



Philadelphia's Superb Symphony Orchestra is one of her greatest Commercial assets

Another "first" for Philadelphia—

And one that is keenly appreciated by Philadelphia's music-loving populace. It has fostered the "music-in-the-home" idea. It is another of those subtle influences that make the bright, cheery home life that contributes so generously to Philadelphia's industrial supremacy.

Wherever it travels it plays to packed houses—to the people who direct and handle the business of America's other great cities.

Supreme itself—it creates and leaves the impression of Philadelphia's supremacy, for the word Philadelphia is a part of its title.

It constitutes a living advertisement for Philadelphia of an indirect and therefore powerful character that

is of inestimable value to the progress and development of the city.

That the supremacy of this great orchestra has been attained under the discouraging handicap of inadequate funds is rather typical of the Philadelphia habit of doing things in spite of obstacles. It is certainly indicative of the splendid spirit, confidence and patriotism of the small group that has made the supremacy possible and—

It is typical of Philadelphia's commercial foresight that her business men should rise, as they have, to support an endowment fund that will guarantee sufficient funds to insure the supremacy of the Philadelphia Orchestra forever.

Boston—

Business men built Symphony Hall at a cost of over \$1,000,000 that the Boston Symphony Orchestra might have a permanent home.

Chicago—

Business men subscribed over \$700,000 to build a hall for its Symphony Orchestra so that it would be free of rental expenses.

Detroit—

Business men subscribed \$250,000 a year, and then a \$600,000 auditorium—now they are starting a \$2,000,000 structure, all for their Symphony Orchestra.

New York—

Business men have guaranteed their two Symphony Orchestras against deficit. It costs them as much as \$100,000 a year.

Rochester—

Mr. Eastman has just given \$2,500,000 to establish an orchestra and school of music in Rochester.

Cleveland—

has just raised \$100,000 a year for its orchestra.

St. Louis—

The combined business clubs have bought the entire season's tickets of its orchestra.

Can Philadelphia, with the Greatest Orchestra of all, afford to do less?

These are the men behind this big movement in Philadelphia—the kind of men whose business judgment you can well afford to support:

- | | |
|---------------------|--------------------|
| Samuel Rea | W. W. Atterbury |
| Effingham B. Morris | E. Pusey Passmore |
| John Gribbel | John H. Mason |
| Samuel T. Bodine | James Crosby Brown |
| Samuel M. Vauclain | Samuel S. Fels |
| Cyrus H. K. Curtis | Ellis A. Gimbel |
| William A. Law | William P. Gest |

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Fill out this coupon now— and mail it to the Philadelphia Orchestra campaign headquarters, Ritz-Carlton.

I hereby pledge to the Endowment Fund of the Philadelphia Orchestra the amount as noted.

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I agree to paydollars
50% on Jan. 1st, 1920 and 50% on May 1st, 1920.

Name

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