The Theaters—*By Percy Hammond*

The Insects, at Jolson's Theater, Show Us How Useless Life Is

"The World We Live In" ("The Insect Comedy") by Josef and Karel Capek and adapted by Owen Davis. Presented at Jolson's Theater with the following in the cast:

Robert Edeson, N. St. Clair Hales, Beatrice Maude, Lois Adler, Kenneth MacKenna, Rexford Kendrick, Etienne Girardot, Mary Blair, Scott Cooper, Jane Corcoran, Paul Irving, Edgar Norton, Grace Dougherty, Vinton Freedley, Jill Middleton, Jasper Deeter, John Ward and many others.

In case you suspect that life has its advantages; that it is both real and earnest, or that behind the clouds some star-light lurks, go to Mr. Jolson's Theater and learn of your error. There you will see the realities under the microscope of the most bitter of the Continental satirists floundering around in a spacious and interesting Slough of Despond. The name of it is "The World We Live In," or "The Insect Comedy." In its spectacular and melancholy fantasies Mr. Owen Davis and the Brothers Capek summon most of the platitudes known to pessimism and make of them a good, if not a cheerful, entertainment.

* * *

The plan is to reduce human life to the dimensions of the ephemera and to reproduce it in the space "between two blades of grass." Mr. Robert Edeson, as a vagabond philisopher, while in a drunken slumber sees the butterflies, the beetles, the red ants and the crickets engaging in all the futilities of human existence. The butterflies wallow voluptuously in sex, to modern music by a jazz band, illustrating "the eternal lies of eternal lovers unappeased," as Mr. Edeson explains. Decadent poets appear among them, and sing such songs as "A virgin caterpillar shrieks for the embraces of the moon," and "Tomatoes are honest though uncouth."

The beetles in the next act are to be seen rolling their odorous tumble-balls along, representing thrift and greed and their uselessness. The cruel ichneumon fly and his offspring, emblematic of enterprise and efficiency, murder the gay crickets, who themselves are merciless to their kind. And at the end a shabby parasite, a symbolic Bolshevik, catches them all unawares and gorges himself with the fruits of their industry and plundering.

* * *

The wallop in the allegory, however, occurs in the third act wherein the ants are magnified to proportions of Empire and super-civilization. An impressive picture, this, as spectacle and preachment. A large, blind ant sits blinking in the center of the scene, beating time for the other ants as they ceaselessly come and go, bearing burdens. Speed is the aspiration of the ant overseers. They tell the foreman not to count "one, two, three, four," but to count "one, two, four," as a measure to increase production.

War is then declared by the yellow ants upon the red, who dispute each other's place in the sun between two blades of grass. This incident, we think, is a masterpiece of stage direction. Squad after squad of red ants in khaki and tin hats march silently to the slaughter, while the commander in chief, illuminated by a spot-light, cheers them on with pompous manifestoes. In gratitude for victory he commissions God a colonel. The idea of the episode seems to be that war is a foolish, filthy institution and that it should not be permitted to exist. No device is suggested, however, by which it may be prevented.

* * *

There is a mortuary epilogue in which pretty girls dance flamingly for a moment and die. Moist snails appear upon the scene and discourse their cold philosophy. The dreamer himself dies, after a struggle with Death. No knells, no shrouds, no mattocks and no graves. Just Death; and some casual child-bearing to emphasize the empty, whirling circle. Mr. Fox describes the comedy as "a worm's-eye Thanatopsis." Mr. Davis's translation we suspect is excellent, so well does it sound, and Mr. W. A. Brady's "production" by Mr. Lee Simonson is no less than a fine achievement.

Beatrice Maude

In "The World We Live In," at the Jolson Theater

The Stage Door

The Players' Company will make its first production at the Provincetown Theater next Monday evening, presenting "Crowns," by John Luther Long. Margaret Mower, Benjamin Kauser, Mary Donnelly and Josephine Hutchinson are among those in the cast.

Sam H. Harris will offer "Rain," with Jeanne Eagels in the principal role, at Maxine Elliott's Theater next Tuesday night. The play is founded on W. Somerset Maugham's story, "Miss Thompson," and was written by John Colton and lemence Randolph.

Next week "Up She Goes," the musical version of Frank Craven's "Too Many Cooks," will be presented by William A. Brady at the Playhouse. Donald Brian and Gloria Foy are in the cast. The exact date will be announced ater.

A. H. Woods, in association with Charles L. Wagner, will bring Henri Bataille's "The Love Child" to the George M. Cohan Theater on Monday evening, November 13. Janet Beecher, Sidney Blackmer and Lee Baker head the cast, which includes Vienne Osborne, Juliette Crosby, Harry Gibbs, Eleanor Williams, Roy Walling, Lolita Robertson and others.

Mme. Cecile Sorel and her associates from the Comedie Francaise will play their New York engagement under the direction of the Shuberts at the Thirty-ninth Street Theater, beginning Monday evening, November 13. "L'Aventuriere," by Emile Augier, will be given Monday and Thursday evenings; "Le Misanthrope," by Moliere, Tuesday and Friday evenings; "Le Duel," by Bernstein, Wednesday afternoon; "Camille," Wednesday evening and Saturday afternoon, and "The Taming of the Shrew," the French version of which is known as "La Megere Apprivoisee," Saturday night. They will be here for a week. "The Monster," now at the Thirty-ninth Street Theater, will go on tour after this week.

Charles Dillingham's new musical comedy production, "The Bunch and Judy," which comes to the Globe Theater on November 20, will open at the Garrick Theater, Philadelphia, next Monday night, as has been announced in The Tribune several times within the last few weeks. Mr. Dillingham also announced the company of players, thus confirming the list which was first published in this newspaper. In the cast are Fred and Adele Astaire, Joseph Cawthorn, Ray Dooley, Delano Dell, May Cory Kitchen, T. Wigney Percyval, Philip Tonge, George Tawde, Patrice Clark, Roberta Beatty, Helyn Eby Rock, Irma Irving, Ruth White, Lillian White, Augustus Minton, Elaine Palmer and Eugene Revere.

"The Bootleggers," a comedy by William A. Page, has been placed in rehearsal by Madison Corey. There are many players in the cast, among whom are Catherine Dale Owen, Joyce Faire, Robert Conness, George P. Colling, Aubrey Beattie, Walter Lawrence and Leighton Stark. Frank McCormack is staging the play.

"Kempy" closes at the Belmont Theater on November 11 and will open at the Selwyn Theater, Chicago, on Monday, November 13. "A Clean Town," also written by the Nugents, probably will succeed "Kempy" at the Belmont.

Theodore Komisarjevsky will direct the Theatre Guild's production of "The Lucky One," by A. A. Milne.

Phyllis Povah has been added to the cast of "Hospitality," by Leon Cunningham, the play which will succeed "Malvaloca" at the Equity Forty-eighth Street Theater on Monday night, November 13.

Fannie Brice is to play a second week at the Palace.

The Tiller Girls from "The Ziegfeld Follies" visited the Central Theater yesterday afternoon to see the Twelve London Tivoli Girls dance in "The Spice of Life."

Mary Pickford in "Tess of the Storm Country" will come to the Strand Theater on Sunday, November 12.

Thomas Meighan in "The Man Who Saw To-morrow" will move to the Rialto from the Rivoli next week for a second week on Broadway.

New Swedish Contralto Is Heard in Concert

Sigrid Onegin, of the Met., Shows Dramatic Power; Sings With Philadelphia Orchestra

A German program with Russian flavoring was the second offering of the Philadelphia Orchestra last night at Carnegie Hall, giving a chance for a preliminary hearing of one of the newcomers to the Metropolitan Opera Company—the Swedish contralto, Sigrid Onegin.

Tall and stately in appearance she had a voice to match—one of notable volume with a full, rich, rather thick quality of tone. Her high notes were resonant, carrying far, and in this case seemed rather penetrating, ringing in the ears of those seated in the middle of the hall—but they should be effective in reacing the further recesses of the Metropolitan. She seemed to have dramatic power in the opening outburst of the lament from Bruch's "Achilles," but to what extent would need further hearing to decide. From the reaction of the audience the Bruch number seemed more effective than Strauss's "Hymnus" and "Mutterständelei," but the danger of heaviness in this last was successfully avoided.

Mr. Stokowski seems to be specializing in the less familiar classics this season, and this time gave Schumann's C major symphony, miscalled, Mr. Gilman remarks, his second while actually his third. Rich, melodious, sonorous while frequently heavy, it was played with a massive smoothness at a generally moderate pace, offset by the rapidity of the scherzo.

Schubert's "Rosamund" overture was the opening number, while the short entr'acte, of fifty-one measures, from Moussorgsky's "Khovanchina," played with feeling, had the greatest appeal for the audience. They would have liked a repetition, but Mr. Stokowski bowed, called up his men twice and passed on to Stravinsky's early pyrotechnic "Fireworks"—of which its title is description enough.

Wendling Quartet Plays New Work in Farewell Concert

Impish Humor and Spirit of Brooding Wistfulness Catch Fancy in Weiner Quartet in F Sharp Minor

By H. E. Krehbiel

Alexander Pope, in arguing the proposition that "whatever is is right," speaks of discord as harmony not understood and partial evil as universal good. Time does not allow of a reading of the "Essay on Man" to determine whether this was meant as very truth or satire. Latter-day composers, however, have accepted it as verity, and with them argument is futile and will remain vain till the day of reckoning comes. That day overtakes a host of them with each setting of the sun; so there is no need of thrashing out the straw every time a novelty is produced in our concert rooms. It is quite as certain that what is good in the new music will endure as it is that what retains vitality in old music does so because it was good when it was composed and is good to-day. No amount of talk about vanishing ideals, changes in the nervous structure of man, his manners, morals and philosophical concepts, will ever turn pain into pleasure, or make sounds which lacerate the ear soothing and delightful.

This is a short homily before the text which the Wendling Quartet offered in its farewell concert of chamber music in Town Hall yesterday afternoon. The program proceeded from one of the latest products of a young Hungarian composer, through "The Italian Serenade" of Hugo Wolf, to the Quartet in D minor, by Schubert. The new work was the Quartet in F sharp minor, by Leo Weiner, which won the prize in Mrs. Coolidge's competition this year. It was played with obvious sincerity, and as the creation of a musician of unquestionable talent it was entitled to a hearing by the lovers of the highest form of music in New York.

Interest Surfeited

Unfortunately, the lovers of chamber music showed little interest in the concert. It is possible that even they can be surfeited, and the gentlemen from Stuttgart may have dulled interest in their work by somewhat excessive propagandism for the music of Reger. At their first concert they played one of this erudite music-maker's quartets, and on Monday night, at the meeting of the Beethoven Association, his Clarinet Quintet. It is rather a pity that this should have been so, for yesterday's concert advanced the organization greatly in the esteem of the cognoscenti, who could forget the brain cudgeling compelled by Reger, and even Weiner, and let ear, mind and soul drink in the beauty of Schubert, played with refined technical skill and lovely sentiment. Here harmony did not mean discord either understood or misunderstood, but the pulsings of an uplifting emotional life; and it was paired with melody which spoke delight in its own fluctuant symmetry.

Weiner Quartet Interesting

The Weiner Quartet is interesting music. The adjective ought to be anathema, for the worst imaginable music that gets a hearing is "interesting," if for no other reason because of its atrociousness. The concoctors of it say that it is thus that their souls speak, and the expression of a soul, any soul, ought to engage our interest. Reger's Quartet was interesting, but Weiner's had more of substance to engage the attention. It was not wholly cerebral. There was an impish humor which caught the fancy in the section which is a scherzo, though not so called. There was a spirit of brooding wistfulness, which spoke with eloquence in the slow sections. Outside of this there was clarity of structure and a continence of style which avoided attempted excusions into the domain of the orchestra. There were evidences of a capacity for deep melodic breathing, too, and we could see no reason for so much acrid harmony.

On the Screen

By Harriette Underhill

If we were William Fox and owned a deluge such as he is presenting at the Astor Theater in a picture called "The Town That Forgot God" we surely should use it in every picture we screened for the next ten years. Such a flood has no place on the shelf no matter how old it gets.

The picture which leads up to this flood is quite unworthy of such a stupendous climax; in fact, it is nil, but whatever you may think of it you will feel amply repaid when the deluge comes along. The truth of the matter is that Mr. Fox has far more excuse for such an event than God would have if the flood were a part of his scheme to punish the town which forgot him.

The program says that it is a true story. This you feel sure of, for if it were a concocted one it could not possibly be so dull. And doesn't the title sound as though you were going to witness scenes of revelry by night—Sodom and Gomorrah, maybe?

Well, it isn't like that at all. The only people who forgot God, so far as we could see, were the ones who adopted a little boy and weren't very kind to him. But when the flood came and he was saved up in a hayloft he prayed: "Dear Lord, please forgive them, for they didn't realize how cruel they really were to me." Some conceit we call that! Taking it for granted that the Lord had sent a flood to wipe out a town because the squire was not a good adopted parent.

The featured player seemed to be a child called Bunny Grauer, a boy with shrewd black eyes, who, we were sure, would amass the fortune which he later did amass. Trust a boy with a face like that to grow up and amass a fortune. He seemed to have something to do with railroads at the age of thirty-five, and then we liked him much better. Ray Bloomer played the boy grown up.

We thought there was a marvelous storm in "The Old Homestead," and again we thrilled at the storm in "One Exciting Night," and again in "The Sun Flood," but all of these put together would just about equal the deluge in "The Town That God Forgot." It was directed by Harry Millarde.

"Hamlet" Will Open With John Barrymore Nov. 16

Arthur Hopkins yesterday announced Thursday evening, November 16, as the definite date for the opening of John Barrymore in "Hamlet" at the Sam H. Harris Theater. Mr. Hopkins named the following players, many of whom were first announced in The Tribune, for the supporting cast: King, Tyrone Power; Queen, Blanche Yurka; Ophelia, Rosalind Fuller; Horatio, Frederick Lewis; Laertes, Sidney Mather; Polonius, John S. O'Brien; Ghost, Reginald Poel; Osric, Edgar Stehli; Marcellus, E. J. Ballantine; First Gravedigger, Whitford Kane; Second Grave Digger, Cecil Clovelly; Player King, Lark Taylor, and Fortinbras, Alexander Giglio. Robert Edmond Jones designed the production.

Miss Dicie Howell Pleases

Singing, not always of the same quality, but on the whole good, was heard at the recital given by Dicie Howell yesterday afternoon at Aeolian Hall with the familiar assortment of numbers by Paradies, Handel, Brahms, Schumann, Franck, Faure, Francis Moore, Griffes and Kramer.

Miss Howell seemed best in songs of a lyric, sustained type. Her soprano, of moderate volume, was rather cold and dry in the opening Italian numbers, but took on an agreeably clear, smooth tone in Handel's "O sleep, why dost thou leave me?" and "O had I Jubal's lyre." Such was the case when her voice was not strained, but harshness followed attempts to force her voice in some of the French and German songs. An agreeable variation in the program was a Mexican love song in Spanish arranged by Frank La Forge. Frederic Persson was the accompanying pianist.

5 Million Vaudeville Suit Going to High Court

Judge Mack Dismisses Complaint in Action Under Anti-Trust Law

An appeal will be taken to the United States Supreme Court by Max Hart, vaudeville manager of 1540 Broadway, it was said yesterday, following Judge Mack's dismissal of the Sherman law injunction and damage suit of $5,250,000 brought by Hart against the B. F. Keith and other vaudeville interests.

Hart charged that defendants endeavored to prevent him from booking his vaudeville acts, which amounted to an effort to stifle competition in violation of the anti-trust act. Actual damages sustained by him amounted to $1,750,000, Hart said, though he requested the court to award him treble this amount under the Sherman law provision.

Judge Mack, in making his decision, held that the traveling of actors in interstate commerce was incidental to the main issue, that of giving an actual performance.

The other defendants named are Orpheum Circuit, Inc.; Excelsior Collection Agency, Inc., and Edward F. Albee, John J. Murdock, Frederick F. Proctor, Morris Meyerfield, Martin Beck, Frank Vincent, Reid Albee, Harry Jordan and Harry W. Zeigler.

ADVERTISEMENT

Don't trifle with constipation —if you expect to be healthy!

Constipation "knocks-the-spots" out of men, women and children! Yet, it is about the last thing that the average person tries to correct—until it is too late!

Eliminate constipation and the slightest constipation symptoms—QUICKLY! Once constipation gets a strangle-hold on your intestines your body is thrown open to diseases such as Bright's and diabetes, which are directly caused by constipation. Hardening of the arteries, most cases of rheumatism and numerous other diseases have their inception in constipation, which also causes premature old age; dulls brains and makes sufferers sluggish.

As dangerous and annoying as constipation is; as terrifying as its possibilities are, yet, you can permanently relieve it with Kellogg's Bran, cooked and krumbled! Bran is not a "remedy," but it is nature's own food—roughage—that acts on the eliminative passages in nature's way, sweeping, cleaning, purifying! Your physician will indorse Kellogg's Bran for constipation.

We guarantee that Kellogg's Bran will relieve the severest case of constipation IF IT IS EATEN REGULARLY—at least two tablespoonfuls daily; in chronic cases, eat it with each meal.

And Kellogg's Bran is delicious—its nut-like flavor appeals to the most fastidious appetite. Use Kellogg's Bran as a cereal or sprinkle it over your favorite cereal; or, it can be used to make delightful raisin bread, gems, pancakes and a host of good things—and all the time working for health. Buy Kellogg's Bran at grocers.

LEE KEEDICK *Presents*

SIR BASIL THOMSON, K. C. B.

World-Renowned Criminologist

Former Head of the British Secret Service and of the Criminal Investigation Department, Scotland Yard, London.

LECTURE SUBJECT:

"My Experiences at Scotland Yard"

Wm. J. Burns, Director U. S. Secret Service, Presiding.

Broadhurst Thea., 44th St. W. of B'way — SUNDAY, NOV. 5 at 8:30

Tickets 50 cents to $2.00. Now on Sale at Box Office.

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

Evgs. 8:10. WINTER GARDEN POP. MAT. TO-MOR'W — The PASSING SHOW of 1922 — Presenting Willie & Eugene Howard

CENTURY THEATRE, 62d ST. & CENTRAL PARK W. Evs. 8:30. Mats. To-day, Sat. & Elec. Day. BLOSSOM TIME

Ambassador Thea., 49th, nr. By. Evs. 8:25. Mat. To-day Best Seats $2.00. International Musical Success THE LADY IN ERMINE with WILDA BENNETT

49th ST. THEA., W. of B'y. Evs. 8:30. Popular Mat. To-day, 50c to $2. Super Mystery Play WHISPERING WIRES

F. RAY COMSTOCK & MORRIS GEST — BALLEFF'S 3rd CHAUVE SOURIS from MOSCOW — CENTURY ROOF 62d & CENT. PK. W. Col. 8800 EVS. 8:30 — MATS. TUE. & SAT. — 10TH MONTH

REPUBLIC West 42d St. Evenings at 8:30. Mats. TO-DAY & Sat. at 2:30. ANNE NICHOLS' Laughing Success Abie's Irish Rose

POPULAR MATINEE TO-DAY, 2:30. WHY MEN LEAVE HOME — MOROSCO West 45th St. EVGS. 8:30 MATS. WED. & SAT. 2:30 — AVERY HOPWOOD'S LAUGHING KNOCKOUT

POPULAR MAT. TO-MORROW R U R — GARRICK, 65 W. 35. Evs. 8:50. Mats. Thurs., Sat. and Election Day. Subscription Books Open for Season.

39TH ST. THEA. W. of B'way. Evs. 8:30. Mats. To-day. Sat. THE MONSTER with EMMETT CORRIGAN

CAT AND THE CANARY — NATIONAL THEA 41st ST. W. of B'WAY. Phone 1566 EVS. 8:30. POPULAR MATINEE TO-DAY.

BEGINNING TO-MORROW (Thurs.) EVE., 8:30. WILLIAM FOX presents The VILLAGE BLACKSMITH. FOUNDED ON LONGFELLOWS FAMOUS POEM. Directed by JACK FORD. AN HONEST MOTION PICTURE ENTERTAINMENT. 44TH ST. THEATRE W. 44th ST. TWICE DAILY 2:30-8:30. LAST TIMES TODAY "MONTE CRISTO" with JOHN GILBERT.

SHUBERT VAUDEVILLE — Twice Daily, 2:15 and 8:15. CENTRAL THEATRE, 47th and B'way. 10—BIG STAR ACTS—10

Broadhurst Thea., 44th, W. B'y. Evs. 8:25. Mats. To-m'w, Sat. & Elec. Day. THE "PERFECT" MUSICAL PLAY SPRINGTIME of YOUTH

CASINO 39th and B'way. Evenings 8:25. Matinees To-day Best Seats $2.00. MUSICAL COMEDY SENSATION SALLY, IRENE and MARY With Eddie Dowling and Great Cast.

COMEDY Thea., 41st, E. of B'y. Evs. 8:30. Mats. To-mor'w, Sat. & Elec. Day. THIN ICE SOLID COMEDY HIT!

RITZ, W. 48th St. Mats. TO-DAY & Sat. at 2:30. "BANCO" "Gayest Comedy of the Season" With Lola Fisher, Alfred Lunt, Francis Byrne.

Arthur Hopkins Presents ETHEL BARRYMORE in "Rose Bernd" By Hauptmann — LONGACRE THEA., W. 48th St. Evs. 8:30. Mats. To-day and Sat., 2:30.

TIMES SQ. WEST 42 ST. Evgs. 8:30. The FOOL. "FEW DRAMAS HAVE ENRICHED THE SEASON AS MUCH AS 'THE FOOL.'"—Hammond, Tribune. POP. MAT. TO-MOR'W. Extra Pop. Price Mat. Elec. Day.

SELWYN West 42 ST. BARNEY ALEXANDER BERNARD & CARR PARTNERS AGAIN. World's Laughing Hit. Evgs. 8:30. MATINEE TO-DAY. Extra Pop. Price Mat. Elec. Day.

ELTINGE Theatre, West 42d St. Evgs. 8:30. Mats. TO-DAY and Sat., 2:30. 3 Mats. Next Week: Tues., Wed. & Sat. FLORENCE REED in "EAST OF SUEZ" By W. SOMERSET MAUGHAM.

PLAYHOUSE, W. 48 St. Evs. 8:30. Mts. To-day & Sat. SWIFTY with HALE HAMILTON

ASTOR THEATRE B'way at 45th St. TODAY at 2:30—TONIGHT at 8:30. WILLIAM FOX presents "THE TOWN THAT FORGOT GOD" Directed by HARRY MILLARDE who staged "Over The Hill"

JOLSON'S 59TH ST. Thea. at 7th Ave. Evenings 8:30. THE WORLD WE LIVE IN. THE INSECT PLAY. FIRST MATINEE TO-MORROW

JOHN GOLDEN SUCCESSES — MADGE KENNEDY IN SPITE CORNER By FRANK CRAVEN — LITTLE W. 44 St. Ev. 8:30. Mats. To-day & Sat. — 7th HEAVEN — BOOTH W. 45 St. Evs. 8:30. Mats. TO-DAY & Sat. EXTRA MAT. ELECTION DAY

BIJOU West 45 St. MATINEE TO-DAY. Robert Gilbert Welsh, Eve. Telegram, says—"NEVER BEFORE ON THE AMERICAN STAGE HAS AN ACTRESS ACHIEVED A TOUR DE FORCE OF SUCH SCOPE AS THAT ATTAINED BY— GRACE GEORGE in "TO LOVE" by Paul Geraldy. "A Play Magnificent." —Heywood Broun, World. with ROBERT WARWICK and NORMAN TREVOR

PRINCESS 6 THEA., W. 39th St. Fitzroy 0570. Evs. 8:30. Matinees To-m'w & Sat., 2:30. BROCK PEMBERTON announces CHARACTERS IN SEARCH OF AN AUTHOR by Luigi Pirandello.

MAXINE ELLIOTT'S THEATRE 39TH ST. at BROADWAY—EVES. AT 8:30. MATINEES WED. & SAT. AT 2:30. The Faithful Heart

TUESDAY EVENING NEXT AT THE MAXINE ELLIOTT THEATRE, SAM H. HARRIS WILL PRESENT "RAIN," A NEW PLAY FOUNDED ON W. SOMERSET MAUGHAM'S STORY, "MISS THOMPSON," BY JOHN COLTON AND CLEMENCE RANDOLPH, WITH JEANNE EAGELS. STAGED BY JOHN D. WILLIAMS. SEAT SALE TO-MORROW.

SHUBERT Thea., 44, W. of B'way. Evs. 8:30. Mats. To-day, Sat. & Elec. Day. GREENWICH VILLAGE FOLLIES. Fourth Annual Production. POPULAR MATINEE TO-DAY

AL'S HERE! PLYMOUTH "The Old Soak" By DON MARQUIS. West 45. Evenings 8:30. Mats. Tom'w, Sat. & El. Day.

BELMONT 48 ST. MATS. THURS. SAT. KEMPY with MITCHELL & MULCAHY. LAST TWO WEEKS!

CARNEGIE HALL
Next Sunday Aft. (Nov. 5) at 3.
ISA KREMER
Assisted by JOSEPH CHERNIEVSKY 'Cellist (Knabe Piano)

Krehbiel, Tribune—"She is an interpreter who plays upon the minds and emotions of her audience."

Henderson, Herald—"Her cleverness is great, her power to interest an audience is large."

Times—"Here is real singing. She made even facial expression tell the content of her songs."

American—"Unqualified success. An artist to her finger tips."

World—"She carries her audience along from point to point in the emotions. They couldn't help call for encores as they did."

Tenth Season 1922-1923
Talks on Questions of the Hour
By
Miss JANET RICHARDS
To-morrow, Thursday Morning, 10:45
THE ELY ALUMNAE ASSOCIATION
Future lecture dates Thursday, Nov. 9th, and every alternate Thursday thereafter throughout the months of December, January, February, March and concluding April 5th.
Talks on questions of the hour—all vital and of intense interest, by Miss Janet Richards herself, at the
Hotel Plaza
Tickets, $11.00 (including tax) for the twelve talks, may now be purchased at the Bascom Agency, Hotel Plaza, Hotel Biltmore, or at the door on the morning of lecture.
Single Tickets Sold on Day of Lecture

CORT W. 48th St. All Matinees 2 P. M. STUART WALKER Presents TO-MORROW, ALSO FRIDAY and SAT. AT 10:30 A. M. THE BOOK OF JOB. The Greatest Drama of All Time. $1.00 to $2.50, no tax. Benefit Near East Relief $1.00 to $2.50, no tax.

WAGNERIAN OPERA FESTIVAL (IN GERMAN)
TWO WEEKS FEB. 12 & 19 — MANHATTAN OPERA HOUSE
COMPANY OF 200. Auspices of "Das Deutsche Opernhaus, Berlin."
Tickets $1.50 to $5.—On sale at
KNABE BUILDING
437 5th AVE., MAIN FLOOR, and PAUL TAUSIG & SON, 104 E. 14th. Prospectus mailed on application. Knabe Piano used exclusively.

AEOLIAN HALL, THIS AFTERNOON at 3 SONG RECITAL
ANAH DOOB KOPETZKY
Tickets 75c to $2.00 on sale at Box Office.

Carnegie Hall, Sat. Aft., Nov. 4, at 2:30
MOISEIWITSCH
Piano Recital. (Mason & Hamlin Piano.)
AEOLIAN HALL, Friday, Nov. 3, at 8 Organ Recital—LYNNWOOD FARNAM

AEOLIAN HALL, TUESDAY, NOV. 7th, at 8:30 P. M. West 43d St.
ELSIE RAYMOND SOPRANO
Mgt. Cosmopolitan Musical Bureau, 1425 B'way.

NEW YORK SYMPHONY
WALTER DAMROSCH.....Conductor
Carnegie Hall To-morrow (Thurs.) Aft. at 3 and Friday Eve. at 8:15.
ALBERT SPALDING, Soloist
Symphony No. 5—Glazounow
Concerto in D for Violin—Brahms.
Fontana di Roma—Respighi.
Aeolian Hall, Next Sun. Aft., Nov. 5. Mme. EMMA CALVE, Soloist. Tickets at Box Office. GEORGE ENGLES, Mgr.

CARNEGIE HALL, Sun. Eve. at 8:30, Nov. 5
CHALIAPIN
Return to America After European Triumphs. Seats now at Box Office. Baldwin Piano. Mgt. Metropolitan Musical Bureau & S. Hurok.

CARNEGIE HALL, TO-NIGHT AT 8:30.
ETHEL FRANK SOPRANO
Assisted by the RICH STRING QUARTET. Tickets Now at Box Office. Steinway Piano. Concert Management Arthur Judson

TOWN HALL, Friday Eve., Nov. 3, at 8:15 VIOLIN RECITAL—RUDOLF LARSEN
Mgt. Daniel Mayer. Knabe Piano.

AEOLIAN HALL, Mon. Aft., NOV. 6 at 3. SONG RECITAL. NORMAN JOHNSTON
Mgt. Evelyn Hopper. (Mason & Hamlin Piano)

BROADHURST THEATRE Nov. 3d at 8:30
HUGH WALPOLE
Lectures on "The English Novel of the Twentieth Century." Subject, Thomas Hardy and George Meredith
Tickets 50c to $1.50 at Box Office.

MARION DAVIES — CRITERION BWAY. AT 44TH ST. PRICES 50c to $1.50 — WHEN KNIGHTHOOD WAS IN FLOWER — THREE PERFORMANCES DAILY 2:15-8:15-8:30 ALL SEATS RESERVED

RIVOLI MEIGHAN B'way. 49 St. "THE MAN WHO SAW TOMORROW" A Paramount Picture. Rivoli Concert Orchestra.

NEXT SUNDAY World's Premiere of RODOLPH VALENTINO in "The Young Rajah" A Paramount Picture

RIALTO B'way, 42 St. SWANSON "THE IMPOSSIBLE MRS. BELLEW." A Paramount Picture. KEATON COMEDY. WILLIAMSON'S "WONDERS of the SEA"

CAMEO Theatre, 42d, nr. B'way. B. S. MOSS Queen of the Moulin Rouge

CAPITOL B'way at 51st. 3rd ANNIVERSARY WEEK "The Sin Flood" Capitol Grand Orchestra.

HIPPODROME—THIS SUN. EVE., 8:30 GREAT BIG POPULAR PROGRAM. SOUSA AND HIS BAND. John Philip Sousa, Conductor. Assisted by The Seventh Regiment N. Y. N. G. Band and Trumpet Corps. Lieut. Francis W. Sutherland, Bandmaster. 200—MUSICIANS—200. Popular Prices. Seats Now On Sale.

COLUMBIA B'way and 47th. Burlesque. Pop. Prices. Twice Daily—2:15, 8:15. FOLLY TOWN with GUS FAY

TOWN HALL. TO-NIGHT AT 8:15. 'CELLO RECITAL—BORIS HAMBOURG. Mgt. DANIEL MAYER. Knabe Piano.

The Screen Triumph of The Age!!

"It represents the high water mark of film production—the farthest step that the silent drama has ever taken along the highroad of art." —Robert E. Sherwood, *Herald.*

"To Zorro and D'Artagnan, Douglas Fairbanks has added Robin Hood, and Robin Hood is the greatest of the three—a picture which for magnificence of setting, richness of pageantry, beauty and eloquence of photography and impressiveness of action has probably never been equaled before."—*Times.*

"Douglas Fairbanks IN Robin Hood"

"Robin Hood is great—the greatest yet—better than 'The Three Musketeers'—bigger drama, more spectacular, yet for all its magnitude more human."—*Journal of Commerce.*

"A triumph of the screen, the masterpiece of the dynamic star whose luster seems to brighten his every succeeding film." —*Evening Mail.*

"Robin Hood is a credit to the motion picture industry and a picture everyone will want to see." —Louella O. Parsons, *Telegraph.*

"We shall never forget the picture, nor will you when you see it—it is the most ravishingly beautiful picture that has ever graced our screen." —P. W. Gallico, *Daily News.*

"The biggest American-made picture we have ever seen."—Harriette Underhill, *Tribune.*

LYRIC THEATRE 42d Street West of B'way. Prices: Matinees at 2:20 Evenings at 8:20. Eves., Sat. and Sun. Mats., 50c to $2.00—Daily Mats. 50c to $1.50

EMPIRE B'way and 40th St. Evenings 8:20. Matinees TO-DAY and Sat., 2:20. Special Election Day Matinee Tuesday. HENRY MILLER RUTH CHATTERTON in HENRY BATAILLE'S GREAT PLAY "LA TENDRESSE" (TENDERNESS)

Knickerbocker B'y & 38 St. Evs. 8:20. Mts. Today & Sat., 2:20. "Real bluebloud among shows."—Tribune. A. L. ERLANGER'S Musical Production The YANKEE PRINCESS (From Kalman's "DIE BAJADERE") With VIVIENNE SEGAL, THORPE BATES, JOHN T. MURRAY

POPULAR PRICE MATINEE TO-DAY. KLAW Thea. W. 45 St. Mats. Wed. & Sat. The LAST WARNING! Melodramatic Hit with Wm. Courtleigh

BELASCO West 44th St. Evenings at 8:30. Mats. To-morrow & Sat., 2:30. "MISS ULRIC OUTDOES ALL EXPECTATIONS—EVEN THE WILDEST."—Times. DAVID BELASCO Presents LENORE ULRIC AS KIKI

Mr. ARNOLD DALY in "ON THE STAIRS" with James L. Crane. Daly's 63d ST. THEATRE Evs. 8:30. Mats. Tel. Col.—1446 To-day & Sat.

LYCEUM West 45 St. Evenings at 8:30. Mats. To-m'w & Sat., 2:30. The Scintillating Sea Comedy! DAVID BELASCO presents FRANCES STARR IN "SHORE LEAVE"

Equity 48th St. THEATRE, Bryant 0178. Evs. 8:30. Mats. Tues. & Sat. LAST TWO WEEKS OF JANE COWL "MALVALOCA" AN ENCHANTING LOVE STORY. Excellent Seats in Balcony, $1.00. Season Subscription 5 Productions $11.00. BEGINNING NOV. 13th "HOSPITALITY."

GLOBE, Pop. Mts. Wed. & Sat. LAST 2 WEEKS. GEORGE WHITE'S SCANDALS. Paul Whiteman and his Palais Royal Orchestra. Rare Collection of New Beauties. EXTRA MATINEE ELECTION DAY, Tues., Nov. 7

FRAZEE West 42d St. Evenings at 8:30. Matinees TO-DAY and Sat., 2:30. WILLIAM COURTENAY in 'HER TEMPORARY HUSBAND' By Edw. A. Paulton.

LIBERTY THEA. MATINEES WED. & SAT. MOLLY DARLING. FUNNIEST MUSICAL HIT IN TOWN. SPEC'L ELEC. DAY MATINEE TUES.

GEO. M. COHAN Thea., B'y & 43 St. Evs. 8:20. POP. MAT. ELECTION DAY. POPULAR $2 MATINEE TO-DAY. In the new musical play 'QUEEN O' HEARTS' NORA BAYES

NEW AMSTERDAM THEATRE POP. PRICE MATINEE TODAY ZIEGFELD FOLLIES

HENRY MILLER'S 124 W. 43 St. Evs. 8:30. Mts. Tom'w & Sat., 2:30. INA CLAIRE AND CO., including BRUCE McRAE, in the "PREPOSTEROUSLY CLEVER" COMEDY ?The Awful Truth?

SAM H. HARRIS ATTRACTIONS

MUSIC BOX Mats. To-day & Sat. at 2:30. Extra Mat. Election Day. ALL THE CRITICS and EVERYBODY "FAR BETTER THAN LAST YEAR'S SHOW" "GRANDER THAN LAST SEASON"—Times. SAM H. HARRIS presents IRVING BERLIN'S NEW MUSIC BOX REVUE OF 1922. Staged by HASSARD SHORT

SAM H. HARRIS W. 42 St. Evs. 8:15. LAST 2 WEEKS. Mats. To-day & Sat. EXTRA MATINEE ELECTION DAY. IT'S A BOY. Wm. Anthony McGuire's New Comedy. Staged by Sam Forrest

SHORT W. 48th St. Evgs. 8:30. LAST 2 WEEKS. Matinees To-day & Sat. EXTRA MATINEE ELECTION DAY. WALLACE EDDINGER and MARY NASH in WALTER HACKETT'S MERRY COMEDY CAPTAIN APPLEJACK. Staged by Author and Sam Forrest

VANDERBILT West 48 St. Evgs. at 8:30. POPULAR MAT. TO-DAY. SPECIAL ELECTION DAY MATINEE. The TORCH-BEARERS OF HILARIOUS COMEDY. "PLAY WINS ROAR AFTER ROAR OF LAUGHTER."—World.

FULTON 46 St., W. of B'way. Evs. 8:30. Special Price Mat. To-day, 2:30. EDWARD ORANGE ROYCE'S BLOSSOMS

GAIETY B'way, 46 St. Evgs. 8:30. Mats. Wed., Sat., Tues.