Mme. Pavlowa Dances at Navy Club Benefit

Two Ballets and Seven Divertissements on Program Are Marked by Artistic Merit of the Performers

"La Peri" Is a Novelty

Dancer Portrays Supreme Beauty of Art on Return After Several Years' Absence

Anna Pavlowa returned to New York last evening after an absence of several years. The celebrated dancer began a week's engagement at the Manhattan Opera House with a benefit performance for the Navy Club. Last evening marked the anniversary of her New York debut, October 18, 1910, at the Metropolitan Opera House.

There were two ballets and seven divertissements on the program. In the first ballet, "Amarilla," a tale of the unrequited love of a gypsy maid for a cold-blooded aristocrat, Mme. Pavlowa has been seen here before.

The second ballet was a novelty. This was "La Peri," a dance poem arranged by Ivan Clustine, with music by Paul Dukas. As the program said, "the scene is laid in a fairy realm of the mystic East," a fairyland à la Bakst, designed by H. Stowitts, with a fantastic garden, bright with many colored flowers of gorgeous and clashing hues, against a background of purple mountains.

"La Peri" a Novelty

The Peri is sleeping in a bower beneath trees that grow only in the imagination of modern designers of stage settings. To the garden comes Iskander, King of Iran, searching for the flower of immortality, which the Peri holds in her hands. In his eagerness to snatch the flower the monarch awakens the fairy. After an elaborate struggle, which permits both to do some graceful posturing, the king is left to die, while the Peri disappears far up the mountain.

Both in the old and the new ballet Pavlowa revealed the supreme beauty of her art. Surely no dancer has ever made motion so eloquent. She remains what she was when she was first seen here, incomparable, the essence of beauty and grace, the incarnation of poetry in dancing. In the first ballet, when she mimed the passion-swept gypsy girl, her lithe, orange clad body was like a flame in the swiftness and intensity of her movements. In the second, a fascinating vision in green and shimmering silk, with a cone-shaped hat topped with gay pink streamers, she was exquisitely idyllic.

The surrounding company, which had its chance in "Amarilla," is a fine one. The young women have youth and freshness. The leading male dancer, Mr. Volinine, pleased with his agility in leaping and grace in posturing. There were charming dances by peasants and the nobility dressed in the costumes of Watteau's day. Mr. Stowitts, who besides designing the costumes and scenery for "La Peri," took the part of the king, was inclined to be a better designer than dancer, but, perhaps, there will be better opportunities of judging him in the latter capacity during the week. The excellent conductor, Theodore Stier, is again in charge of the orchestra.

Gifts Asked for Navy Club.

The feature of the divertissements which included "Obertass," "Voices of Spring," "Holland Dance," "Pierrot," "Greek Dance" and a new "Syrian Dance," was the familiar and exquisite "Swan" with Saint-Saëns's music. No more perfect revelation of Mme. Pavlowa's art can be conceived.

In honor of the benefit the theater was decorated with flags, and during the first intermission Miss Julia Arthur made a speech urging contributions to the Navy Club and telling of the work of the organization.

This evening the program will include the American debut of Marie Cleveno, who will appear in the ballet from "Thais," Mme. Pavlowa and Mr. Volinine in "Snowflakes" and seven divertissements.

Helen Hayes Does Something Less Than Her Best

"Bab," Produced at Park, Is Slight but Amusing, but Not Half Good Enough for the Featured Player

THE CAST

Leila Archibald	Edith King
Hannah	Helen Gurney
Mrs. Archibald	Percy Haswell
William	James Kearney
Carter Brooks	Tom Powers
Bab	Helen Hayes
James Archibald	Sam Edwards
Jane Raleigh	Lillian Ross
Clinton Beresford	Arthur Eldred
Eddie Perkins	Stephen Davis
Guy Grosvenor	Robert Hudson

By Heywood Broun

Watching Helen Hayes, the eighteen-year-old heroine of "Bab," at the Park Theater last night, made us realize how dangerous the theater is for young girls. Miss Hayes is an actress of high gifts, but unless she is very careful and very firm the stage will get her and make her its plaything, an interpreter of cute parts, a comic ingenue. And any person who leads such a life for a few seasons stands an excellent chance of being cast away like a withered violet.

To be sure, almost everything that Helen Hayes does in "Bab" is effective and some of it is very good. The play is amusing, although it is somewhat long drawn out for a theme and treatment which are essentially trifling. It gets a little silly before it is done. Yet we have no hesitation in recommending "Bab" as pleasant entertainment for rainy evenings. We don't know that it is quite good enough to keep any one indoors from full moons, but after all it isn't always moonlight.

Probably Helen Hayes can do "Bab" a little bit better than anybody else in the American theater, which is not sufficient reason for her doing it over any extended period. "Bab" should not be her season's stint. Miss Hayes has lip in her to be an uncommonly fine actress. She may become merely a glib one. With much in her performance last night which was joyously amusing and deft, there were also moments when she played for the easy and sure laugh which comes to the player who treats a javelin like a sixteen pound hammer and makes three complete revolutions before letting the blame thing go.

Of course, it is only fair to say that not everything which Edward Childs Carpenter, the dramatist of the Mary Roberts Rinehart stories, has put into his play is sharp as spear heads. Yet an actress does better to let them fly just as they are without stopping to grind out an edge. True also that the Park Theater is rather big for so light a play as "Bab," but with all this there is no getting away from the fact that Helen Hayes is guilty of hammering away now and again at lines and at business.

Of course, when she does her best she is almost incomparable. She has everything, and when we meet her at the cross roads we demand that she stand and deliver. Naturally we are prepared to require of her all the gold and silver and precious stones which she carries. Canadian quarters and such like she can keep. They jingle, but we must firmly request Miss Hayes to put them back in her purse and give us the yellow metal. There's no concealing it. We saw the gleam.

Well, then, "Bab" presents a potentially fine actress in a play which gives her some opportunities to be enormously amusing and again to be nothing more than good enough. The play makes a rather skimpy story out of Mrs. Rinehart's sub-deb stories, which themselves pressed a happy thought rather far. The incidents of the play are generally much more diverting than the whole, which is dubious mathematics and play writing. The cast is generally good. Tom Powers, who hasn't nearly enough to do is exceedingly pleasant. Lillian Ross, who was the Jane in "Seventeen," was good, and Stephen Davis does very well with a small part.

Emma Carus Returns to New Successes at Palace Theater

Emma Carus returned to the Palace Theater stage yesterday, bringing fresh inspiration from the comic muse. Miss Carus is a heavyweight among comediennes, but her wit is nimble. Moreover, it is rare that so much agility and grace are the portion of one who requires so generous a spotlight. In a characteristic monologue she gave a bright bit of persiflage on women and the vote. Of her repertory of new songs the audience liked "Soda Water Blues" best. Some of the popular dance steps received very droll interpretation.

The Four Marx Brothers, who still linger before the stage door of musical comedy, have a return engagement this week with their ludicrous revue. Long Tack Sam and his company of Chinese acrobats and jugglers gave a snappy performance. Beatrice Herford scored with her dramatic bits, "The Matinee Girl," "The Hotel Child" and "At the Five and Ten Cent Store."

The Jack Hughes Duo, Morris and Campbell, Adelaide and Hughes and Kranz and La Salle completed an unusually good bill.

Hungarian Boy Pianist Called A New Genius

Ervin Nyredghazi Displays Marvelously Fine Technique and Amazing Intellectual and Musical Outfit

Is Styled a Master

Krehbiel Sees Drawback Only in His Individualism and Lack of Continuity

By H. E. Krehbiel

We confess that we do not like to be knocked on the head before we have had time to draw a judicious breath every time a new musical performer comes to us across seas. It disturbs our equilibrium, makes us expect too much when we are in a generous mood or too little when we pause to ponder our experience with prodigious persons during half a century of critical activity. But it's a way the managers' publicity men have, and they are always a few weeks ahead of us in getting into the newspapers.

Last night we were bidden to Carnegie Hall to listen to a genius; not a brilliant pianist, but a genius with such an amazing musical and intellectual outfit that a professor of psychology at Budapest was moved to make a bookful of a study of him.

What we heard was a pianist of marvellously fine technical acquirements and undoubted gifts for his chosen vocation, but so obsessed with individualism that its manifestation frequently, indeed, generally, stood in the way of our enjoyment of his music.

Newcomer a Hungarian

The newcomer is Ervin Nyredghazi, a Hungarian youth, apparently eighteen or twenty years old. He has a legitimate artistic inheritance (we are told, but not by a press agent, wherefore we believe it), his grandparents, paternal and material, and his father having been in the service of the opera at Budapest. The story of his feats as a child sounds a little bit like that of Mozart, concerning whom, when he was half as old as Nyredghazi, the Hon. Daines Barrington made a report to the Royal Society of Great Britain. But it was the creative gift of the boy from Salzburg which amazed the wise men of Europe, not merely his playing; and in spite of this, Dr. Burney, examining some of his music years later, thought his talent "more extraordinary than excellent."

The learned historian was mistaken, as we know, but if he had something of the distrust of prodigies which we feel, we cannot blame him. Scores of prodigious children have we heard, and in nine cases out of ten they came to nothing, artistically, in later years.

The most notable exception was, and is, Josef Hoffman, and he was saved and permitted to develop only because a music-loving philanthropist rescued him from his father and his manager and enabled him to grow to maturity in a normal manner. The new pianist has passed his prodigy period, however, and is now safely on the road to what may be a great career.

Continuity Neglected

His admirable qualities, besides his finger technique, are a perfect command of the dynamic capacity of the pianoforte, also of its tone color, though of this he seems disposed to make little use. He feels no urge toward sensuous charm, though it is at his call in a high degree. He is often indifferent to melodic contours delighting in chopping phrases into bits, either by disconnecting the motives which compose them by short pauses, or crisp final chords, or by exaggerated nuances. He does not sing as he might because he does not want to. For the sake of crisp, crackling, precipitating tones he neglects melodic continuity.

He is too indulgent in sudden tempo changes and makes rushes in speed and sonority like the musical gypsies of his native land, who are as little Magyars as he is a Magyar by race. But his digital independence is marvelous to a degree. When we heard the rippling murmur of the music evoked by his left hand in the dach-Busoni toccata we were sure that there sat before us an unsurpassed master of polyphonic playing.

It is long since we heard the like. But this was a passing evocation of his skill. In the Schubert-Liszt fantasia, with its use of the beautiful slow melody of the song "Der Wanderer," the aberrations were too many and flagrant not to cause disappointment and dismay. And so on with all the other pieces which called for soulful song. This bird can sing ravishingly; we wish he could be made to sing.

The Stage Door

"Hitchy-Koo 1920," the fourth of the "Hitchy" series, will have its premiere to-night at the New Amsterdam. Besides Raymond Hitchcock, Julia Sanderson, G. P. Huntley, Charles Withers, the Mosconis and many others will be seen.

"Three Live Ghosts" moved last night from the Greenwich Village to the Nora Bayes Theater.

"The Half Moon," a Dillingham musical production, will succeed "The Night Boat" at the Liberty Theater on November 1. On that date the latter production will start on a tour of four of the principal cities. Joseph Cawthorn is the star of "The Half Moon." Joseph Santley, Oscar Shaw, Maude Eburne, Ivy Sawyer, May Thompson, William Ingersoll, Edna May Oliver and others are in the cast. William Le Baron wrote the play and Victor Jacobi the music.

"Mary" Steps Fast In Its Premiere At Knickerbocker

George M. Cohan's Musical Comedy Has Speed and Many Other Qualities of Big Broadway Success

THE CAST

Jack Keene	Jack McGowan
Mrs. Keene	Georgia Caine
Tommy Boyd	Alfred Gerrard
Madeline Francis	Florrie Millership
Mary Howells	Janet Velie
Huggins	Frederic Graham
Gaston Marceau	Charles Judels
Mr. Goddard	James C. Marlowe
Deakon	Gene Richards
Meakon	Wesley Totten

George M. Cohan's musical comedy, "Mary," arrived with a grand splurge at the Knickerbocker Theater last night. The stepping measure of "Mary" is very fast. And as a fiscal measure Mr. Cohan is quite likely to find it another "Man o' War." It has characteristic speed and all the other qualities of the Cohan musical success—pretty girls, smart gowns, buoyancy, importuning music.

There is a sprightly chorus, never still for an instant, ever weaving itself into an animated and picturesque background. Background, that is to say, except in the "Tom, Tom, Toddie" number, which the audience decreed for the chorus alone. In that number the audience delayed the progress of the show by its enthusiasm for one brisk little bob-haired chorus girl, named Kitty Bird, whose feet had more wings to them than the rest.

"Mary" is a much-travelled show, and reached New York with Boston, Philadelphia and other big towns still clinging to its petticoats. Notwithstanding the fact that the bloom of novelty had been removed from the big song hits, such as "The Love Nest," by hotel and cabaret orchestras, Lou Hirsch's bewitching melodies were greeted as good as new and the encores protracted the piece until commuters had to fly for their trains. There was a recrudescence of the Mary song from "Forty-five Minutes from Broadway" and it was hailed as a long-lost friend. Indeed, the grand old name was celebrated as ardently as when Fay Templeton sang it on Broadway back in the first decade of this swift-winged century.

The book and lyrics, credited to Otto Harbach and Frank Mandel, are intelligent. The story has a coherent plot of sufficient substance to carry the interest through the two acts, though it is subject to incursions by the chorus and by the first, second and third butlers, who seize the guests at convenient moments and whirl them into the dance. Briefly, the Mrs. Keeno of the plot loses her fortune, retrieving just enough to launch an adopted daughter, Mary, upon the marriage market. But Mary loves the son, Jack Keene.

In the first act Jack comes back from Kansas with barrels of money. A special drop is arranged for him so he can sing about his oil wells. And doubtless young Jack McGowan could have sung it better if he had had a little of his oil on his voice, which was as big as a derrick with about as much modulation.

Janet Velie, who sings the title role, has beauty, grace and winsomeness, coupled with a good voice of pleasing quality. Likewise, she is a first rate actress. Charles Judels is decidedly the most robustious stage Frenchman ever seen in these parts. He is an excellent comedian and his part always filled the stage. Georgia Caine, Alfred Gerrard, Florrie Millership and Frederic Graham were of capable support.

The piece is beautifully staged.

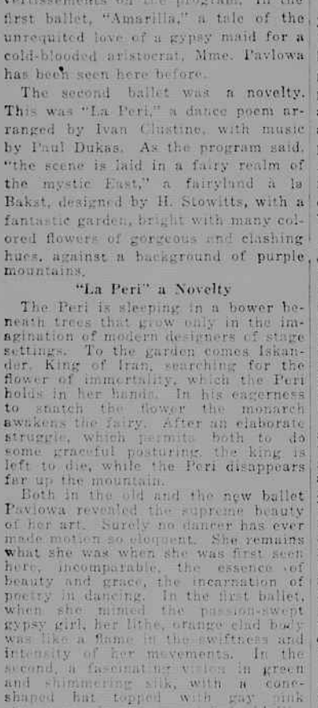
New Comedian Greeted at Columbia in "Jingle Jingle"

A new comedian and a new burlesque production, "Jingle Jingle," came to the Columbia Theater yesterday afternoon, and both won the approval of the audience. Max Field was thoroughly amusing, even when the material which he used at times was not of the latest vintage. His original methods, his variety of eccentric costumes and his earnestness helped him. The variation of the old shell game which he offered with the assistance of Harry O'Neal and Frank Anderson was uproariously funny.

"Jingle Jingle" was slow moving at the start, and only the hard-working and well drilled chorus kept the audience from becoming impatient. It is a mistake to present four vocal numbers in quick succession at the beginning of the performance. The first act would be much more effective if rearranged to eliminate this defect. Dolly and Stella Morrissey and Morton Beck sang well. The staging and costumes were elaborate.

Otillie Schilig Gives Recital

Miss Otillie Schilig, soprano, who was heard for the first time in a recital last season, sang again at Aeolian Hall yesterday afternoon. She has a fine voice, which is intelligently controlled, and many good ideas on the art of interpretation. Although many of the songs on her program were of little intrinsic worth, they had the merit of unfamiliarity. These included numbers by Rhene-Baton, Baparra, Fourdrain and Bertha Wegener-Koopman. Other and more familiar numbers included "Divinites du Styx," from Gluck's "Alceste"; Brahms's "Eternal Love" and Rachmaninoff's "We Two Together."



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NEW YORK

OSCAR HAMMERSTEIN'S MANHATTAN OPERA HOUSE THIS WEEK ONLY PAVLOWA AND HER BALLET RUSSE (Daily Change of Programme) To-night at 8:15, Mme. Cleneva (American debut) in Ballet from "Coppelia" (First Time Here); Mme. Pavlowa and M. Volinine in "Snowflakes" and 7 Divertissements. Wed. Mat. Same Programme as Tues. Wed. Night, "Thais" Ballet and "Autumn Leaves" (New Choreographic Poem by Mme. Pavlowa) and 7 Divertissements. Thursday Night (New), "Egyptian Ballet," with Mlle. Cleveno and M. Stowitts; "Chopiniana," with Mlle. Pavlowa and M. Volinine, and (New) "Mexican Folk Dances," with Mme. Pavlowa, 6 Divertissements. Fri. Night "Giselle" (Two Acts), Benefit Campfire Girls, with Mme. Pavlowa and M. Volinine, and 8 Divertissements. Sat. Mat. Same as Thurs. Sat. Night Ballets: "Amarilla," "La Peri" (New Dance Poem by Paul Dukas); Divertissements, "The Swan" and "Syrian Dances"; all with Mme. Pavlowa, and five other divertissements. Prices $1.00 to $3.

CARNEGIE HALL TO-MORROW EVENING AMERICAN DEBUT ALFRED MIROVITCH RUSSIAN PIANO VIRTUOSO Tickets 75c to $2, now (Chickering)

Hippodrome, This Sunday Eve. FIRST AMERICAN APPEARANCE WINOGRADOFF RUSSIA'S FOREMOST BARITONE Tickets $1 to $2.50 at Box Office

CARNEGIE HALL, SAT. Eve., Oct. 30 SECOND VIOLIN RECITAL MISHEL PIASTRO Tickets 75c to $2, NOW (Chickering) MGT. S. HUROK'S MUSICAL BUREAU 47 W. 42D ST. VANDERBILT 4410

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AMERICA'S FOREMOST THEATRES AND HITS, DIRECTION OF LEE & J. J. SHUBERT

CENTURY THEATRE, 62d and Cent. Park West. Evgs. at 8 Sharp. Mats. Wed. and Sat. at 2. Mat. To-morrow at 2—50c to $2. F. Ray Comstock and Morris Gest Present MOST SENSATIONAL SUCCESS EVER KNOWN IN THE WORLD MECCA. Musical Extravaganza of the Orient. COMPANY OF 400. 11 SCENES. Extra Mat. Election Day, Nov. 2—Seats Now.

CENTURY PROMENADE above 62nd St. CENTURY THEATRE & Cent. Pk. W. 2 Different Musical Productions Nightly. CENTURY REVUE AT 8:30. Prices $1, $2, $3. MIDNIGHT ROUNDERS AT 11:30. Prices $1, $2, $3, $5. Dining and Dancing, 6 P. M. to 3 A. M.

WINTER GARDEN 50 & B'y. Evs. 8:30. MAT. TO-DAY. GEO. LE MAIRE'S BROADWAY BREVITIES. Eddie Cantor and Bert Williams

LYRIC Thea., 42d St., W. of B'y. Evs. 8:15. Mats. To-morrow & Saturday, 2:15. 'SLUMP' HERE! Audience Delighted With This Season's Latest Musical Comedy Sensation! EDWARD ROYCE'S PRODUCTION KISSING TIME With WILLIAM NORRIS and EDITH TALIAFERRO. "Abounds with pretty songs—in fact, 'Kissing Time' has everything."—Alan Dale.

BELMONT BEST MUSICAL SHOW IN TOWN LITTLE MISS CHARITY. W. 48th St. Evs. 8:30. Phone Mats. Thurs. & Sat., Hry. 48.

SHUBERT Thea., 44, W. of B'y. Evs. 8:30. Mats. To-m'w & Sat., 2:30. The Bohemians Inc. Announce The GREENWICH VILLAGE FOLLIES OF 1920.

VANDERBILT THEATRE. Evs. 8:30. MAT. WED. & SAT. 2:30. THE MUSICAL COMEDY HIT IRENE. Seats Six Weeks in Advance. Mats. To-mw & Sat.

BIJOU Theatre, W. 45th St. Evgs. 8:30. BEGINNING TO-MORROW EVE. FIRST MAT. SATURDAY. SEATS NOW. WILLIAM BRADY (In Association with Reandean, London), Presents THE SKIN GAME BY JOHN GALSWORTHY. Produced by BASIL DEAN.

PLAYHOUSE 48 St. E. of B'y. Evs. 8:30. Mts. To-m'w & Sat. 2:30. ALICE BRADY (Personally) in ANNA ASCENDS

OPPORTUNITY with JAMES CRANE. 48TH ST. Thea., just E. of B'y. Evs. 8:30. Mats. Thurs. and Sat., 2:30.

Maxine Elliott's THEATRE 39 St., nr. B'way. Evgs. 8:30. Mats. Wed. & Sat. 2:30. "HELD AUDIENCE BREATHLESS."—Eve. Sun. SPANISH LOVE. "NOBODY CAN AFFORD TO MISS IT."—Alan Dale, American.

MOROSCO 45th St. W. of BROADWAY. EVS. 8:30. MATS. WED. & SAT. 2:30. THE BAT

HOLBROOK BLINN AS A JOVIABLE LAUGHABLE BANDIT—THE BAD MAN. COMEDY THEA., WEST 48 ST. MATS. THUR. & SAT.

FRAZEE West 42d St. Evgs. 8:30. Phone 31 Bryant. Mats. Wed. & Sat., 2:15. MARGARET ANGLIN in "THE WOMAN OF BRONZE"

PRINCESS 39th, near B'way. Evgs. 8:30. Mats. To-m'w and Sat., 2:30. ERNEST TRUEX in BLUE BONNET

BROADHURST 44TH ST., WEST OF B'WAY. EVGS. 8:25. MATINEES THURSDAY AND SATURDAY, 2:25. WILLIAM HODGE IN "THE GUEST OF HONOR". "HOLDS HIS AUDIENCE IN THE HOLLOW OF HIS HAND."—Sun-Herald.

He was telling her of how he laughed and cried, smiled through tears and sobbed in laughter as he sat through that remarkable screen drama at the Central Theatre. And what he said to her has been repeated by thousands of others who have seen it. It is a story that quickens the pulse, arouses the emotions. A beautiful picture of mother-love that prompts the deep sigh of satisfaction—and leaves you smiling.

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CENTRAL THEATRE B'way & 47th St. Twice Daily—all seats reserved. Matinees 2:30, 25c to $1.00. Evenings 8:30. Sat. and Sun. Mats., 50c to $2.00.

No neighborhood motion picture theatre will show Over the Hill during 1920, 1921 or 1922.

NOW AT NORA BAYES THEATRE 44th, W. of B'way. Evgs. 8:30. Mats. To-morrow and Saturday, 2:30. "THREE LIVE GHOSTS" "THOROUGHLY AMUSING."—Eve. World.

39TH ST. Theatre, East of B'y. Evs. 8:30. MATS. TO-M'W & SAT., 2:30. "Audience in throes of laughter."—Herald. The Outrageous Mrs. Palmer with MARY YOUNG and Wonderful Company. Great Play! Great Acting!

TIMES SQ. THEATRE W. 42D ST. PHONE BRYANT 21. EVS. 8:30. POPULAR MAT. THURSDAY. REGULAR MATINEE SATURDAY. FLORENCE REED in "THE MIRAGE"

SELWYN W. 42d St. Evgs. 8:30. Mats. Wed. & Sat. 2:30. FRANK TINNEY in MUSICAL COMEDY TICKLE ME.

BROOK POLLITZER Presents GILDA VARESI ENTER MADAME. NORMAN TREVOR. FULTON. EVS. 8:30. MATS. WED. & SAT. 2:30.

44TH ST. THEA. TWICE DAILY. 100 TO 108 TIMES. The D. W. GRIFFITH Masterpiece WAY DOWN EAST. PRICES Evs. (& Sat. & Sun. Mats.) 50c to $2. All other Mats. 25c to $1.50.

"A play more agreeable and more entertaining than any other produced in New York this season."—Alexander Woollcott, in The Times. LITTLE OLD NEW YORK. Plymouth—MATS. THURS.

CASINO 39th and B'way. Evgs. 8:30. POPULAR MATINEE TO-MOR'W. ZIMBALISTS Play with Music. HONEYDEW

LONGACRE W. 48th St. Evgs. 8:30. Mats. Wed. & Sat. 2:30. PITTER PATTER. THE REIGNING MUSICAL COMEDY SUCCESS.

ASTOR THEATRE B'way & 45th St. Evgs. 8:30. Mats. Wed. & Sat. 2:30. LOUIS MANN in The UNWRITTEN CHAPTER

BOOTH THEATRE 45 St. W. of B'way. Evgs. 8:30. Mats. Wed. & Sat. 2:30. HAPPY-GO-LUCKY. PLAYED ONE YEAR IN LONDON AS "TILLY OF BLOOMSBURY."

ELTINGE Thea., West 42d St. Evgs. 8:30. Mats. Wed. & Sat. 2:30. LADIES NIGHT

REPUBLIC THEA., W. 42d St. Evgs. 8:30. Mats. Wed. & Sat. 2:30. THE LADY OF THE LAMP

GARRICK, 65 West 35th St. Evgs. 8:30. Mats. Wed. & Sat. 2:30. The THEATRE GUILD presents Pinero's comedy "THE TREASURE"

NEW YORK'S LEADING THEATRES AND SUCCESSES

Famous Belasco Successes. EMPIRE B'way & 40th St. Evgs. 8:30. Matinees To-morrow, Sat., 2:30. "Exceedingly Amusing."—Tribune. "Call the Doctor"

BELASCO West 44th St. Evgs. 8:30. Mats. Thurs. and Sat., 2:30. "Uncommonly Fine."—Times. Frances Starr in "ONE" By Edward Knoblock

LYCEUM Theatre, W. 45th St. Evs. 8:30. Mats. Thurs. and Sat., 2:30. "Gorgeously Funny."—Tribune. INA CLAIRE "THE GOLD DIGGERS" By Avery Hopwood

NEW AMSTERDAM To-night AT 8:20. First Night HITCHCOCK-SANDERSON-HUNTLEY "HITCHY-KOO 1920" WITHERS—MOSCONIS—100 Others. First Mat. Wed.—Pop. Prices. NEW AMSTERDAM ROOF—NEW ZIEGFELD MIDNIGHT FROLIC. ART HICKMAN ORCHESTRA

HUDSON WEST 44 ST. Evgs. 8:30. Mats. Wed. and Sat., 2:30. GEO. M. COHAN'S Production THE MEANEST MAN IN THE WORLD. MR. COHAN in the title role

GEO. M. COHAN THEATRE B'WAY & 45 ST. EVS. 8:30. MATS. WED. & SAT. PRODUCTION OF THE TAVERN. GREATEST MYSTERY OF THEM ALL. ARNOLD DALY as the Vagabond

PARK THEATRE, Columbus Circle. FIRST MATINEE TO-MORW 2:20. Mats. To-mor'w & Sat., 2:20. Evs. 8:20. Edward Childs Carpenter's Comedy BAB WITH HELEN HAYES

KNICKERBOCKER B'WAY AT 38 ST. EVS. 8:30. MATS. WED. & SAT. 2:30. GEO. M. COHAN'S COMEDIANS MARY (ISN'T IT A GRAND OLD NAME?)

GAIETY, B'way & 46 St. Mats. Wed. and Sat. JOHN GOLDEN presents FRANK BACON in LIGHTNIN'

Liberty West 42d St. Evgs. 8:30. Mats. Wed. & Sat., 2:30. 'The Night Boat' LAST 2 WEEKS

GLOBE, MAT. TO-MOR'W AND SAT. FRED STONE "CHEERED" in "TIP-TOP"

LITTLE THEATRE W. 44th St. TOMORROW EVE. JOHN GOLDEN Presents WINCHELL SMITH Directs FRANK CRAVEN Writes and Plays, inc. the 1st Year. A COMIC TRAGEDY OF MARRIED LIFE

CORT WEST 48 ST. EVS. at 8:20. MATS. WED. and SAT. 2:20. JIM JAM JEMS. THE SMASHING MUSICAL HIT

COHAN & HARRIS Theatre, 42 St. Evs. 8:15. Mats. Wed. & Sat., 2:15. WELCOME STRANGER with GEORGE SIDNEY

PUNCH & JUDY, W. 49 St. Evs. 8:30. POP. MAT. FRI. ORCH. SEATS $1. Alan Brooks "WINS" "BECAUSE OF HELEN"—World.

Louis De Foe in the N. Y. World Says: Intelligent and thoughtful interest in dramatic art must turn to The Neighborhood Playhouse 466 Grand St. Near Pitt. TO-NIGHT and EVERY NIGHT (Except Monday) Special Saturday Matinee "THE MOB" by JOHN GALSWORTHY. "The Mob" is a fine literal drama full of meat and thought and social consciousness."—The Globe. "A great play—greatly acted."—Herald. "Brilliantly written and intensely interesting."—Women's Wear. "The Neighborhood Playhouse has done a commendable thing, commendably well."—Eve. Post. Orchestra, $1.00. Balcony, 50c. Matinees Saturdays Only

CARNEGIE HALL, Sat. Aft., Oct. 23, 2:30. EDWARD JOHNSON. TENOR, Chicago Opera Co. Mason & Hamlin.

AEOLIAN HALL, TO-NIGHT at 8:15. RUTH CLUG. DEBUT PIANO RECITAL. (Steinway)

Aeolian Hall, TO-MORROW AFT. at 2. BORIS PARANOV. PIANO RECITAL. (MASON & HAMLIN)

AEOLIAN HALL, TO-DAY AT 3. Piano Recital by JOHN DUKE. Mgt. London Charities. Steinway Piano.

RIVOLI PARAMOUNT PICTURES B'way at 49th St. "The Restless Sex" with MARION DAVIES. Rivoli Concert Orchestra.

RIALTO B'way at 42d St. "Behold My Wife" Famous Rialto Orchestra.

Criterion B'way at 44th St. CECIL B. DE MILLE'S "SOMETHING TO THINK ABOUT" Cont. Mats. to 11:30 P. M.

STRAND MARK B'WAY. & 47th St. ALL THIS WEEK. ANITA STEWART in "HARRIET AND THE PIPER". STRAND SYMPHONY ORCHESTRA.

LEXINGTON THEATRE, SUNDAY EVE., OCT. 24th, at 8:30. ANNA FITZIU. SASCHA JACOBSEN. Cantor Bernard WOOLFF. OCT. 31. Marguerite NAMARA, Soprano. Frederic FRADKIN, Violinist. Prices 50c to $2.00. Seats at Box Office.

OPERA TICKETS Fitzroy 4189. SEATS FOR PAVLOWA—METROPOLITAN & CHICAGO OPERA SUBSCRIPTIONS BOUGHT, SOLD & EXCHANGED. SEASON OR ALTERNATE. Jacob's Theatre Ticket Office Normandie Hotel B'way & 38 St.

GOOD TIMES AT THE HIPPODROME. "Don't Miss It. It's GREAT" Dale Dudley. MATINEE EVERY DAY. Seats Selling 8 weeks in advance.

COLUMBIA B'way (Twice Daily) Popular Prices. JINGLE JINGLE MAX FIELD, Mor. O'Neal Sis. Hy O'Neal

Carnegie Hall, Friday Eve., Oct. 22, at 8:15. SONG RECITAL. LAURENCE LEONARD. COENRAAD V. BOS, Accompanist. Mgt. Antonia Sawyer, Inc. Steinway Piano.

B. F. Keith's PALACE Bryant 4300. Mats. Daily 25c-$1. ADELAIDE & HUGHES, FOUR MARX BROS., Beatrice Herford, Morris & Campbell, Cantor and EMMA CARUS.

B. F. Keith's RIVERSIDE B'way & 96th St. FLORENCE WALTON, RUTH ROYE, LAVILLE & WINNO, BOBBY O'NEILL & CO., 4 QUEENS & A JOKER.

B. F. Keith's 81 St. & B'way. Popular Prices. "THE LITTLE COTTAGE," Stephens & Hollander, Duffy & Mack, Eddie Foyer, Olive Thomas' Last Picture, "Everybody's Sweetheart."

AN OPEN LETTER FROM GIULIO GATTI-CASAZZA

(Director-General, Metropolitan Opera House)

F. Ray Comstock and Morris Gest,
Century Theatre, New York:

Dear Morris Gest:—I was present last evening at the performance of your splendid production, "MECCA," which I have admired exceedingly and enjoyed immensely. And that I should be able to enjoy myself I think is in itself a fact decidedly in favor of your superb spectacle, considering that nowadays I derive little or no pleasure from the theatre, doubtless because I have had so much to do with it. It is with me very much as with a pastry cook who has reached the point that he cannot eat his own confections without a certain revolt on the part of his stomach.

Therefore I advise all those who have not seen "MECCA" to go to the Century Theatre and let their own eyes and ears have their fill of enjoyment and at the same time pay a fitting tribute to you, who have been the courageous and intelligent creator of this magnificent spectacle—a tribute that I am most happy to offer you in this letter.

Cordially yours,
(Signed) GIULIO GATTI-CASAZZA.

National Symphony Orchestra. CARNEGIE HALL TODAY at 2.30 Sharp. BODANZKY CONDUCTOR. MACMILLEN SOLOIST. Tickets at Carnegie Hall Box Office. S. E. MACMILLEN, Mgr., 25 West 42d. THE KNABE IS THE OFFICIAL PIANO.

Aeolian Hall, Thurs., Oct. 21, 8:15 P. M. W. L. GEORGE. Internationally Famous Novelist and Feminist. His First Talk in America. LOVE AND MARRIAGE. How to Be Happy Though Married. Tickets $2.00 to 50c at Box Office

Aeolian Hall, Fri. Eve., Oct. 22, at 8:30. Song Recital GEORGE MEADER Tenor. Management National Concerts, Inc.