.

Colonial Theatre-"The Harvest Moon" a drama in four acts by Augustus Thomas. First time in Boston.

Majestic Theatre-"A Certain Party" a farce in three acts by Edward W. Townsend and Frank Ward O'Malley. First time in Boston.

Castle Square Theatre-"The Marriage of Kitty" a comedy in three acts adapted by Cosmo.

Grand Opera House-"Billy the Boy Artist" a comedy in two acts by Ed Payne. First time here.

Globe Theatre-"My Friend from Below" a comedy in three acts by Harry and Edward Paulton.

Hollis Street Theatre-"Mrs. Dot" a comedy in three acts by W. Somerset Maugham. First time in Boston.

Majestic Theatre-"Old Dutch" a musical farce in two acts. Music by Victor Herbert, books by Edgar Smith, lyrics by George V. Hubart. First time in Boston.

Grand Opera House-"Graustark" romantic play in five acts dramatized by George D. Baker from the novel of George Barr McCutcheon.

MAY--1910--

Shubert Theatre-"Herod" a poetic drama in three acts by Stephen Phillips. First time in Boston.

Boston Opera House-Gononod's "Faust" Aborn English Opera Company begins fourth week before large and gratified Audience "Faud" a grand opera in five acts by Ch. Gounad.

Castle Square Theatre-"The County Fair" John Craig Stock Company revive the New England Play and Wins many Laughs - County Fair - comedy in four acts by Charles Barnard.

Grand Opera House- Unusual Type of Western Drama is received with great favor at the South End Theatre -"In Wyoming" a drama in four acts by Willard Mack.

Tremont Theatre-"The Girl In the Taxi" a comedy in three acts adapted by Stanislaus Stange. The original play by Anthony Mars. First Time in the city.

Hollis Street Theatre-"Mid Channel" a play in four acts by Arthur Wing Pinero. First time in Boston.

Majestic Theatre-"The Blue Moon" a farcical comedy in three acts by Clyde Fitch.

Boston Opera House-"The Bohemian Girl" opera in three acts by Michael Balfe.

Colonial Theatre-"Where The Trail Divide" a play in four acts by Robert Edeson.

Shubert Theatre-"The Goddess of Liberty" a musical farce in three acts. Books by Adams and Hough, music by Joseph E. Howard. First time in city.

Boston Opera House-"Madam Butterfly" opera in three acts by Puccini. Sung in English by the Aborn Company.

Castle Square Theatre-"My Wife" a comedy in three acts by Michael Morton from the French of Garault and Charnais.

"Brewster Millions" comedy in four acts by Winchell Smith and Byron Angley from the novel of George Barr McCutcheon

Majestic Theatre-"The Great Divide" a romantic play in three acts by William Vaughan Moody.

Hollis Street Theatre-"The Prosecutor" a dramatization in four acts by Franklin Searight of William Hamilton Osbornes novel, The Red Mouse. First performance in this city.

Majestic Theatre-"Camille," an emotional play in five acts by Alexander Dumas.

Boston Opera House-"Robin Hood" comic opera by Harry B. Smith and Reginald DeKoven.

Castle Square Theatre-"Charley's Aunt" a farce in three acts by Brandon Thomas.

APRIL--1910--

Boston Theatre-"Daughter of The Regiment" opera in two acts in Italian by Donozetti La Navarraise-opera in one act in French by Moissenet, performed here last year by the Manhattan company preceded, the "Daughter of the Regiment"- The Tales of Hoffman-Mlle. Trentine and others artists of Manhattan Company In Offenbach fantasia opera-four acts and epilogue.

Shubert Theatre-"The Fighting Hope" drama in three acts by W. J. Hurlburt. First time in Boston.

Globe Theatre-"The Man of the Hour" popular play of American Political cordially welcomed at the Globe. "The Man of the Hour" a play in four acts by George Broadhurst.

Boston Theatre-"The Yankee Prince" George Cohan's clever musical comedy given with a cast of the Favorites at the Boston, - in three acts.

Castle Square Theatre-"The Boys of Company B" in three acts by Rida Johnson Young. First time here.

Grand Opera House-"The Story of McFadden and His Rival", Bumgadener again amuses a large & laughing audience.

"McFaddens Fists" a comedy in three acts with music.

Grand Opera House-"Monte Cristo" Alexander Dumas.

Hollis Street Theatre-"The Prima Donna" a comic opera in two acts by Henry Blossom and Victor Herbert.

Majestic Theatre-"The White Sister" drama in four acts by F. Marion Crawford.

Boston Theatre-"Miss Innocence" a musical play in two acts, books and lyrics by Harry B. Smith, music by Ludwig Englander.

Colonial Theatre-"The Third Degree" a play in four acts by Charles Klein.

Globe Theatre-"Hanlon's "New Superba" a spectacular pantomime in three acts present version and books by Herbert Hall Winslow.

Castle Square Theatre-"Raffles" a drama in four acts adapted from E. W. Hornings stories by Eugene W. Resbery.

Grand Opera House-"Monte Cristo" a drama in four acts.

Grand Opera House-"Aida" opera in four acts by Verdi
First performance of the season by the aborn English grand opera company.

Shubert Theatre-"The School For Scandal" comedy by Richard Bransley Sheridan presented in eight scenes, by the New Theatre Company of New York.

Boston Theatre-"Eva Tanguay and A Host of Clever Funmakers give a lively Performance at the Boston "Follie of 1909".

Boston Opera House-"Il Trovatore" opera in five acts by Verdi sung in English by the Aborn Company.

Castle Square Theatre-"The Prisoner of Zenda" a drama in prologue and four acts adapted by Edward Rose from Anthony Hopes Romanie.

Grand Opera House-"Ivy Rider" musical comedy words by William I. Flagg and music by William I. McKenna.

Shubert Theatre-"Don" a bright comedy of Human Interest comedy in three acts by Rudolf Besier. First time in Boston.

"Sister Beatrice," a miracle play in modern dramatic setting, two acts by Maurice Maeterlinck.

Hollis Street Theatre-"The Pillars of Society" drama in four acts by Henrib Ihsen. First time in Boston on the professional stage.

Majestic Theatre-"Monsieur Beauscaire" a comedy in five acts by Booth Tarkington and Evelyn Greenleaf Sutherland.

Boston Theatre-"Three Twins" musical comedy in two acts by Charles Dickson.

"Carmen" opera in four acts by Bizet. Performed in English by the Aborn Company.

Castle Square Theatre-"Rupert of Hentzau" a drama in four acts by Anthony Hope from his novel of same name.

Grand Opera House-"Three Weeks" Elinor Glyn dramatization of her own book of that name arranged in a prologue and three acts.

JUNE--1910--

Castle Square Theatre-"The John Craig Stock Company
In the "Rivals."

Boston Opera House-"The Mibado" by the Aborn Comic
Opera Co.

Castle Square Theatre-"The Rivals" a comedy in five
acts-Richard B. Sheridan.

Boston Opera House-"The Mibado" a comic opera in two
acts by Gilbert & Sullivan.

Majestic Theatre-"Caste" a comedy in three acts by
T. W. Robertson.

Castle Square Theatre-"Mrs. Temples Telegram and a
Tragedy Rehearsal.

"The Mibado" by Gilbert & Sullivan- a comic opera in
two acts.

Majestic Theatre-"The Colleen Bawn" enjoyable
performance of Favorite Irish play by Charlotte Hunt.-a
drama in four acts by Dion Boucicault.

Shubert Theatre-"Up and Down Broadway" a musical
review by Edgar Smith and Leon Schwartz. First time on
any stage.

Castle Square Theatre-"Rip Van Winkle" a comic opera
in three acts, music by Robert Ranquette, libretto by
Meilhas Gille and Farne.

Majestic Theatre-"The Little Minister" a play in four
acts adapted by John Arthur Fraseri.

American Music Hall-"The Christian" drama in five
acts by Hall Caine.

JULY--1910--

American Music Hall-"The Battle" Wilton Lackayes
biggest success.

Majestic Theatre-Charlotte Hurl and Stock Company
in famous play East Lynne.

American Music Hall-"Caught In the Rain" Willie
Collier - Lindsay Moosson Stock Co.

Majestic Theatre-"Sapho" Charlotte Hund and her own
Stock Co. by Alphonse Dandet.

American Music Hall-"The Clausmen" Rev. Thomas Dixon-
race problem play - from novels by Leopard Spots & Clansman.

Majestic Theatre-"Thelma" Marie Corellis novel
produced at dramatization in four acts.

"The Mans Game" G. Hember Westley- First performance
on any stage.

American Music Hall-"Bingville Bugle" a drama in four
acts by Newton Newkirk- first time on any stage.

AUGUST--1910--

Colonial Theatre-"Three Million Dollars" a musical comedy by Edgar Allen Woolf - Anatol Friedland and David Kempner. First time here.

Majestic Theatre-"Carmen" a drama in four acts.

"The Merry Widow" an operetta in three acts by Franz Lehov, Victor Leon & Leo Stein.

Grand Opera House-"The Chinatown Trunk Mystery" a melodrama in four acts.

American Music Hall-"Girls" a farcical comedy in three acts by Clyde Fitch.

Grand Opera House-"The Shoe Maker" a comedy drama in three acts. First time here.

American Music Hall-"Quincy Adams Sawyers" a comedy in four acts dramatized from Justin Adams story of the same title.

Shubert Theatre-"The Shepherd King" a drama in four acts.

Grand Opera House-"Three Weeks" a play in prologue and three acts made from Elinor Glyns romance of the same name.

American Music Hall-"The Liars" a play in four acts by Henry Arthur Howe.

Colonial Theatre-"May Man" drama in three acts and concluding tableau made by Forrest Halsey from his novelette entitled the Quality of Mercy. First performance in Boston.

Park Theatre-"The Climax" a play in three acts by Edward Locke. First time in the city.

Boston Theatre-"The Girl From Rectors" a play in four acts by Paul M. Porter.

Castle Square Theatre-"The Squawman" drama in four acts by Edwin Milton Boyle.

Grand Opera House-"Brewsters Millions" comedy drama in four acts.

SEPTEMBER--1910--

Hollis Street Theatre-"A Matter of Money" play in four acts by Paul Harkness. First time in Boston.

Shubert Theatre-"The Belle of Brittany" a musical comedy by Leedham Bantock and P. J. Barrow, music by Howard Talbot and Mary Horne, lyrics by Percy Greenback. First time in Boston.

Tremont Theatre-"The Aviator" a farce comedy in four acts by James Montgomery. First Time here.

Globe Theatre-"Mary Janes Pa" a comedy by Edith Ellis in three acts. First time in Boston.

Boston Theatre-"The Round Up" Edmund Day's western play in four acts.

Castle Square Theatre-"The Circus Girl" a musical comedy in two acts by J. T. Tanner and W. Palings, music by Iran Caryll and Lionel Monckton, lyrics by Harry Greenback and Adrian Ross.

"Checkers" a comedy in four acts by Henry Blossom.

Tremont Theatre-"The Fortune" comedy in four acts by Winchell Smith. First performance in Boston.

Hollis Street Theatre-"Love Among The Lions" a farcical romance in four acts by Winchell Smith founded upon the novel of Frank Anstey. First time in Boston.

Shubert Theatre-"The Mibado" a comic opera in two acts, Libretto by W.W. Gilbert, music by Arthur Sullivan.

Boston Opera House-"The Bohemian Girl" an opera in three acts by Balfe. Sung in English by the Aborn Company.

Grand Opera House-"Polly of The Circus" a play in three acts by Margaret Mayo.

Castle Square Theatre-"The Bells of Hastedmare" a drama in four acts by Henry Pettitt and Sydney Goundy.

Majestic Theatre-"A Gentleman From Mississippi" a comedy in four acts by Harrison Rhode and Thomas A. Wise.

Castle Square Theatre-"When Knights Were Bold" a farce in three acts by Charles Marlow.

Grand Opera House-"His Honor The Barber" musical comedy in three acts.

Tremont Theatre-"The Fortune Hunter" comedy by Winchell Smith.

Colonial Theatre-"The Cub" Thompson Buchanan comedy.

OCTOBER--1910--

Castle Square Theatre-"When Knights Were Bold"

Majestic Theatre-"The Girl and The Drummer" by George Broadhurst and Augustus Barratt,-a musical farce in three acts

Shubert Theatre-"The Dawn of Tomorrow" drama in three acts by Mrs. Frances Hodgson Burnett. First Time in Boston.

Boston Theatre-"Girllies" a musical comedy in two acts by George V. Hobart, Egbert Van Alsetyne and Harry Williams.

Grand Opera House-"Thief" a drama in three acts by Henri Bernstein.

Castle Square Theatre-"The Crown Prince" a romantic comedy in four acts by George H. Broadhurst. First time in Boston.

Hollis Street Theatre-"The Lily" drama in four acts adapted by David Belasco from the French of Pierre Wolf and Gaston Le roux.

Grand Opera Hous-"Kelly from The Emerald Isle" a play in four acts.

Globe Theatre-"Annie Laurie" a romantic drama in four acts by Douglas Flattery.

Castle Square Theatre-"Girls" a farcical comedy in three acts by Clyde Fitch.

Majestic Theatre-"The Chocolate Soldier" Oscar Straus sparkling Opera with Whitney Opera Co.

Globe Theatre-"The Family" a play in three acts by Robert H. Davis. First time in Boston.

Boston Theatre-"The Speckled Band" drama in three acts by A. Conan Doyle. First time in America.

Park Theatre-"Seven Days" a farce comedy by Mary Roberts Rhinehart and Avery Hapwood.

Grand Opera House-"The Wolf" a play in three acts by Eugene Walter.

NOVEMBER--1910--

Hollis Street Theatre-"Sherlock Holmes" a drama in four acts by William Gillette and Sir Arthur Conan Doyle.

Shubert Theatre-"The Summer Widowers" a musical panorama in seven views. Words by Glen MacDonald, tunes by Baldwin Sloane. First time in Boston.

Castle Square Theatre-"The Servant In The House" drama in four acts by Charles Rann Kennedy.

Grand Opera House-"The Port of Missing Men" by E. E. Rose- dramatization of Meredith Nicholson novel.

"The Chinatown Trunk Mystery" a melodrama in four acts.

Castle Square Theatre-"Richard III" by William Shakespeare. John Craig Stock Company.

Hollis Street Theatre-"Secret Service" a play in four acts by William Gillette.

Castle Square Theatre-"King Richard III" a drama in six acts. Re-arranged for the stage by Culley Abber.

Grand Opera House-"The Port of Missing Men" a dramatization in four acts of Meredith Nicholson's novel. First performance in this city.

Boston Opera House-"Faust" opera in French in five acts by Gounod.

Shubert Theatre-"Macbeth" tragedy by Shakespeare in six acts.

Grand Opera House-"The Wearing of the Green" a drama in four acts by Theodore B. Sayre. First time in city.

Colonial Theatre-"The Old Town" a musical comedy book by George Ade, music by Guston Luders. First performance in this city.

Castle Square Theatre-"Going Home" a farce in four acts by Rex Beach and Paul Armstrong.

Hollis Street Theatre-"The Private Secretary" a farcical comedy in three acts.

Boston Opera House-"The Barber of Seville" opera in three acts in Italian by Rossini.

Shubert Theatre-"As You Like It" comedy in five acts by William Shakespeare.

Boston Theatre-"Raffles" a play in four acts by Eugene W. Presbray from stories by E. W. Horning.

Hollis Street Theatre-"Too Much Johnson" a comedy in three acts by William Gillette.

Boston Opera House-"Tosca" opera in three acts in Italian by Puccini.

Castle Square Theatre-"The Lion and the Mouse" drama in four acts by Charles Klein.

Grand Opera House-"The House With The Green Shutters" a melodrama in four acts by Walter Howard. First time here.

Boston Opera House-"Othello" opera in Italian in four acts by Verdi.

Shubert Theatre-"Romeo & Juliet" a tragedy in six acts by William Shakespeare.

Hollis Street Theatre-"Held By The Enemy" a war drama in five acts by William Gillette.

Boston Opera House-"LaCiocanda" opera in four acts in Italian by Pouchielli.

"The Barber of Seville" opera in three acts in Italian by Rossini.

Hollis Street Theatre-"The Bachelors Baby" a comedy in three acts by Francis Wilson.

Majestic Theatre-"The Yankee Girl" a musical play in three acts, books by George V. Hubart, music by Hehn.

Boston Theatre-"Katie Did" a musical version in two acts of "My Friend From India" Book and lyrics by W. C. Duncan and Frank Smithson, music by Karl Hoschna. First time in city.

Globe Theatre-"Lulu's Husband" a farce in three acts adapted from the French of Maurice Soucle by Thomas Buchanan. First time here.

Shubert Theatre-"Taming of the Shrew" comedy by Shakespeare in five acts.

Grand Opera House-"A Minister's Sweetheart" a melodrama in four acts by Robert Wayne. First time here.

DECEMBER--1910--

Shubert Theatre-"The Merchant of Venice" a play by William Shakespeare.

Shubert Theatre-"The Passing of the Third Floor Back" a drama in prologue play and epilogue by Jerome K. Jerome. First Performance in this city.

Tremont Theatre-"The Spring Maid" operetta in two acts. Books and lyrics adapted by Harry B. & Robert B. Smith from the original by Julius Wilhelm. A. M. Willmer.

Castle Square Theatre-"Twelfth Night" a comedy in five acts by William Shakespeare.

Grand Opera House-"The Cowboy and the Thief" a melodrama in four acts by J. Wendell Davis.

Boston Opera House-"Mefistofele"

Grand Opera House-"A Self Made Man" drama in four acts by Samuel Shipman. First Performance in Boston.

Castle Square Theatre-"The Love Route" comedy drama in four acts by Edward Peple. First time here.

Boston Opera House-"Madame Butterfly" opera in Italian in three acts by Puccini.

Grand Opera House-"Dr. Jekyll and Mr. Hyde" a play in four acts by Eugene Thomas.

Boston Opera House-"La Hubanera" opera in three acts in French by Raoul Laparra. First time in America.

Majestic Theatre-"Billy" a farce comedy in three acts by George Cameron. First time in Boston.

Grand Opera House-"The Bells" a drama by Lewis & Thomas.

Boston Opera House-"La Boheme" opera in four acts in Italian by Puccini.

"Ovello" opera in Italian in four acts by Verdi.

"Rigoletti"

"Carmen" in french

Hollis Street Theatre-"Ruth St. Denis" dancer.

Grand Opera House-"Through Death Valley" a melodrama in four acts by Joseph Le Brandt.

Majestic Theatre-"Madame X" drama in prologue adapted from the French by John Raphael & W. H. Wright. First performance in Boston.

Boston Theatre-"The Bachelor Belles" a musical comedy in two acts, words by Harry B. Smith, music by Raymond Hubbell.

Colonial Theatre-"The Echo" musical comedy in two acts William Le Barron and Deems Taylor.

Globe Theatre-"The Rosary" a play in four acts by Edward E. Ross. First time in Boston.

Tremont Theatre-"The Girl in the Taxi" a play in three acts by Anthony Mars adapted by Stanislaus Stange.

Grand Opera House-"Queen of The Outlaws' Camp" a melodrama in four acts by Edward M. Simmonds.

CHAPTER III
THE YEAR 1920

JANUARY--1920--

Hollis Street Theatre-"The Rise of Peter Barban" play by Maude Skinner and Jules Eckert Goodman in prologue and three acts. First time in Boston.

Plymouth Theatre-"The Ruined Lady" a comedy in three acts by Frances Nordstrom. First performance in Boston.

Wilbur Theatre-"Too Many Husbands" a comedy in three acts by W. Somerset Maugham. First time in Boston.

Copley Theatre-"The Big Drum" a comedy in four acts, first time in America by Sir Arthur W. Pinero.

Boston Opera House-"The Passing Show of 1918" musical extravaganza from New York Winter Garden.

Arlington Theatre-"Tales of Hoffmann" opera by Offenback in English. By Boston English Opera Company.

Hollis Street Theatre-"Moonlight & Honeysuckle" comedy by George Scarborough. First time here.

Copley Theatre-"Tom Jones" romantic comedy in four acts by Robert Buchanan based on novel by Henry Fidding.

Arlington Theatre-"Lucia di Lammermoore"

Colonial Theatre-"She's A Good Fellow" a musical comedy in three acts by L. Grello and lyrics by Anne Caldwell, music by Jerome Kern. First time in Boston.

Copley Theatre-"Man and Superman" a comedy in three acts by George Bernard Shaw.

Arlington Theatre-"Aida" opera in four acts by Guiseppi Vardi.

Shubert-Plymouth Theatre-"At 9:45" melodrama by
Owen Davis.

Park Square Theatre-"Tea For Three" comedy by Reic
Cooper Megrue. First time in Boston.

FEBRUARY--1920--

Hollis Street Theatre-"Jacque Duval" drama in four acts adapted from the German by George S. Kaufman. First time here.

Shubert Theatre-"The Rose of China" a musical comedy in three acts by Guy Bolton. Lyrics by P. G. Wodehouse, music by Armand Veany. First time here.

Tremont Theatre-"The Ed Wynn Carnival" musical revue, words and music by E. C. Wynn. First time here.

Arlington Theatre-"The Outrageous Mr. Palmer" a play in four acts by Harry Gribble.

Majestic Theatre-"Linger Longer Letty" musical comedy in three acts. words by Anne Nichols and Bernard Grossman, music by Alfred Goodman.

Boston Opera House-"Harry Lauder"- rousing welcome for Famed Scottish comedian. Sings new songs and old favorites.

Copley Theatre-"Buntz Pulls the Strings" a comedy in three acts by Graham Moffat.

Plymouth Theatre-"The Wedding Ring" by Owen Davis.

Somerville Theatre-"The Five Million" comedy.

Colonial Theatre-"The Royal Vagabond" opera comique in three acts, book by Stephan Ivor Scunney and William Corey Duncan. Music by Anslem Goetzl and George M. Cohen. First time here.

Hollis Street Theatre-"The Royal Vagabond" a comedy in four acts by Edwards Childs Carpenter from stories by Mary Roberts Rinehart. First time in Boston.

Boston Opera House-"Take It From Me" a musical play in prologue, two acts, books and lyrics by Will R. Johnson, music by Will R. Anderson.

Copley Theatre-"The Liars" a comedy in four acts by Henry Arthur Jones.

Plymouth Theatre-"The Girl In the Limousine"-farce by Wilson Collison and Avery Hopwood. First time here.

Park Square Theatre-"Honey Girl" a musical comedy in three acts based on Henry Blossoms play "Checker". Book by Edward Clark, music by Albert Von Telzer, lyrics by Neville Fleason. First time in Boston.

Copley Theatre-"Hobsons Choice" comedy in four acts by Harold Brighouse.

MARCH--1920--

Majestic Theatre-"The Blue Flame" melodrama in six scenes by Lela Vance Nicholson rewritten by George V. Hobart and John Willard. First time here.

Shubert Theatre-"Greenwich Village Follies" a musical review in two acts. Books and lyrics by Philip Bartholomow and John Murray Anderson. Music by A. Baldwin Sloane and others. First time here.

Tremont Theatre-"Gang" Elsie Janes make good with real Doughboys she gives a capital entertainment.

Boston Opera House-"Pellias et Melisande" lyric drama in French. Text by Maurice Maeterlinck.

Boston Opera House-"Louise" opera in four acts by Charpenbe in French.

Copley Theatre-"A Night Off" farce by Augustus Daly.

Majestic Theatre-"The Magic Melody" romantic play with music in prologue and two acts. Book by Frederic Arnold, music by Sigmund Romberg.

Tremont Theatre-"Dere Mable" a musical comedy in three acts, Books and lyrics by Edward Street, John Hodges, Sam Ash and others, music by Rosamond Hodges. First time in Boston.

Boston Opera House-"Chu Chin Chow" musical extravaganza in three acts by Frederick Norton.

Copley Theatre-"The Private Secretary" farce in three acts by Charles Hawtrey.

Shubert Theatre-"The Century Midnight Whirl" musical revue in many scenes staged by John Mitchell, Edward Royce and William Smith, lyrics by Bud de Sylvia, J. McCarthy and Henry Mears, music by George Gershwin and Henry Tierney, scenery by Joseph Urban. First time here.

APRIL--1920--

Copley Theatre-"Pygmalion" comedy in five acts by George Bernard Shaw.

Tremont Theatre-"Monsieur Beaucaire" romantic opera in prologue and three acts founded on Booth Tarkington book and play of like name, libereth by Frederick Lansdale, lyrics by Adrian Ross, music by Andre Messenger. First time here.

Boston Opera House-"Tillies Nightmare" a musical farce in two acts and eight scenes. Book by Edgar Smith, music by A. Baldwin Sloane. First time in Boston.

Colonial Theatre-"Jack O'Lantern" a musical extravaganza in two acts by Anne Caldwell and R. H. Burnside. Music by Ivan Caryll.

Park Square Theatre-"Civilian Clothes" comedy in four scenes by Thompson Buchanan. First time here.

Plymouth Theatre-"Not So Long Ago" a comedy in three acts by Arthur Richman. First appearance in Boston.

Somerville Theatre-"Naughty Florence" comedy in three acts by Edward H. Crosby. First time on any stage.

Shubert Theatre-"Fifty-fifty" musical comedy based on William Gillette's farce. "All The Comforts of Home" book by William Lennox and Margaret Michael, music and lyrics by Arthur Swanstrom and Carey Morgan. First time here.

Copley Theatre-"When Knights Were Bold" a farce in three acts by Charles Marlowe.

Colonial Theatre-"Listen Lester" musical comedy in two acts. Books by Henry B. Cort and George E. Stoddard; music by Harold Orlok. First time here.

Boston Opera House-"Hamlet" a tragedy by William Shakespeare.

Boston Opera House-"Romeo and Juliet" a tragedy by William Shakespeare.

MAY--1920--

Wilbur Theatre-"Qui Madame" a musical comedy in two acts. Music by Victor Herbert, books by G. M. Wright, lyrics by Robert M. Smith. First performance in Boston.

Hollis Street Theatre-"Richelieu" drama by Edward Buliver Lytton.

Majestic Theatre-"Howdy Folks" a play by Pearl Franklin from the stories of Ella W. Peathe in a prologue and three acts. First time in Boston.

Copley Theatre-"His House In Order" a play in four acts by Sir Arthur W. Pinero.

Boston Opera House-"The Merchant of Venice" a play by William Shakespeare.

Plymouth Theatre-"The Charm School" a comedy in three acts by Alice D. Muller and Robert Milton. First time in Boston.

Hollis Street Theatre-"King Lear" by William Shakespeare.

Tremont Theatre-"Mary" a musical comedy in two acts. Books and lyrics by Otto Harback and Frank Mantel, music by Leo Hirsch. First time in Boston.

Hollis Street Theatre-"Julius Caesar" a tragedy in six acts by William Shakespeare.

"Genius and The Crowd" a comedy in three acts by John McIntyre and Frances Hill. First time in Boston.

Shubert Theatre-"I'll Say She Does" musical comedy in three acts. Book by Avery Hopwood, lyrics and music by B. D. De Sylva. First time here.

Copley Theatre-"The Man Who Stayed At Home" war drama by Leachmere Worrall and J. E. Harold Terry.

Plymouth Theatre-"The Ouija Board" a melodrama in three acts by Crane Wilbur. First performance in Boston.

Copley Theatre-"Clothes and the Women" a comedy in four acts by George Paston.

Boston Opera House-"Ghosts" Ibsen-Kreutzer Sonata-Tolstoi. "Sapho", Daudet; Kreutzer Sonata-Tolstoi; Lily - David Belasco "The Dancer" Yiddish Play and play in featuring Morris Schwartz, Terye der Mulchiger or Tobias "The Milkman".

JUNE--1920--

Colonial Theatre-"Underneath the Bough" a comedy in three acts by Augustus Thomas. First time here.

Wilbur Theatre-"The Poor Little Ritz Girl" newest musical comedy production by Lew Fields. Incidents in the life of a chorus girl are effectively presented.

Shubert Theatre-"Sky High" a three acts - musical comedy by Leverett, D. G. Bentley and Charles L. Robbins with lyrics by Mr. Bentley and music by Albert M. Kanvich.

JULY--1920--

Closed during month except for one play.

AUGUST--1920--

Copley Theatre-"Lazy Lubin" comedy by Keble Howard.

Majestic Theatre-"Little Whopper" musical comedy in two acts, book by Otto Harback, lyrics by Bide Dudley, music by Rudolph Frank. First time in Boston.

Copley Theatre-"Smith" a comedy in four acts by W. Somerset Maugham.

Tremont Theatre-"Shavings" play in three acts dramatized by Paul Phelps and Marion Short from story of like name by Joseph C. Lincoln. First time here.

Park Square Theatre-"Nightie Night" a farce in a prologue and three acts by Martha M. Stanley and Adelaide Matthews. First time here.

Hollis Street Theatre-"Three Wise Fools" a comedy in three acts by Austin Strong and management of John Golden.

Copley Theatre-"The Joan Danvers" a drama in four acts by Frank Strayton. First time in America.

Plymouth Theatre-"Mrs. Jimmie Thompson" farce comedy in three acts by Norman N. Rose and Edith Ellis. First time here.

Arlington Theatre-"Look Who's Here" a farce with music, book by Frank Mandel and Edward Paulton, lyrics by Edward Paulton and music by Silvio Hein.

Globe Theatre-"Pitter Patter" a musical comedy in three acts, book by Will M. Hough, lyrics and music by William R. Friedlander.

Shubert Theatre-"East Is West" a comedy in three acts and a prologue by Samuel Shipman and John B. Hymer. Management of William Harris, Jr. First time in Boston.

Colonial Theatre-"Hitchy-Koo" 1920 musical revue, book by Glen MacDonough, lyrics by Mr. MacDonough and Anna Caldwell, music by Jerome Kern staged by Ned Wayburn. First time here.

Copley Theatre-"Cardine" a comedy in three acts by W. Somerset Maugham. First time in this city.

Hollis Street Theatre-"The Master of Ballantrea" play made by Carl Mason from Robert Louis Stevenson novel of like name. First time here.

Copley Square Theatre-"Major Barbara" a comedy in four acts by G. Bernard Shaw.

Park Square Theatre-"The Broken Wing" play by Paul Dickey and Charles W. Goddard. First time here.

Plymouth Theatre-"His Honor Abe Polash" a comedy in three acts, by Montague Glass and Jules Eckert Goodman. First time in Boston.

Arlington Theatre-"Able the Agent" a comedy drama in three acts by George V. Hobart and Harry Hershfield. First time here.

Globe Theatre-"The Cave Girl" comedy by George Middleton and Guy Bolton. First time here.

Tremont Theatre-"The Girl In the Spotlight" a musical comedy in two acts. Music by Victor Herbert, books & lyrics by Richard Bruce. First performance in this city.

OCTOBER--1920--

Hollis Street Theatre-"Transplanting Jones" comedy by de Flers and de Caullavet English translation by Hallem Thompson. First time here.

Plymouth Theatre-"French Leave" a comedy in three acts by Reginald Berkeley. First time in Boston.

Boston Opera House-"Florodora" a musical play in two acts by Owan Hall, E. Boyd Jones, Paul Reubens and Leslie Stuart.

Arlington Theatre-"Betty Be Good" musical comedy, book by Harry B. Smith, music by Hugo Rosenfield.

Copley Theatre-"She Stops to Conquer" a four act comedy by Oliver Goldsmith. First presented at Covent Garden in 1773.

Globe Theatre-"Tattle Tales" musical review, book by Jimmy Hussey and lyrics by Howard Johnson, music by Archie Gottler, dances arranged by Will H. Smith. First time in Boston.

Park Square Theatre-"Jimmy" a melodramatic musical comedy in three acts, books and lyrics by Otto Hurbach. Frank Mantel and Oscar Hammerstein II and music by Herbert Stolhart. First time here.

Copley Theatre-"Lady Frederick" a play in three acts by W. Somerset Maugham.

Tremont Theatre-"The Son-Daughter" a play of new China in three acts by George Scarborough and David Belasco. First time in Boston.

Colonial Theatre-Ziegfield Follics" musical review, lyrics and music by Irving Berlin, additional lyrics and music by Gene Buck and Dave Stemper, special music by Victor Herbert, scenery by Joseph Waban, staged by Edward Royce. First time here.

Plymouth Theatre-"Scandal" a play in three acts by Cosmo Hamilton. First time in Boston.

Boston Opera House-"Cinderella on Broadway" musical review in 21 scenes, dialogue and lyrics by Harold Atteridge music by Bert Grant and Al Goodman. First time here.

Arlington Theatre-"Paddy The Next Best Thing" is a lovable colleen who captures the heart of all.

Copley Theatre-"Nobodys Daughter" a comedy drama in four acts by George Paston. First time in Boston.

NOVEMBER--1920--

Majestic Theatre-"The Sign on the Door" a play in prologue and three acts by Channing Polleck. First time here.

Hollis Street Theatre-"The Hottenot" a farce in three acts by Victor Mayo and William Collier. First time here.

Copley Theatre-" Our Mr. Hupplewhite " farce in three acts by Gladys Unger. First professional performance in America.

Arlington Theatre-"Hearts of Erin" a comedy in three acts by Charles Bradley and Loren Howard. First time in Boston.

Colonial Theatre-"The Night Boat" musical comedy founded on a French Farce, books and lyrics by Anne Caldwell, music by Jerome Kern. First time here.

Globe Theatre-"Ermine" a comic opera in three acts, books and lyrics by Harry Paulton, music by E. Jabobowski.

Park Square Theatre-"The Champion" a comedy in three acts by Thomas Loudon and A. W. Thomas. First time here.

Arlington Theatre-"The Proper Spirit" comedy drama by Willard Robertson and Kilbourn Gordon. First time here.

Copley Theatre-The Clever Ones" comedy in three acts by Alfred Sutro. First time in America.

Boston Opera House-"The Mibado" a comic opera in two by Gilbert and Sullivan.

Tremont Theatre-"The Sweetheart Shop" musical comedy book and lyrics by Anne Caldwell, music by Hugo Felix. First time here.

Arlington Theatre-"June Love" a musical comedy in two acts, music by Rudolph Fremont, book by W. H. Post, and Charlotte Thompson, lyrics by Brian Hooker. First appearance in Boston.

Majestic Theatre-"Vogue and Vanities" a musical review of revues by Glen MacDonough and E. Ray Goetz with additional musical numbers by George W. Meyer, George Gershwin, W. M. Daly and Vincent Toumans. First time in Boston.

Plymouth Theatre-"The Humming Bird" a play in three acts by Monte Fulton. First time here.

Boston Opera House-"The Bohemian Girl" a comic opera in three acts by Balfe.

DECEMBER--1920--

Hollis Street Theatre-"The Acquittal" a play in three acts by Rita Helman. First time here.

Copley Theatre-"Fannys First Play" a comedy in three acts with an introduction and an epilogue by Bernard Shaw.

Boston Opera House-"The Gondoliers" a comic opera in two acts, book by W. S. Gilbert, music by Arthur Sullivan.

Plymouth Theatre-"Pagans" play by Charles Anthony. First time here.

Colonial Theatre-"Apple Blossoms" operetta in prologue and two acts, music by Fritz Kreisler and Victor Jacobs, books and lyrics by William Le Beron. First time here.

Arlington Theatre-"The Servant in the House" a symbolic play in five acts by Charles R. Kennedy.

Copley Theatre-"Charleys Aunt" farcical comedy by Brandon Thomas.

Plymouth Theatre-"The Purple Mark" romantic melodrama adapted by Matheson Lang from the French Play "le Chevalier du Marque". First time here.

Tremont Theatre-"One" a play in three acts by Edward Knobloch. First home in this city.

Wilbur Theatre-"When We are Young" a comedy in three acts by Kate L. McLauren. First time here.

Majestic Theatre-"The Midnight Rounders" musical revue, book by Harold Atteridge, music by Jean Swartz. First time here.

Shubert Theatre-"The Passing Show" musical revue,
book by Harold Attridge, music by Dan Schwartz, directed by
J. S. Shubert and J. C. Huffman. First time here.

Boston Opera House-"MayTime" a play in four acts by
Rida Johnson Young with music by Sigmund Romberg.

CHAPTER IV
THE YEAR 1930

JANUARY--1930--

Shubert Theatre-"Pleasure Bound" a revue in two acts and many scenes. Music by Muriel Pollack. Book by Harold Atteridge, lyrics by Max and Nathan Lief and Mr. Atteridge. First time in Boston.

Majestic Theatre-"Mlle. Modiste" operetta in two acts, music by Victor Herbert, books and lyrics by Henry Blossom, staged by Milton Aborn.

Hollis Street Theatre-"Pygmalion" comedy in five acts by George B. Shaw.

Plymouth Theatre-"Little Accident" a comedy in three acts by Floyd Dell and Thomas Mitchell. First time here.

Majestic Theatre-"The Fortune Teller" comic opera in three acts, music by Victor Herbert, Test and lyrics by Harry B. Smith, orchestra directed by Albert Hurley.

Colonial Theatre-"Simple Simon" musical comedy in two acts, of twelve scenes. Book by Ed Wynn and Guy Bolton music by Richard Rogers, lyrics by Lorenz Hart ensemble and dance staged by Seymour Felix, dialogue, staged by Zeke Colyan, settings by Joseph Urban, art directors. John Harkinden, T. B. MacDonald, technical director, musical director Oscar Bradley.

Wilbur Theatre-"Nine Fifteen Revue" by Ruth Selwyn-music by Rudolph Formel, Victor Herbert, Rogers and Hart, Vincent Youman, Cole Porter, Roger Wolfe Khan, Ted Kohler and Harold Arlen, Ralph Rainger, Kay Swift, Richard Myers,

Kenneth Smith, Jacques Fray, Phillip Broughton, Herman Hupfield, Manning Sherwin, Tom Ford - Sketches and lyrics by Leslie Howard, Ring Lardner, Eddie Canter, Noel Coward, Arthur Hopkins, Kube Goldber, Anita Loos and John Emerson, Paul Gerard Smith, H. W. Hanomann, Robert Riskin, Sydney Lanz, Edward Elicu, Irving Caesar, Edward Heyman, Will B. Johnstone, Max & Nathaniel Lief, Paul James, Harry Revel, staged by Alexander Lefkowich, Musical Number, staged by Bushy Berkley, Ballets directed by Leon Leonidoff.

Hollis Street Theatre-"Dracula" a play in three acts dramatized from Bram Stokers, novel of the same name by Hamilton Deane and John L. Balderston.

FEBRUARY--1930--

Shubert Theatre-"Flying High" musical comedy book by B. G. De Sylva, Lew Brown and Jack MacGowan, lyrics and music by De Sylva, Brown and Ray Henderson, dances staged by Bobby Connolly, produced by George White. First time here.

Majestic Theatre-"Babes In Toyland" libretto by Glen MacDonald, music by Victor Herbert.

Boston Opera House-"Tosca" opera in three acts by Puccini sung by Italian.

Wilbur Theatre-"The Little Show" an intimate revue by William A. Brady, Jr. and Dwight Deere. Winnan in association with Tom Weatherly, lyrics by Howard Dietz and others, music by Arthur Schwartz and the dances staged by Danny Dave. Sellings by Joe Mielsner.

Boston Opera House-"Thais" an opera in three acts by Jule Massenet.

Shubert Theatre-"The New Moon" a romantic, musical comedy in two acts and twelve scenes. Books by Oscar Hammerstein and, Frank Mendel and Lawrence Schwartz and music by Sigmund Romberg. Dances arranged by Bobby Connolly settings by Donald Oseninger costumes designed by Charles Le Maire orchestra directed by Oscar Rælin. Produced by Schwab and Mantel. First time here.

Copley Theatre-"The Ghost Train" a melodrama in three acts by Arnold Ridley.

Majestic Theatre-"Robin Hood" a romantic operetta by Reginald De Koven, book and lyrics by Harry B. Smith.

Boston Opera House-"Tannhaeuser" an opera in three acts by Richard Wagner.

Lyric Theatre-"Young Sinners," a comedy in three acts by Elmer Harris. First time in Boston.

Majestic Theatre-"The Merry Widow" an operetta in three acts by Franz Lehar, lyrics by Adrian Ross, book by Victor Leon and Leo Stern.

Tremont Theatre-"Gambeling" a comedy drama by George M. Cohan. First time here.

Wilbur Theatre-"King Lear" Shakespeare tragedy, done in five acts and Nine Scenes under patronage of the Chicago Civic Shakespeare Society.

Copley Theatre-"A Night Off" comedy in four acts by Augustus Daly.

Majestic Theatre-"The Chocolate Soldier" operetta in three acts, music by Oscar Straus libretto made from Shaws "Arm And the Man" by Rudolph Bernauer and Leopold Jaks, English version by Stanislaus Stange.

Hollis Street Theatre-"Stratford Upon Avon" players Shakespeare Plays, much ado about nothing. Romeo and Juliet Julius Caesar "Hamlet" "Twelfth Night" "Midsummer Night Dream" Macbeth.

Wilbur Theatre-"Richard III, a play in six acts by William Shakespeare.

Wilbur Theatre-"Othello" a tragedy in four acts by William Shakespeare.

Hollis Theatre-"King Richard III, Hamlet, Twelfth Night by Shakespeare, - Much Ado About Nothing, Romeo and Juliet, Merry Wives of Windsor, by Macbeth.

Wilbur Theatre-"Richelieu" play by Sir Edward Bulwer Lytton as modernized by Arthur Goodrich for use of Walter Hampden, first time here.

Hollis Street Theatre-"Much Ado About Nothing" a comedy in five acts by Shakespeare.

Copley Theatre-"D. C. M." a comedy in three acts by Evelyn Glover. First time on any stage.

Hollis Street Theatre-"Richard II" play by William Shakespeare. First time here in fifty three years.

Tremont Theatre-"The Tavern" satistical play in two acts.

Wilbur Theatre-"Candlelight" comedy in three acts by Siegfried Geyer- adapted by P. G. Wodehouse. First time in Boston.

Hollis Stree Theatre-"The Rival" a comedy by Richard Prinsley Sheridan.

Copley Theatre-"Dear Old England" a farce in three acts by H. F. Malthy. First time in Boston.

Colonial Theatre-"Ripple" musical extravaganza in two acts produced by Charles Dillingham, book by Willian Anthony Maguire. Music by Oscar Levant and Albert Simmy lyrics by Irving Caesar and Graham John settings by Joseph Waban. First time here.

Hollis Street Theatre-"Let Us Be Gay" a comedy by Rachel Crothers in three acts and prologue, presented by John Golden. First time in Boston.

Wilbur Theatre-"The Love Duel" play in three acts by Lil Hatvany adapted from original Hunjanian by Joe Atkins. Produced by Lee Shubert. First time here.

Shubert Theatre-"Dear Love" a musical comedy in two acts and seven scenes; books by Titheredge, Lauri Wylie and Herbert Clayton, music by Hayden Wood, Joseph Tunbridge and Jack Waller. First Metropolitan Production in America.

MAY--1930

Plymouth Theatre-"The Criminal Code" drama in three acts by Martin Flaven. First time in Boston.

Wilbur Theatre-"Broken Dishes" a comedy by Martin Flaven in three acts. First time in Boston.

Hollis Street Theatre-"Dracula" a play in three acts by Hamilton Deane and John L. Balderson.

Copley Theatre-"The Ackroyd Mystery" a play in three acts by Michael Morton. First time in America.

Tremont Theatre-"Spook House" mystery melodrama by Joe Byson and others. Produced by Vanderbilt.--Play Company. First time on any stage.

JUNE--1930

None.

JULY--1930

Scollay Square Theatre-"Seashore Revue" an elaborate musical style and comedy revue. Produced by Eddie Court, public director.

AUGUST--1930

None.

SEPTEMBER--1930--

Colonial Theatre-"Fine And Dandy" musical extravaganza, text by Donald Ogden Stewart, music by Kay Swift and Paul James, dance directed by Tom Nip and Bobby Sanford, dialogue by Frank McCoy, orchestra by Gene Salzer. Produced by Morris Green and Lewis Gensler. First time on any stage.

Majestic Theatre-"Bird in Hand" a comedy in three acts by John Drinkwater. First time in Boston.

Plymouth Theatre-"Apron Strings" a comedy in three acts by Dorrance Dave. First time here.

Wilbur Theatre-"Twelfth Night" or "What You Will" comedy by Shakespeare. First appearance of Jane Cowl in the role of Viola. Produced by Kenneth MacGowan and Joseph Verrier Reed.

Copley Theatre-Rookery Nook"At the Copley-English Farce. First acted here by Clive and players.

Shubert Theatre-"Princess Charming" musical romance, text adapted from Hungarian original by Jack Donahue, music by Albert Irmay- additional Numbers by Arthur Swartz, lyrics by Arthur Swanstrom, scenery by Joseph Woban, costume by C. LeMaire, ballet by Albertina Rasch, orchestra conducted by Alfred Goodman, staged by Bobby Connolly. Produced by Swonstrom. First time on any stage.

Colonial Theatre-"Sweet Adeline" a musical play in two acts. Music by Jerome Kern. Music and lyrics by Oscar Hammerstein, dance staged by Danny Dave. First time here.

Copley Theatre-"Shooting Shadows" a comedy in three acts by Henry Fish Carlton, William Ford Manley and John Harwood. First time here.

Hollis Street Theatre-"Subway Express" mystery play in three acts by Eva Kay Flint and Martha Madison. Settings by Kirber and Robertson - Staged by Chester Ersine. Produced by Edward A. Blatt. First time here.

Plymouth Theatre-"Miss Gullivers Travels" a comedy in three acts by George Ford and Ethel Taylor. First time in Boston.

Lyric Theatre-"Blackbirds" new all colored musical revue, brought to stage by Lew Leslie.

Wilbur Theatre-"When Hell Froze" play made from one of his short stories by Wilbur Daniel Steele in collaboration with Norma Mitchell. Produced by Kenneth MacGowan and Joseph Verner Reed. First time on any stage.

OCTOBER--1930--

Plymouth Theatre-"Death takes A Holiday" drama adapted by Walter Ferris from the original Italian Text by Alkento Casella. First time here.

Wilbur Theatre-"Uncle Vaniga" a comedy in four acts by Anton Chekhov, acting version by Rose Caylor. First time in Boston.

Wilbur Theatre-"Berkeley Square" play by J. L. Balderston. Suggested by Harry James story "The Sense of The Past".

Copley Theatre-"To What Red Hill" a drama in prologue and three acts by Percy Robinson. First time here.

Lyric Theatre-"Light Wines And Beer" a comedy in three acts and four scenes by Aaron Hoffman. First Metropolitan production.

NOVEMBER--1930--

Plymouth Theatre-"Michael And Mary" a play in three acts by A. A. Milne. Staged by Charles Hopkins, first time in Boston.

Wilbur Theatre-"Street Scene" a play in three acts by Elmer Rice. First time in Boston.

Majestic Theatre-"The Blue Ghost" a mystery drama by Bernard J. McOwan and John B. Kiewants, presented by Jimmie Cooper. First time here.

Colonial Theatre-"Ziegfield's" lavishly staged and brightly amusing new musical comedy "Smiles"

Tremont Theatre-"The Merchant of Venice.

Shubert Theatre-"The Street Singer" a musical comedy in two acts, book by Cyr Wood and Edgar Smith, lyrics by Graham John, music by Nicholas Kempren.

Colonial Theatre-"Smiles" musical comedy in two acts and ten scenes, book by William Anthony McGuire, music by Vincent Loumans, lyrics by Clifford Grey and Harold Adamson, dances staged by Sammy Lee, costumes by John Harkriden, scenery by Joseph Urban, orchestra delighted by Paul Lanner, produced by Ziegfield, first time on any stage.

Boston Opera House-"The Freiburgs Passion Play"

Plymouth Theatre-"Purity" play in five scenes adapted from the French of Rene Wachthausen by Ralph Roeder. First time here.

Tremont Theatre-"Green Grow the Violets" a play by Lynn Riggs. Stage directed by Herbert J. Biberman, Scenery designed by Raymond Sovey. First time on any stage.

Wilbur Theatre-"Dishonored Lady" a play by Margaret Ayer Barnes and Edward Sheldon in three acts and seven scenes. First time here.

"Scarlet Sister Mary" play in five scenes, adapted by Daniel Reed from novel of like name by Julia Peterson. Staged by E. M. Blyth (Ethel Barrymore) settings by Watson Barratt. Presented by Lee Shubert. First time here.

Lyric Theatre-"Sisters of the Chorus" a new comedy by Martin Mooney and Thomson Barter. First time here.

Colonial Theatre-"Strictly Dishonorable" a comedy in three acts by Preston Sturgis.

Plymouth Theatre-"The First Mrs. Frazar" a comedy in three acts by John Ervine. First time in Boston.

Tremont Theatre-"The Apple Cart" a political extravaganza in two acts and an interlude by George B. Shaw. Staged by Phillip Moeller, settings by Lee Simonson presented by Theatre Guild. First time here.

CHAPTER V
THE YEAR 1940

JANUARY--1940--

Wilbur Theatre-"Two On An Island" play by Elmer Rice
sellings by Jo Mielziner, staged by the author, produced
by playwright Company.

Colonial Theatre-"Ladies and Gentlemen" by Charles
MacArthur and Ben Hect adapted from Hungarian of Ladislau
Bros - Fekete, staged by Mr. MacArthur & Lewis Allen,
settings by Bros Aronson, produced by Gilbert Miller.
First time here.

Shubert Theatre-"Two for The Show" Revue and sketches,
lyrics by Nancy Hamilton, music by Morgan Lewis, presented
by Gertrude Macy and Stanley Gilkey, staged by John Murray.
Anderson, Dances directed by Robert Alton, sketches directed
by Joshua Logan. Settings and costumes designed by Ravne
Pene DuBois. First time here.

FEBRUARY--1940--

Shubert Theatre-"Night Music" comedy by Clifford Odtes, produced by the Group Theatre, directed by Harold H. Cherman, settings by Mordecai Gorelik, incidental music by Harris Eisler. First time here, on any stage.

Colonial Theatre-"The Fifth Column" a play in two acts and seven scenes, adapted by Benjamin Glazer from a published play by Ernest Hemingway. Staged by Lee Strasberg, under supervision of Theresa Helburn and Lawrence Langner, settings by Howard Bay, costumes by Paul Dupont. Produced by Theatre Guild. First time here.

Plymouth Theatre-"Margin For Error" satirical melodrama by Clare Booth Luce, produced by Richard Aldridgh and Richard Myers. Directed by Otto L. Preminger. First time here.

Wilbur Theatre-"Edna His Wife" dramatization of Margaret Ayer Barnes novel.

Shubert Theatre-"A Passenger to Bali" melodrama in seven scenes by Ellis St. Joseph; staged by John Huston; settings by Lawrence L. Goldwasser. Presented by Montgomery Ford. First time here.

Colonial Theatre-"The Little Foxes" play by Lillian Hellman, presented and directed by Herman Shumlin, settings designed by Howard Bay, costume by Aline Bernstein. First time here.

Boston Opera House-"Night At the Folies Bergere"

Parisian Musical Revue in twenty-four scenes. Presented by Clifford C. Fischer. Dance designed by George Moro, settings by Raymond Deshays and other Parisian artists costumes, by Irene Kavinsky. First time here.

MARCH--1940--

Wilbur Theatre-"Worth A Million" London farce by Vernon Sylvania adapted to the American stage and produced by Haliday and Kenley. Scenery by Lemuel Ayres. First time here.

Shubert Theatre-"Higher and Higher" musican comedy produced by Dwight Deere Wiman. Music by Richard Rogers, lyrics by Lorenz Hart, book by Gladys Hurlbut and Joshua Lagan, dance designed by Robert Alton, settings by Jo Mielziner; orchestra directed and staged by Joshua Logan. First time here.

Wilbur Theatre-"An International Incident" comedy by Vincent Sheean, produced by Guthrie McClintic. First time here.

Copley Theatre-"Mulatto" by Langston Hughes and Martin Jones, staged by Mr. Jones. Three acts melodrama.

Colonial Theatre-"King Richard II" Shakespeare's chronicle play, presented by and staged by Maurice Evan. Staged by Margaret Webster, costumes and scenery by Dave Felham. Incidental music by Herbert Menge.

APRIL--1940--

Colonial Theatre-"There Shall Be No Night" drama by Robert E. Sherwood, staged by Alfred Lunt, settings by Richard Whoof. Produced by Playwright Co. First time here.

Shubert Theatre-"Hot Mibado" adapted by Charles L. Cooke from the Gilbert and Sullman operetta entire production staged by Hassand Short. Dances by Truly McGee. Presented by Michael Todd. Second time here this season.

Boston Opera House-"Tristan" and Isolde" by Wagner.

"La Giveonda Ponchielli"

"Manon" by Massenet.

"Lohengrin" by Wagne.

"Eoni Goduroff" by Moussongshy.

"Gotterdaemme" By Wagner

"Elizabeth Peabody Playhouse-"Broken Dishes" by Martin Flavin - three acts comedy.

Colonial Theatre-"The Return of The Vagabond" satirical comedy by George M. Cohan. Staged by Sam Forrest. Settings by Oden Waller. First time here.

"Peabody Players-"Disraeli" Louis Parker, four acts play.

Boston Opera House-"Monte Carlo Ballet Russe"

Majestic Theatre-"Salvation" a dramatization in Yiddish Sholem Asch's novel by Maurice Schwartz and his Yiddish Art Theatre Co. of N.Y., presented by E. A. Relkin and directed by Schwartz with music throughout the drama and dances by Lillian Shapiro. Put on in two parts in eleven scenes.

MAY--1940--

Shubert Theatre-"Keep Off the Grass" musical revue, music by Jimmy McHugh; lyrics by Al Dubin and Howard Dietz, sketches by Mort Lewis Parke Levy, Alan Lipscomb, Sid Kaufman; Pasana and Frank dances designed by George Balanchin scenery and costumes by Nat Emerson, stage directed by Edward Duryea Dowling, technical director by John McManus. Produced by the Messrs. Shubert. First time on any stage.

Wilbur Theatre-"Springtime For Henry-" comedy by Bern W. Levy, presented by Lawrence Riven and settings by Watson Barrett.

Plymouth Theatre-"The Hands of The Clock" drama by Percy Robinson, produced by the Messrs Shubert in association with Joseph M. Barte. Staged by Albert deConovil Settings designed by Larry Goldwasser.

JUNE--1940

Ogunquit Playhouse-"Mum's the Word" musical revue.

JULY--1940

Osterville Play House-"A Man From The Band" by Martha Pittinger.

Brattle Hall-"The Spider" comic melodrama by Fulton Oursler and Lowell Brentaro. Revived by Cambridge Summer Theatre. Staged by Neil McFee Skinner.

Cohasset-"Outward Bound"

Lakewood-"The Hard Way" farce comedy by Allen Beretz.

AUGUST--1940--

Ogunquit Playhouse-"Amphilyron 38" by Jean Gerandane,
adapted into English by S. N. Behmann, love story.

Brattle Hall-"Petticoat Fever" by Mark Reid. Farce.

Dennis Theatre-"Tomorrow and Tomorrow" by Phillip
Barry - drama.

Kennebunkport-"Karabach" by Booth Tarkington,
propaganda play.

Cohasset-"Private Lives" comedy Noel Coward.

Marblehead-"Here Today" George Oppenheim, comedy.

Rye Beach-"Private Confusion" Farragut players, comedy
in three acts, four scenes by Austin Parker and Hartie
Albright, presented by Farragut players and directed by
Dorothy M. Crane with settings by John Sollers.

Ogunquit Playhouse-"Design For Living" comedy by
Noel Coward.

Brattle Hall-"Blind Alley" James Warwick melodrama.

Dennis Theatre-"The Second Mrs. Tangueray" by Sir
Arthur Panero, drama.

South Shore Players-"No time For Comedy" S. N. Behrman
comedy.

North Shore Players-"Kind Lady" by Edward Chodorou.

South Shore Players-"The Command To Love" a comedy by
Rudolph Lothar and Fritz Gottwald.

Brattle Hall-"The Barker" a play in three acts by
Kenyon Nicholson. Presented by Cambridge Summer Theatre.
Staged by Neil McKee Skinner. Settings.

Bass Rock Theatre-"Twentieth Century Theatre".

Dennis Theatre-"Kind Lady" Edward Choderov.

Shubert Theatre-"The Little Boy Laughed" musical
comedy in two acts, book by Joseph Schrank, music and lyrics
by Harold J. Rome, settings by Jo Mietzener, costumes
designed by Nicholas le Malas, orchestra conducted by
Lehman Engle. Produced by Eddie Dowling. First time here.

Gloucester-"Pygmalion" satirical comedy by Bernard Shaw.

Brattle Hall-"Your Loving Son" farce by Abby Merchant.
Staged by Ezra Stone, presented by Cambridge Summer Theatre
and Bernard Cliff Hayman. First time on any stage.

Cape Playhouse-"Mary, Mary, Quite Contrary" by St.
Johns Ervine, comedy.

Ogunquit-"Elmer The Great" by Ring Lardner, comedy.

SEPTEMBER--1940--

Brattle Hall-"White Cargo" drama by Leon Gordon, presented by the Cambridge Summer Theatre. Staged by Neil McFee Skinner.

Osterville Theatre-"Give My Regards To Broadway" by Charles H. Faber, comedy.

Shubert Theatre-"Boys and Girls Together" musical revue in two acts, text by Ed Wynn and Pat C. Flick, lyrics by Jack Teller and Irving Kehal, music by Sammy Fain, dance directed by Alberhna Ranch, costume by Irene Sharaff, settings by William Oder Waller, presented by Ed Wynn. First time on any stage.

Wilbur Theatre-"Johnny Belinda" drama by Elmer Harris, presented and staged by Harry Wagstaff Gribble. Settings by Frederick Fox. First time here.

Plymouth Theatre-"George Washington Slept Here" comedy by George S. Kaufman and Moss Hart. Presented by Sam N. Harris. Settings by John Root. First time here.

Copley Theatre-"Boyd's Shop" St. John Ervines, new comedy.

OCTOBER--1940--

Civic Repertory-"Life With Father" a comedy in three acts by Howard Lindsay and Richard Crouse, based on published reminiscences by the late Clarence Day. Staged by Brelayne Winchurt, costume designed by Steward Chaney. Produced by Oscar Serlin who originally staged it at Skowhegan, Me. August 14, 1939. First time here.

Wilbur Theatre-"Lady In Waiting" comedy by Margery Sharp, adapted from her novel, "The Nutmeg Tree" presented by Broch Pemberton, stage directed by Antoinette Perry, settings by John Root. First time here.

Shubart Theatre-"Panama Hattie" musical show with book by Herbert Fields and B. G. DeSylva. Music and lyrics by Cole Porter. Dances by Robert Alton. Book staged by Edgar MacGregor. Costumes and Scenery by Raoul Pere DuBois. Produced by B. G. DeSylvia. First time in Boston.

Copley Theatre-"Return Engagements" comedy by Lawrence Riley, staged by Rowland Leigh. Setting by Johannes Larsen. Second in series of Copley Productions. W. Horace Schindlap and Joseph M. Carter, managing director. First time on any stage.

Plymouth Theatre-"New Pins And Needles" presented by Labor Stage Inc. Music and lyrics by Harold J. Rome, sketches by Joseph Schranz, entire production staged by Robert H. Gordon and designed by S. Syrjala, dances by Katherine Dunham, Adele Jerome, and Felicia Sorel. The players are members of the International Ladies Garment workers union.

Colonial Theatre-"Twelfth Night" Shakespeare's comedy revived with Helen Hayes and Maurice Evans as actors. Staged by Margaret Webster incidental music arranged by Paul Bowles, settings and costumes by Stewart Chaney. Presented by the Theatre Guild in association with Gilbert Miller.

Peabody Playhouse-"A Man From the Band" by Martha Pettenger. Presented by the theatre of the Fifteen. Directed by Hale McKeen, settings by Edward Sheffield. First time in Boston.

Shubert Theatre-"Night of Love" musical play with score by Robert Stolz and lyrics by Roland Leigh, adapted by Mr. Leigh from "Tonight or Never" Hungarian play by Lili Harvary staged by Barrie O'Daniels, settings by Watson Barratt, costumes by Ernest Schraps, orchestration by the Shubert. First time here.

Plymouth Theatre-"The White Haired Boy" by Charles Marks and Beatrice Kaufman, produced and directed by George Abbott. Settings by Donald Oenslager. First time in Boston.

NOVEMBER--1940--

Plymouth Theatre-"Elmer the Great" comedy by Ring Landner. Produced by Richard Aldrich and Richard Meyers. Staged by Mr. Brown. Settings designed by Herbert Andrews.

Wilbur Theatre-"Ladies In Retirement" drama by Edward Percy and Reginald Denham. Produced by Gilbert Miller. Staged by Mr. Denham, settings by Raymond Savey costumes by Helene Pons. Presented by the Theatre Guild on the second play in theatre Guild American Theatre Society subscription series. First time in Boston.

Shubert Theatre-"All In Fun" satirical revue with lavish embellishments of songs and dances. Text by Virginia Faulkner and Everett Marcy, music and lyrics by Baldwin Bergerson, Irene Sillsman, John Rox, Irving Graham, Will Irwin, Virginia Faulkner, Pembroke Davenport and J.R. Russell, dances designed by Marjorie Fielding, sketches directed by Edgar McGregor, settings by Edward Gilber, costumes by Charles L. Cooke, presented by Leonard Sillsman. First time here.

DECEMBER--1940--

Colonial Theatre-"Hi La Gentleman" musical comedy with book by John Monks, Jr., Fred F. Finklehoffe and Sid Silvers, - music by Johnny Green, lyrics by Harold Adamson, Dance by Bobby Connolly, Book staged by Edward Clarke Lilley, Sets and costumes by Tom Lee. Produced by Alex A. Aaron and Robert C. Ritchie. First time in Boston.

Plymouth Theatre-"Old Acquaintance" comedy by John Nan Druten. Produced by Dwight Deere Wiman, staged by Auriol Lee. Settings by Richard Whorf. First time in Boston.

Peabody Playhouse-"Song Out of Sorrow" a three act drama in six scenes by Felix Doherty. Presented by Black Fria Guild and directed by Robert Spearght. First time on any stage.

Shubert Theatre-"Crazy With The Heat" musical revue presented by Kurt Kasznar. Lyrics and music mostly by Irwin Graham. Special music for Casper Reardon by Dana Suessi, sketches stayed by Arthur Sheetsman, chorography by Catherine Littlefield. Settings and Lighting by Albert Johnson. Costumes by Lester Polaboo and Maria Hurmans. First time in Boston.

Plymouth Theatre-"The Hard Way" farce by Allen Boretz produced by Allen Boretz and Morris Helpers, staged by Anton Bonndsmann, settings by Frederick Fox. First time on any stage.

Colonial Theatre-"Lady in The Dark" musical play by Moss Hart, music by Karl Weill, lyrics by Ira Gershwin. Produced by Sam H. Harris. Production and lighting by Hassard Shoots, choreography by Albertina Roach, settings designed by Irene Sharaff. Play staged by Mr. Hart. First time on any stage.

Wilbur Theatre-"Battle of Angels" a new play by Tennessee Williams. First time on any stage. Presented by the Theatre Guild Inc. Directed by Margaret Webster. Settings by C. Thracknorton.

CHAPTER VI
THE YEAR 1950

JANUARY--1950--

Brattle Hall-"Libby Holman" one woman show-singer.

Plymouth Theatre-"The Happy Time" comedy by Samuel Taylor based on the book of the same title by Robert Fontaine. Produced by Richard Rodgen and Oscar Hammerstein 2nd. Directed by Robert Lewis. Settings and costumes by Aline Bernstein. First time in Boston.

Wilbur Theatre-"Design For A Stained Glass Window" drama by William Barney and Howard Richardson, produced by Jack Segasture in association with O.B.S. Production, directed by Ella Gerber. Scenery, costumes and lighting by Stewart Chaney. First time in Boston.

Tribuluary Theatre-"The Devils Disciple" comedy by George Bernard Shaw. Staged by Eliot Duvey, settings by Matt Horner.

Boston Opera House-"Ballets de Paris in Carmen"

Theatre Guild-"Arms And the Girl" musical comedy produced by the Theatre Guild in association with Anthony Brady Farrell. Book by Herbert and Dorothy Fields and Rouben Manoulian. based on the play "The Pursuit of Happiness" by Lawrence Langner and Armina Marshall. Music by Morton Gould, directed by Mr. Manoulian, dances by Michael Kidd, settings by Horace Armistead. Costumes by Andre. Musical director Frederick Dronck. Production supervised by Mr. Langner and Theresa Helburn. First time in Boston.

Plymouth Theatre-"Madwomen of Chaillot" by Jean Giradoux, adapted by Maurice Valemcy. Presented and directed by Alfred DeLiagre, Jr., settings and costumes by Christian Berard, theatre Guild American Socceity series.

Wilbur Theatre-"An Old Beat Up Woman" drama by Dave Scott, produced by Margo Jones and Manning Gurian, directed by Miss Jones, production designed and lighted by Frederick Fox. First time in Boston.

Boston Opera House-"La Traviata" opera with libretto by F.M. Piave after the novel by Alexander Dumas, music by Guiesppe Verdi. Presented by the Sam Carlo Opera Co. Carlo Moresco, conductor, stage director Mario Valli.

Colonial Theatre-"Yosele The Nightingale" comedy by Sholem Aleshem.

Boston Opera House-"Risoletto" opera in four acts by Guisppe Verdi. Stage Director Mario Valle. Presented by the San Carlo Opera Co.

Colonial Theatre-"Come Back Little Sheba" drama by William Inge, produced by Theatre Guild. Directed by Daniel Mann. Settings and lighting by Howard Bay. Costumes by Lucille Little, Production supervised by Lawrence Langmar and Theresa Helbern.

FEBRUARY--1950--

Wilbur Theatre-"Yes M'Lord" comedy by W. Douglas Home, presented by Lee and J. J. Shubert and Lennets and Dunfee Ltd by Arrangements with John Krinsky, directed by Colin Chandler, costumes and scenery by Edward Gilbert. First time in Boston.

Brattle Theatre-"Shadow and Substance" Irish classics.

Opera-"Rigvletto" opera by Guiseppe Verdi, liberitto by F. M. Plane after the drama by Victor Hugo. Presented by the New England Opera Theatre in an English translation by Boris Godolfsky and Sarah Caldwell, Boris Godolfsky, conductor and stage director. Leo Van Witson, costume designer.

Shubert Theatre-"Now I Lay Me Down to Sleep" comedy by Elaine Ryan, based on the novel by Ludwig Bemelmans, produced by Nancy Stern and George Nichols - directed by Hume Cronyn, settings by Wolfgang Roth, costumes by John Derro. Lighting by Richard Bernstein. First time in Boston.

Plymouth Theatre-"A Streetcar Named Desire" drama by Tennessee Williams, produced by Irene M. Selznick, staged by Elia Kazan, settings and lighting by Jo Mielziner. Costumes by Lucinda Ballard.

"The Wisteria Trees" comedy-drama by Joshua Logan based on "The Cherry Orchard" by Anton Chebbor. Produced by Leland Hayward and Mr. Logan. Musical. First time in Boston.

Brattle Theatre-"King Lear" by William Shakespeare.

Tributary Theatre-"Romeo and Juliet" Shakespeare.

Brattle Theatre-"Keng Lear" the tragedy by Shakespeara
Revived by the Brattle Theatre Directed by Albert Maroe,
Associate Director Daniel Tutaw. Recorded music by Ellen
Bower. Conducted by Thomas Philips, settings by Robert
O'Hearn, costumes by Robert Fletcher.

Wilbur Theatre-"The Heart of the Matter" drama by
Graham Greene and Paul Dean based upon the novel of the
same bills by Mr. Greene. Produced by Richard Rodgers
and Oscar Hammerstein 2nd, directed by Mr. Dean, settings
by Samuel Leve, Costumes by David Ffolkes. First time on
any stage.

Tributary Theatre-"Romeo & Juliet" staged by Eliot
Dewey, settings designed Matt Horner, presented by Tributary
Theatre of Boston.

Shubert Theatre-"Lend An Ear" intimate musical revue
produced by William R. Katzell, Franklin Gilbert and William
Eythe, sketches, lyrics and music by Charles Gaynor and
one sketch, "Power of the Press" by Joseph Stein and Will
Glickman. Directed by Harold Gerson, dance by Gowen Champion
Costumes, settings and lighting by Raoul Pene DuBois.
Musical director by George Bemer, orchestra conducted by
William Parsons, orchestrations by Clare Gundman. Staged by
Gowen Champion.

MARCH--1950--

John Hancock Hall-"Its About Time" by Boston Stock Company.

Colonial Theatre-"Mister Roberts" comedy by Thomas Heggen and Joshua Logan based on the novel of the same bill by the late Mr. Heggen, produced by Leland Hayward. Directed by Mr. Logan. Settings and lighting by Jo Mielziner.

Tribulary Theatre-"Two Gentlemen of Verona" comedy by William Shakespeare. Revived by same theatre as the second production of its sixth annual Shakespeare festival. Staged by Eliot Dewey, settings by Matt Horner.

Wilbur Theatre-"Cornelia Otis Skinner in a weeks engagement of her historical solo drama and modern character sketches. Presented by Paul Gifford Anglum. The Repetory Monday and Thursday Evenings; "The Love of Charles II" Tuesday and Friday evenings; "Mansion on the Hudson" Wednesday evening and Saturday afternoon. "The Wives of Henry XIII, Wednesday afternoon and Saturday evening," "The Empress Eugenie" Miss Skinner announces the modern sketches at each performance.

Boston Opera House-"Mannon Lescant" opera by Giacomo Puccini. Presented by Giacomo Puccini, presented by the Metropolitan Opera Association, Conductor Giuseppe Antoncelli Production staged by Herbert Graf, scenery and costumes by Krehan.

"Rigoletto" opera with music by Guiseppe Verdi and libretto by M. Piave. Presented by the Metropolitan Opera Association. John Perle conductor, Dino Yannopolous stage director, choreography by Boris Lomanoff.

"Die Walkuese", music drama in three acts with books and music by Richard Wagner, conductor Fritz Sriedry, production designed and lighted by Lee Simonson, costumes designed by Mary Percy Schenck, presented by the Metropolitan Opera Company.

APRIL--1950--

Boston Opera House-"Richard Straus" opera presented by the Metropolitan opera association with Eleanor Weber, Emmanuel List, Rise Stevens, Hugh Thompson and Madame Connors.

Plymouth Theatre-"Riverside Drive" comedy, drama in Yiddish and English by Leon Kobrin, produced by Edwin A. Relkin, acted by Maurice Schwartz, Yiddish Art Theatre. Staged by Mr. Schwartz. First time in Boston.

"Tickets Please" musical revue produced by Arthur Klem. Sketches by Harry Herrmann, Edmund Rice, Jack Roche and Ted Luce. Lyrics and music by Lyn Duddy, Evan Edwards, Mel Tolkin, Lucille Katten and Clay Warnick, directed by Menwyn Nelson, Choreography by Joan Marion, settings by Ralph Alswong, Costumes by Peggy Morrison. Incidental music by Phil Ingalls and Hal Hastings, orchestration by Ted Royal and George Bassman Orchestra conductor, Phil Ingall. First time in Boston.

Shubert Theatre-"Miss Liberty" musical comedy presented by Berlin, Sherwood and Hart. Book by Robert E. Sherwood, musical and lyrics by Irving Berlin, Direction by Moss Hart. Dances staged by Jerome Robbins Settings and lightings by Oliver Smith.

The Brattle Theatre-"The Wild Duck" by Ibsen.

Plymouth Theatre-"That Lady" romantic drama by Kate O'Brien.
Produced by Katherine Cornell, staged by Guthrie McClinton,
settings and costumes by Rolf Gerard, costumes executed by
Edith Luyen. First time in Boston.

MAY--1950--

Brattle Theatre-"Yes Is For A Very Young Man" by Gertrude Stein.

Plymouth Theatre-"The Cantors Boy" Yiddish American musical play in two acts by Herman Yablokoff and Isadore Friedman, produced and directed by Herman Yablokoff with orchestra, directions by Fanny Wilensky, presented by Edwin A. Relkins.

Brattle Hall-"The Country Wife" first Boston performance of Wycherly's Restoration Comedy, produced by the Brattle Theatre Co.

New England Mutual Hall-"Tributary Theatre Production of Winifred by Maxwell Anderson.

Shubert Theatre-"Diamond Lil" by Mae West, presented by Albert Rosen and Herbert Freezer, directed by Charles K. Freeman, costumes by Paul DuPont, settings by William DeForest and Ben Edwards.

JUNE--1950--

Shubert Theatre-"Kiss Me Kate" by Sam and Bella Spewack. Music and lyrics by Cole Porter, presented by Saint Subber and Lemuel Ayres, production staged by John C. Wilson. Choreography by Henya Holm, orchestra directed by George Herst.

JULY--1950--

New England Mutual Hall-"Second Man" Boston Summer Theatre revival of the Behrman comedy-Lee Falk and Al Capp Production staged and supervised by Jean Dalrymple. Scenery by Richard Hall.

Bass Rock Theatre-"What Every Women knows" by Sir James M. Barrie, presented by Elihu Glass, staged by Richard Waring, settings by Robert Riser and Edya Signer.

Marblehead Playhouse-"On The Town" musical comedy with books and lyrics by Betty Camden and Adolph Green, music by Leonard Bernstein, presented by William B. Carver, Jr. and Carl Hillson, staged by Carl Shain. Choreography by Beverly Bozeman, settings by Beulah Frankel, music arranged and played on two pianos by Dean Fuller and David Craig.

Brattle Theatre-"Julius Caesar" by Shakespeare-tragedy.

North Shore Playhouse-"Caesar and Cleopatra" a comedy by Bernard Shaw with special harp, music arranged and played by Van Williams.

New England Mutual Hall-"Angel Street" a drama by Patrick Hamilton, presented by the Boston Summer Theatre at New England Mutual Hall. Directed by Irving Sudrow.

Wellesley Straw Hat-"Goodbye My Fancy" by Fay Karian, presented by Wellesley College Theatre School, stage by Henry B. Williams. Designed by George W. Hendrickson.

Brattle Playhouse-"Yes M'Lord" by W. Douglas Home, presented by the Brattle Hall Theatre Cambridge Summer Playhouse. Staged by Peter Bryne. Supervised by Nils Morgan.

New England Mutual Hall-"Gay Divorcee" by Dwight Taylor. Music and lyrics by Cole Porter, presented by Lee Falk and Al Capp of the Boston Summer Theatre. Directed by Lillian Udverdy.

Ogunquit Theatre-"The Live Wire" by Garson Kanim. Produced by Michael Todd, directed by Mr. Karin, settings by Tom Jewett, costumes by Forrest Thayer, production supervised by Kip Good. First time on any stage.

North Shore Playhouse-"Born Yesterday" by Garson Kane, presented by Blake Johnson, 2nd at the North Shore Playhouse M. Beverly, directed by William Harmon, settings by George Stupakis.

Brattle Hall-"The Imaginary Invalid" by Moliere, anti farce.

Falmouth-"Traveler Joy" farce by Arthur MacRae, presented by Richard Aldrich, staged by Arthur Swenn, settings by George Horner. First time in America.

Boston Summer Theatre-"Apple of His Eye" by Kenyon Nicholson, and Charles Robinson, presented by Lee Falk and Al Capp, directed by Jerome Mayer, settings by Richard Hill.

Brattle Hall-"No Exit" by Jean Paul Sartre, controversial existentialist drama.

AUGUST--1950--

North Shore Playhouse-"Our Town" a drama by Thornton Wilder, presented by the North Shore Players, production staged by James Walsh.

Marblehead-"Finian Rainbow" Book by E. Y. Harburg, and Fred Sardy. Lyrics by Mr. Harburg and music by Burton Lane, staged by Philip Gordon under the musical direction of Herbert Hecht. Choreography by Joan Skinner. Settings designed by Buslad Frankel. Produced by William E. Cowen, Jr. and Carl Hillson.

Brattle Hall-"Androcles and The Lion" by George Bernard Shaw - comedy, directed by Albert Marre and Charles Randall.

Wellesley Theatre-"Our Town" by Thornton Wilder, staged by Leo S. Lowendero, costumes by Betty Eve Armstrong, lighting by Gene Wilson.

B. S. T. -"Over "21" farce comedy by Ruth Gordon. Presented by Lee Falk in Association with Al Capp, staged by Tyler Winn, settings by Martin Elowen.

Brattle Theatre-"Hay Fever" By Noel Coward, comedy. Presented by the Brattle Theatre. Directed by Jerry Kilby, settings by David Hays. Lighting by Robert Bullock, costumes by Penelope Gardner.

Boston Summer Theatre-"Dear Brutus" fantasy by Sir James M. Berrie, directed by Lee Falk, settings by Richard Hill, music by Van Williams.

Marblehead Playhouse-"The Web and The Rock" drama by Lester Cohen based on the novel of the same title by Thomas Wolfe. Presented by William B. Cowen, Jr. and Gail Hillson. Directed by Richard Burr, settings and Lighting by Beulah Frankel. First time in the vicinity of Boston.

Boston Summer Theatre-"Blind Alley" Joseph Warwick, staged by John Hapcott, settings by Richard Hill, presented by the Boston Summer Theatre.

Tufts Arena Theatre-"King Lear" by William Shakespeare, presented by the Oxford University Players, directed by David Williams.

Boston Summer Theatre-"his French Wife" comedy by Charles Deane and Richard Doscher, adapted from a french play by Henri Beagles, directed by Howard Magwood, settings by Martin Bloom. First time in Boston.

Beverly-"Ballet Make Bow" an as Beverly Finale. Marie Stavenjka and Ballet Revue.

Brattle Theatre-"Crimes and Crimes" drama(Rausch) by August Shindberg, translated by Bjornson and adapted by Lawrence Langer, presented by the Festival Theatre, directed and designed by Howard Bay, costumes by Paul DuPont. First time in America (it is believed)

SEPTEMBER--1950--

- "Pardon Our French" new comedy with music and gunfire by, starring and presented by Ole Olsen and Chic Johnson, music by Victor Young with additional music by Harry Sukman, lyrics by Edward Heyman, with additional music by Harry Sukman, lyrics by Edward Heyman with Additional lyrics by Ole Olson. Musical Number and Choreography creative by Ernst and Maria Mortray, sketches by Olsen and Johnson, additional dialogue by Eddie Davis, scenery by Albert Johnson; costume by Jack of Hollywood. Musical Director Henry Sukman. First time on any stage.

Boston Summer Theatre-"Finian Rainbow" hit musical.

Brattle Theatre-"Rain" play by John Colton based on a story by Somerset Maugham, directed by Peter Temple. Presented by Brattle Theatre Co.

Plymouth Theatre-"Block Chiffon" Play by Lesley Storm, presented by John Wildberg, directed by Charles Hickman, costumes by Natalie Berth Walker. First time in America.

Wilbur Theatre-"Season In the Sun" comedy by Walcott Gibbs, produced by Courtney Burn and Malcolm Pearsons, staged by Berges Meredith, settings and lighting by Boris Aronson, costumes by Natalie Barth Walker. First time on any stage.

Shubert Theatre-"Call Me Madame" musical comedy produced by Leland Hayward. Music and lyrics by Irving Berlin. Book by Howard Lindsay and Russell Crouse, directed by George Abbott, dance and musical numbers staged by Jerome Robbins, scenery and costumes by Raoul Pene DuBois. Musical dance arrangements by Genevieve Pitot, musical director Jay Blackton, Orchestration by Don Walker. First time in Boston.

Wilbur Theatre-"The Curious Savage" comedy by John Patrick, presented by the theatre Guild and Lewis and Young directed by Peter Glenville. Production designed and lighted by George Jenkins. First play in Theatre Guild American Theatre Society Series. First time here.

Colonial Theatre-"Oklahoma" based on "Green Grown the Lilacs" by Lynn Riggs. Music by Richard Rodgers, books and lyrics by Oscar Hammerstein, 2nd, dance by Agnes DeMille; costumes by Miles White, setting by Lemuel Ayres. Presented by Theatre Guild, started in March 25, 1943.(6th engagement)

OCTOBER--1950--

Theatre-"Burning Bright" play by John Steinbeck, produced by Richard Rodgers and Oscar Hammerstien 2nd. Directed by Gulbrie McClintic, scenery and lighting by Jo Mielziner, costumes by Aline Bernstein. First time in Boston.

Brattle Theatre-"Six Characters In Search of An Author" by Luigi Pirandello, presented by the Brattle Theatre Co. Directed by Peter Temple, lighting by Charles Randall, costumes by Richard Baldrige. First professional production in this vicinity.

Shubert Theatre-"The Day After Tomorrow" comedy by Fredericka Lonsdale, produced by Lee and J. J. Shubert. Directed by Gerald Savory, settings and costumes by Edward Gilbert. First time in Boston.

New England Mutual Hall-"The Alchemist" comedy by Ben Johnson.

Plymouth Theatre-"I Know My Love" by S. N. Behrman adapted from the French Play. "Ouje De Ma Blondi" by Marcel Achard, produced by Theatre Guild and John C. Wilson. Directed by Alfred Lunt, settings, lighting and costumes by Stewart Chaney, Miss Fontanne's Clothes by Molyneaux.

Boston Opera House-"The Pirates of Penzance" by Gilbert and Sullivan, presented by the Divyly Carle Co. of London.

Boston Opera House-"Cox and Box" by Madison Morton, F. C. Bernand and Arthur Sullivan.

"Trial By Jury" Famed English Troupe of Gilbert and Sullivan players. And the Pirates of Penzance, trial by Journey and H. M. Pinafere.

"The Lady's Not For Burning" comedy by Christopher Fry, produced by Atlantic productions, The Theatre Guild by H. M. Tennent, Ltd. and John C. Wilson. Directed by John Grelgue, settings and costumes by Oliver Massel, Third play in Theatre Guild American Theatre Society series. First time in America.

Majestic Theatre-"The Country Girl" new play in three acts written and directed by Clifford Odets, Dwight Deere Wiman presentation, Strasberg and Odets Production, costumes by Anna Hill Johnstone. First time on any stage.

D'Oyly Carle Opera Company-"The Gondoliers" Gilbert and Sullivan Opera.

NOVEMBER--1950--

The Brattle Theatre-"The Magistrate" farce by Sir Arthur S. Wing Pinero, revived by the Brattle Theatre Company, directed by Peter Temple, settings by Robert O'Hearn, costumes by Penelope Gardner, lighting by Carson Randall.

The Tributary Theatre-"Julius Caesar" by William Shakespeare, presented by the Boston Tributary Theatre at N. E. Mutual Hall, directed by David Tutaw, set designed by Matt Horner.

Plymouth Theatre-"Bell Book and Candle" by John Van Quiten. Comedy.

Colonial Theatre-"Ring Round The Moon" comedy translated by Christopher Fry from the French play L'Invitation Au Chateau" by Jean Anouith. Produced and staged by Gilber Miller, music by Francis Poulere, costumes by Antonio Castillo, scene curtain by Raoul Dufy, settings by George Wakevitch, Choreography by Ted Cappy, settings and lightin supervised by Raymond Sovey. First time in Boston.

Shubert Theate-"The Consul" musical drama by Gian Carlo Menoth. Staged by Mr. Menoth, settings by Horace Armstead, costumes by Grace Houston, musical director, Evan Whallon, Jr. presented by Chandler Cowles and Efrem Zimbales, Jr.

Majestic Theatre-"Edwina" a mystery drama with English Cast-a play by William Denner and William Monim, presented by Donald Flamm in arrangement with Peter Danbury Productions of London. Staged by Basil Langton.

Boston Opera House-"Aida" opera by Guiseppe Verdi, conductor Carlo Moresco, stage director Mario Valle. Presented by the San Carlo Opera Company.

"Madame Butterfly" opera by Giacomo Puccini, presented by the San Carlo Opera Co. Alberto Sciametti, conductor.

"Rizoletti" opera by Guiseppi Verdi, stage director Mario Valle, Conductor Albert Sciarretti, presented by the San Carlo Opera Co.

"Faust" opera by Gounod. Presented by the San Carlo Opera Company. Conductor Carl Moresco.

"Tosca" opera in three acts by Giacomo Puccini. Stage director Mario Valle, presented by San Carlo Opera Company.

Plymouth Theatre-"A Streetcar Named Desire" by Tennessee Williams, presented by George Brandt and Max Siegel, staged by Elia Kazan, settings by Jo Mielziner, costumes by Lucinda Ballard.

Brattle Theatre-"Three Sisters" Chekhovs drama.

Wilbur Theatre-"Lets Make An Opera" music by Benjamin Britten and Books by Eric Crozier, produced by Peter Lawrence and the Show of the Month Club. Staged by Marc

Blitzen. Musical director Norman Del May, scenery and light by Ralph Alswany, costumes by Aline Bernstein. First here.

Wilbur Theatre-"Out of This World" musical comedy with music by Cole Porter and Book by Dwight Taylor and Reginald Lawrence, produced by Saint Subber and Lemuel Ayres. Choreography by Hanya Holm, settings and costumes by Mr. Ayres, musical director, Pembroke Davenport, orchestra by Robert Russell Bennett. Production staged by Agnes A. Mille. First time in Boston.

DECEMBER--1950--

Tribulury Theatre-"My Hearts In The Highland" by William Saneyan, presented by Tribulury theatre, directed by David Tuaw, settings by Matt Horner, lighting by Alan Stern.

Colonial Theatre-"Death of A Salesman" drama by Arthur Miller, produced by Kermit Bloominger and Waller Fried, directed by Elia Kazan, settings and lighting by Jo Mielziner, music by Alex North, costumes by Julia Sze, first time in Boston. Fifth Play in Theatre Guild-American Theatre Society Series.

"Second Threshold" comedy-drama by the late Philip Barry with reversion by Robert E. Sherwood, produced and directed by Alfred deLiagre, Jr., settings and lighting by Donald OenslagerGowns designed by John Derro. Production Associates Philip Barry, Jr. First time in Boston.

Boston Opera House-"Blossom Time" presented by Lee and J. J. Shubert, book and lyrics by Dorothy Donnelly. Music adapted from Schubert, melodies by Sigmund Romber. Staged by Zakha Russell, settings by Watson Berratt.

Shubert Theatre-"Wheres Charley" musical show with book by George Abbott and music by Frank Loesser, based on Branden Thomas farce. Produced by Cy Ferrer and Eric H. Martin in association with Gwen Richard, dance directed by George Balenchine, Settings and costumes by David Falkes, Orchestra by Ted Royal and Hans Spralk, musical director Eddie Scott. First time in Boston. Staged by George Abbott.