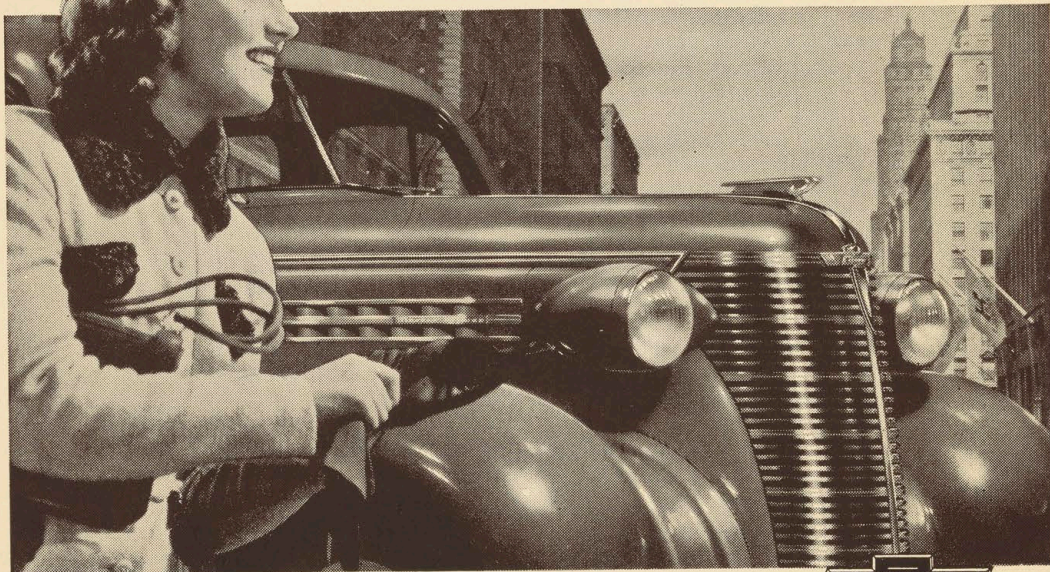


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To meet this indebtedness we have:		
Cash in Vaults and Due from Banks.....	\$78,279,074.88	24.014%
Checks on Other Banks.....	18,810,148.66	5.770%
U. S. Government Securities at par.....	131,350,000.00	40.295%
(Direct and fully guaranteed, including \$6,450,000. pledged to secure United States deposits and for other purposes required by law.)		
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*Other Tax Exempt Bonds.....	2,494,625.00	0.765%
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18,000 sh. Federal Reserve Bank of New York	900,000.00	0.276%
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at cost.....	299,880.00	0.092%
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Secured Demand Loans.....	17,580,672.22	5.394%
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Loans and Discounts Unsecured.....	12,080,552.09	3.706%
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Accrued Interest Receivable.....	1,197,443.53	0.367%
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TOTAL TO MEET INDEBTEDNESS.....	<u>\$325,972,477.05</u>	100%
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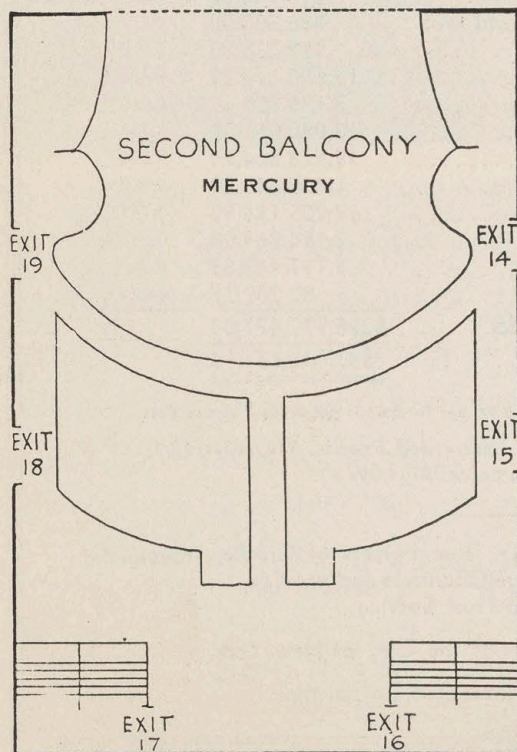
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Now in repertory at the National Theatre
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By William Shakespeare.

"THE SHOEMAKERS' HOLIDAY"

By Thomas Dekker.

"THE CRADLE WILL ROCK"

A play in music by Marc Blitzstein now at the Mercury Theatre.

To be added to the Mercury Repertory this season:

"KING HENRY IV" Parts I and II and
"KING HENRY V"

"HENRY VI" Parts I, II and III and
"RICHARD III"

The series, which might well be entitled "Five Kings," represents Shakespeare's dramatizations of some of the most fascinating pages of English history—that period which included the ascent of Prince Hal to the throne and his reign as King Henry V, the War of the Roses, the triumph and defeat of Richard of Gloucester as Richard III, and the ascent of the Earl of Richmond as Henry VII, which established the House of Tudor on the English throne.

Before beginning actual work on the adaptation, Orson Welles, director of the Mercury, did considerable research, going back to Holinshed's Chronicles and other sources that Shakespeare himself employed. The Welles version may include certain proclamations which throw added light on the causes of the bloody internal conflicts that marked the transition of England from a feudal kingdom into a centralized government that was to lay the foundation for the British Empire.

Welles will not attempt to present the entire series in one evening, but will divide the material so that the story of "Henry IV" and "Henry V" will be presented on one evening, with the essence of the three parts of "Henry VI" and "Richard III" to be shown on the second evening. A matinee and evening performance, somewhat in the manner of "Strange Interlude," also is being considered.

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BEGINNING
MONDAY EVENING,
MARCH 7, 1938



MATINEES
WEDNESDAY AND
SATURDAY

THE MERCURY THEATRE

(In Association with Sam H. Grisman)

presents

THE CRADLE WILL ROCK

A PLAY IN MUSIC

by

MARC BLITZSTEIN

Production by Orson Welles

CAST

MOLL	Played by	OLIVE STANTON
GENT	"	"	GEORGE FAIRCHILD
DICK	"	"	GUIDO ALEXANDER



Make a "big entrance"

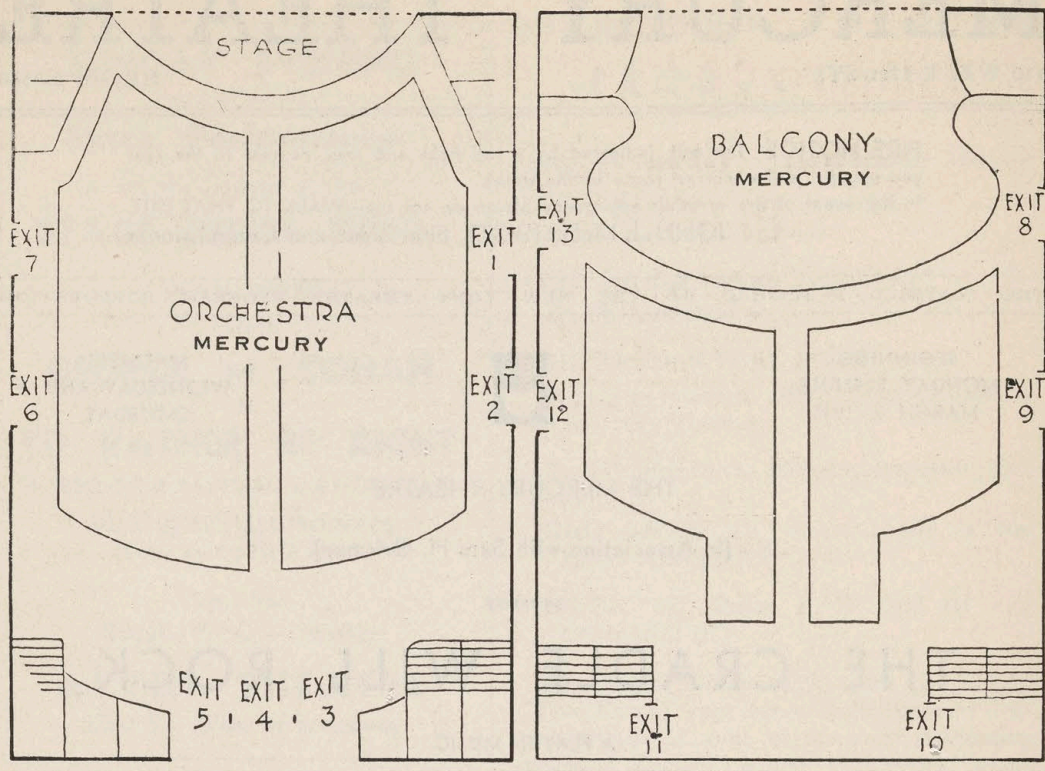
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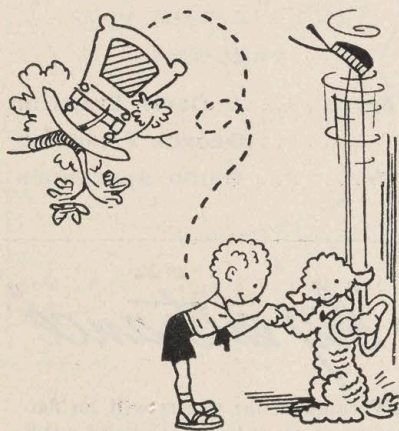
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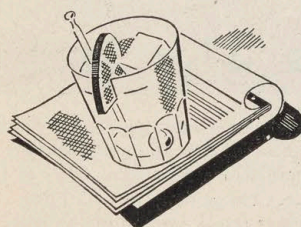
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DRUGGIST	" "	JOHN ADAIR
MR. MISTER	" "	RALPH MACBANE
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Firehouse

A supper-club theatre on East 55th Street... where you may freely applaud (and hiss-s-s) that melodramatic hit, "The Fireman's Flame"!



Seven o'clock dinner scene Chez Firehouse, on the lower level of the American Music Hall. On the upper level is the theatre. Both are open every night, including Sundays and holidays. Roast Beef à la Volunteer is a favorite with the guests. So are Camel cigarettes. Eric, headwaiter (above, standing), says:

"We sell more Camels than any other brand."



Musical interludes punctuate the play. Harry Meehan, the "Irish Thrush," booms out sentimental ballads with pianist Bill Gahagan accompanying him. Typical tear-jerker:

"Mother isn't getting any younger, and tho' I say it with a sob... I guess I'm gonna have to take a flier and look around and see about a job!"

When the fun begins to get you down:

"Get a 'lift' with a Camel!"

The Pony Ballet (find the picture) poses gaily in the "Soda Parlor" with the "Blue Birds"—the victorious fire brigade. A notable song-and-dance number is "We're Off!"—a dash-to-the-rescue. Thereupon, in a thrilling race, two miniature fire engines streak around in the balcony while the audience cheers below. "People flock here for real gaiety," says the headwaiter, "and I notice that..."

Camels contribute much to the occasion!"

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Firehouse, Music Hall. Both are and holi- a favorite tes. Eric, rbrand."

"The Fireman's Flame"—A tale of rivalry between two brigades, it demonstrates that virtue and hydrants triumphed even in 1880. Above, right: "How she has blossomed into womanhood!" leers The Villain. Skullduggery is rampant! Our Hero (above, left) can offer the lady only an honest fireman's heart. Does she accept? Will a duck swim? Are Camels a matchless blend of finer, **MORE EXPENSIVE TOBACCOS...** Turkish and Domestic?

To all 3 questions the answer is... "Yes!"

"Foiled!" in Act III. The Villainess smiles above... but not for long! Our Heroine's Foster-Daddy (center) saves the day. "Outwit the Old Fox, would they! Up go the stocks! 17-21-25"... **"Bingo!"** cries a somewhat rattled guest. During this tense drama, confine your smoking to Camels.

"Camels never jangle the nerves!"



11 pm—the town's favorite fire is out for the evening. But Chez Firehouse is a round-robin of entertainment, for now community singing starts. Guests enjoy rendering old favorites. Equally evident is their enjoyment of Camels, from beginning to end of the evening—a tribute to the fact that Camels never tire the taste. One smoker tells another:

"Camels agree with me!"

chez
Camels

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REAL MILDNESS

DELICATE FLAVOR

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FINER TASTE DID IT

OFFICIAL figures in the 14 states* that publish records show:

For 19 months the sales of Seagram's Crowns have exceeded the combined sales of seventy-nine other leading brands of blended whiskey in their price class.

*Based on all available official figures from July, 1935, to March, 1937 (the latest figures available at time this study was made) issued by the Liquor Control Boards of 14 states: Pennsylvania, Michigan, Iowa, Idaho, Maine, Ohio, Utah, Montana, Oregon, Vermont, Virginia, West Virginia, Washington, Wyoming. It includes the sales of all blended whiskeys in the price class of Seagram's Crowns—ranging at present from 90c to \$1.50 per pint.

Seagram's Crown

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They Taste Better*



SEAGRAM'S FIVE CROWN BLENDED WHISKEY. The straight whiskies in this product are 5 years or more old, 25% straight whiskey, 75% neutral spirits distilled from American grains. 90 Proof. SEAGRAM'S SEVEN CROWN BLENDED WHISKEY. The straight whiskies in this product are 5 years or more old, 37½% straight whiskies, 62½% neutral spirits distilled from American grains. 90 Proof. Copr. 1938, Seagram-Distillers Corp.—Executive Offices: New York

For true smoking pleasure
Call for
PHILIP MORRIS
America's finest 15¢ Cigarette



SADIE POLOCK	Played by	MARIAN RUDLEY
GUS POLOCK	" "	GEORGE FAIRCHILD
BUGS	" "	GEOFFREY POWERS
LARRY FOREMAN	" "	HOWARD DA SILVA
ELLA HAMMER	" "	BLANCHE COLLINS
CLERK, REPORTERS, PROFESSOR MAMIE	" "	MARC BLITZSTEIN

CHORUS: Larri Lauria, Lilia Hallums, Alma Dixon, Robert Clark, Josephine Heathman and Eric Burroughs.

The action occurs in Steeltown, U. S. A., during a union drive.

There are ten scenes. Intermission after Scene 6.

At the piano, Mr. Blitzstein

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PATRONS OF THIS THEATRE are requested not to aid professional beggars soliciting alms on the streets of New York. Mayor F. H. La Guardia states the people of the City are contributing millions of dollars for the care of the destitute. There is food and a bed for all. New Yorkers are requested to cooperate in the elimination of begging. The Municipal Lodging House, at 432 East 25th Street, New York City, is open day and night for feeding and shelter.

William Hodson,
 Commissioner of Welfare.

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JOHN HOUSEMAN

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WHO'S WHO IN THE CAST

MARC BLITZSTEIN is one of the few composers who has qualified for biographical mention in this department of The Playbill. His debut as an actor came quite by accident last Spring. He assayed several roles in "The Cradle" after the actors originally assigned to the parts became lost in the wilds of Times Square during that now legendary hegira from the Maxine Elliott's Theatre, where Federal Theatre officials refused to permit "The Cradle" to open on schedule, to the Venice Theatre, where it was performed for two weeks. The name of Blitzstein is becoming a very familiar one to theatre, radio and film audiences. He composed the music for the Mercury's production of "Julius Caesar," for the Hemingway-Ivens picture, "Spanish Earth," and a sketch for "Pins and Needles" while his radio song-play, "I've Got the Tune," was performed recently by the Columbia Workshop. Blitzstein was born in Philadelphia where he composed a piano sonata for the League of Composers, and an opera, "Triple-Sec," which was later incorporated into the Theatre Guild's "Garriick Gaieties." He also has written a choral opera, "The Condemned," based on the Sacco-Venzetti case; "The Harpies," an opera written for the League of Composers; a ballet, "Cain;" and "No For An Answer," which he describes as "a play on the order of 'The Cradle' but which is concerned with the chances of youth in the modern world."

HOWARD DA SILVA'S association with the steel industry has not been limited to "The Cradle Will Rock." He worked his way through Carnegie Tech by his labors in a Pittsburgh mill before coming to New York to join Eva LeGallienne's Civic Repertory company, in which he played thirty different roles in the course of six years. He appeared in the Theatre Union's productions of "Sailors of Cattaro" and "Black Pit," the Hecht-MacArthur film, "Once in a Blue Moon," and the Group Theatre's "Golden Boy."

RALPH MAC BANE finds shows without scenery no novelty. He began his theatrical

career by producing scenery-less productions in the hayloft of his father's barn in Boscobel, Wisconsin. Later in life he and Fred Bickel, now known as Frederic March, produced the annual vaudeville show at the University of Wisconsin. He made his debut in the professional theatre as a member of a Stuart Walker stock company, and since that time has had a varied career as actor and director both in Europe and the United States.

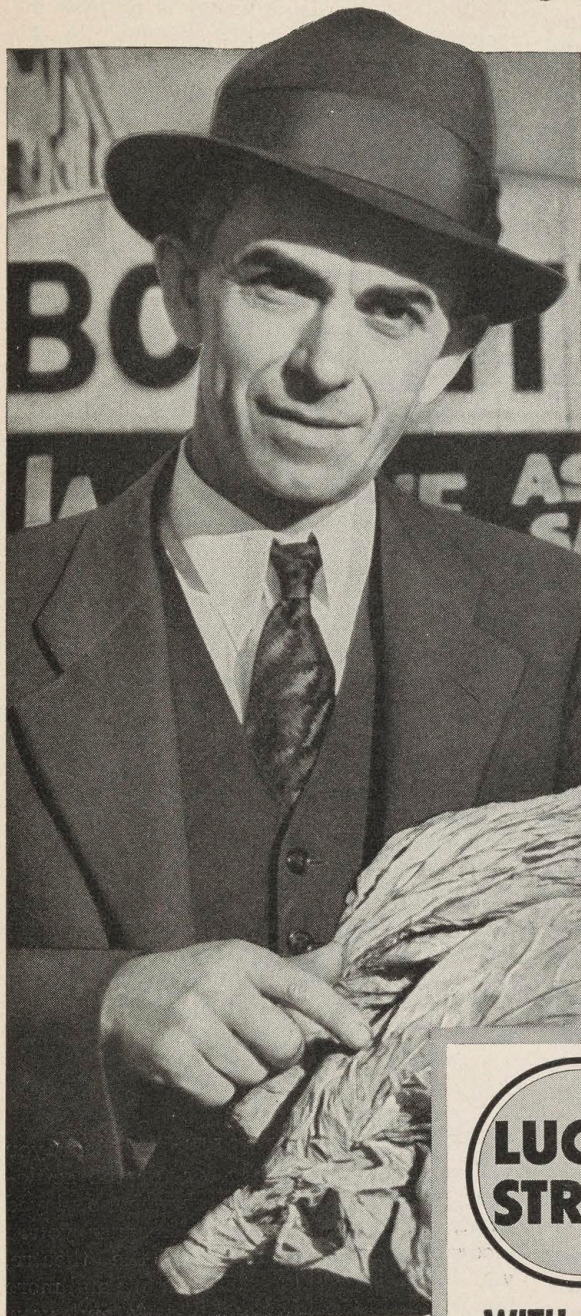
JOHN ADAIR may write a book of reminiscences some day. If he does, he will call it "My Ten Years With The Shuberts," for it was under the management of that producing firm that he has made most of his Broadway appearances in such shows as "Caroline," "Artists and Models," "The Student Prince," "My Maryland," "Good Companions," "Americana," and "Ziegfeld Follies."

LE ROI OPERTI comes of a famous theatrical and musical family, being the grandson of Giuseppe Operti, composer of "The Black Crook." He has appeared in a number of light operas and musical comedies and was seen extensively under the Walter Hampden banner in "Hamlet," "Romeo and Juliet," "Macbeth," "Othello," "The Servant in the House," "Cyrano de Bergerac," "Capon-sacchi" and "The Light of Asia." He also appeared with Ethel Barrymore in "School for Scandal," Judith Anderson in "Firebird," and with Maude Adams in "Twelfth Night." He was a member of the Lunt-Fontanne Acting Company for two seasons, appearing in "Taming of the Shrew" and "Idiot's Delight." For the past three Summers he has appeared at the Mohawk Drama Festival at Union College, Schenectady, N. Y.

MAYNARD HOLMES made his professional debut in Atlanta, Georgia, with the Forsyth Players, a stock company aggregation. He came to New York to appear with Richard Bennett in "Jarnegan," and then went to Hollywood where he played a role (another Junior) in "Dancing Lady," with Joan Craw-

(Continued on page 12)

HE SELLS TOBACCO TO THEM ALL

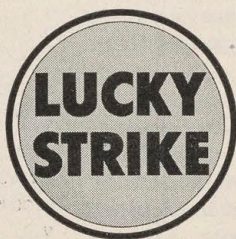


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WHO'S WHO IN THE CAST

(Continued)

ford. He also played the Dauphin in *Madame DuBarry*, in support of Delores Del Rio, and the baby-faced killer in "Satan Met a Lady." His last film role was in support of Mae West, which is nice work if you can get it, in "Go West, Young Man." He came East instead to appear in "The Cradle."

CHARLES NIEMEYER was born in Indianapolis some 25 years ago. His dossier includes dramatic work at Northwestern College, from which he was graduated in 1925 with an M. A. degree and a Phi Beta Kappa key. His New York debut came in 1935 in the Theatre Union's production of "Mother." Since that time he has appeared in such varied entertainment as "Searching for the Sun," "Left Turn," "Swing Your Lady," "Red Harvest" and "Golden Boy." His secret ambition is to be a playwright. He's now working on the second act of a new one.

JULES SCHMIDT is one of the few Broadway performers who has had the distinction of playing Shakespeare under the canvas of a tent in almost every town between Chicago and Omaha, and in company with such splendid troupers as William Faversham and Percival Vivian. His Broadway appearances have been in "The First Legion," with Bert Lytell "Bring on the Girls," with Jack Benny, and in the Theatre Guild's production of "Races." In Summer stock he has appeared with Estelle Winwood in "The Vortex," with Eugenie Leontovitch in "Romance," and with Anna May Wong in "Turandot." His hobby is an unusual one for an actor. He collects Holsteins, a species of cow, and owns a farm near Postville, Iowa, where he keeps them contented.

PEGGY COUDRAY has enjoyed a career as varied as it has been extensive. She played prominent roles in many Shubert and A. H. Woods productions, was featured in pictures, appeared in vaudeville opposite Edward Arnold, and has had her own stock companies in Buffalo, Hartford and Washington.

OLIVE STANTON makes her Broadway

debut in "The Cradle Will Rock." Previously, however, she has appeared in the touring companies of "Street Scene" and "Five Star Final." She is also a writer of no little distinction, having written sketches for *The New Yorker* and other periodicals. She also has been identified in the public prints recently as the owner of Buffit, the little old dog in "Of Mice and Men."

BLANCHE COLLINS is a graduate of the Theatre Guild dramatic school. She has appeared with Ethel Barrymore in "Scarlet Sister Mary" and also was seen in the *Durante-Williams-Velez* revue, "Strike Me Pink." Presenting her impressions of stage and screen notables, she has been featured at a number of supper clubs. Her mimic gifts also have taken her to the British Isles, where she appeared for two years in vaudeville.

DULCE FOX played a girl violinist in the silent version of "The Music Master," with Lois Moran, when she was ten years of age. By the time she was sixteen she had been graduated from Mount Vernon High School and had been abroad twice, returning with two diplomas from English dramatic schools. After appearing with the Percival Vivian Shakespearean repertory she played in "A Divine Moment," with Charlotte Granville and Peggy Fears, and in the Orson Welles productions of "Horse Eats Hat" and "Dr. Faustus." In addition to her appearances in "The Cradle," Miss Fox is currently appearing in special matinees of "The Pilgrim," by Charles Vildrac, with that beloved actor, Augustin Duncan.

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EVEN as long ago as 1907, Franz Lehar's "Merry Widow," that Viennese delight, was not new to the stage; for it had already been received with huzzahs in such European capitals as Vienna, Berlin, London, Paris, Rome. In fact, at the time of its American premiere, one commentator took stock and discovered there were 100 Merry Widows, and as many Princes, going through their dreamy waltz number across the face of the earth, "from the Ural Mountains to Chicago, from the Archangel to Capetown." But no matter: the operetta was new to New York—new, and so completely enchanting that before the production had gone into its second week at the New Amsterdam the whole town (from the newsboys hawking their extras, to street car motormen clanging up and down the avenues, to middle-class families with their mechanical pianos, to the sophisticated patrons of smart hotels and cabarets) was whistling, singing, playing and dancing to the Merry Widow Waltz.

The success of the operetta in New York and the triumph of its star, were evident at the fall of the curtain upon the First Night's first act; and at the close of the second, in which the Merry Widow and her Prince danced that mad Balkan whirl that melted into the enchanted waltz, the audience could no longer contain itself, but broke spontaneously into a demonstration such as seldom had been heard before in a New York playhouse.

Of all the Merry Widows who have waltzed since that night to Lehar's unforgettable music, none has so captured the hearts of New Yorkers as did the creator of the rôle in this country, Miss Ethel Jackson. Miss Jackson played, danced and sang the part of The Merry Widow for 52 consecutive weeks on Broadway, and by the end of that record run



she had become so closely associated with the part that her own personality was all but lost in the general excitement. To her public, this American girl was now the very embodiment of the Viennese *femme du monde*. On stage and off, then and for the rest of her life, she was The Merry Widow.

• Thirty years have slipped by since "The Merry Widow" made its sensational run of one solid year in New York. They have been momentous years, bringing boom times, depressions, a World War. Through it all, the theatre has carried on its proud traditions for that discerning and esoteric horde, the theatre-goers of New York. Though these patrons come from the far corners of the earth, from homes an hour's drive away or a subway-ride away, or from Manhattan penthouses just around the corner, they have a single point of interest in the theatre; that, and money to spend not only on the everyday necessities of life, but on the little luxuries that make it worth living.

THE PLAYBILL

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