Paderewski Returns After 5-Year Silence

Pianist-Statesman Is Welcomed by Throng at His First Recital Here Since Leaving Poland's Helm

Art Retains Old Magic

New Singers at Metropolitan Contribute to Charm of the Ever-Popular "Aida"

By H. E. Krehbiel

There is scarcely any use writing about a pianoforte recital by Paderewski unless the personal equation is permitted to step into the foreground. Neither he, his playing nor his reviewer can be a mere abstraction. In newspaper offices (that is, in a large section of them) everything is measured from a point of view which is seldom that of the reviewer of the drama or music. If a chorus girl in a musical comedy appeared on the stage with a hole in her stocking the case-hardened reviewer might in greatest likelihood think the fact did not signify in the least. A news editor probably would take a different view of the case, especially if he had learned that many Johnnies waited every night at the stage entrance for the young lady whose hosiery, by accident or by premoditated action, had suffered in its integrity.

It is not at all complimentary to a man of world-wide reputation to draw him into such a comparison; least of all when, as in the present instance, the man has played a large and dignified part in affairs compared with which a pianoforte recital is as nothing. Yet Mr. Paderewski, having returned to the field in which he won great renown before he took a part in the political affairs of the world, becomes again in the eyes of the musical reviewers a virtuoso and musician, and must be treated as such; and the news element in his case simmers down to this: that he gave a recital in Carnegie Hall yesterday afternoon after an absence of five or six years; that the hall was crowded to suffocation with admirers, though the price of tickets was doubled, and that there were the oldtime demonstrations of enthusiasm at the end of the set program to satisfy which he had to give a supplementary list of pieces, though he had played almost continuously for more than two hours. Also, that the Minuet which first made him an idol of pianoforte-playing misses was vociferously demanded and played, and yet the hundreds who had rushed down to the stage to be as near as possible clamored for more, and, after the lights were turned out, got yet another number, which was a Chopin waltz.

Plays Many Extra Numbers

New also, probably, to many of those who, like Oliver Twist, called for more, was the list of pieces played of which the titles were not printed; so we give it. After Beethoven's "Sonata Appassionata," which was the third number on the printed program, he played Schubert's Impromptu in A flat, Op. 142, No. 2. After the Liszt Polonaise in E flat, which ended the formal concert, Liszt's transcription of Chopin's song "Moja piesczotka" (or "Meine Freuden," as it is better known by its German title), Chopin's Waltz in C sharp minor, Liszt's transcription of "Isolden's Liebestod," from Wagner's tragedy; the second Hungarian Rhapsody by Liszt, his Minuet and the Chopin waltz, unidentified because unheard by the reporter.

The set program was in character a duplicate of many a one played by Mr. Paderewski in the many seasons in which he was a familiar: Mendelssohn's "Variations serieuses," Schumann's Fantasia, Beethoven's "Sonata Appassionata," Chopin's Ballade in G minor, Nocturne in G (Op. 37, No. 2), Mazurka in B flat minor and Scherzo in C sharp minor; Liszt's "Au bord d'une Source," concert study in F minor and Polonaise in E.

What is this purely external aspect of the case made the popular greeting or Mr. Paderewski more than ordinarily interesting and impressive was the difference in the conduct of the audience at the beginning and the end of the recital. When he came upon the stage there was a momentary silence. Then the great gathering rose to its feet and gave him a reception which was dignified and impressive. It showed him honor, and in so doing bore finer testimony to the character of a large element in it and the value of its tribute than did those who, after he had nobly done his duty by them, rushed pell-mell down the aisles, obstructed the view of those who remained in their seats, and noisily called for the composition which, with all its dainty beauty, may have seemed to him the most trifling composition of the afternoon. We do not say that the Minuet deserved such a characterization, but only that an artist who has written many pieces of much greater moment may have thought so. We hope he did, and that he wished his most demonstrative listeners had asked something else of him. It would have given him assurance that his playing had been received with approbation by persons capable of appreciating the best things in music.

Art Displays Its Old Power

And how did Paderewski play? A proper enough question, though not one requiring such an answer as might be demanded were he not the familiar figure that he has been for more than a score of years. He did not play like the Paderewski whom New York first knew; nor like the Paderewski of ten or more years later, who had unaccountably seemed to wish to be classed among the sons of Anak, with muscles and sinews of a Titan and a desire to use them like one of the Anakim. No one comes to Mr. Paderewski's concerts with the desire to pick flaws in his technic, or quarrel with him about his conception of the music that he plays. If any one should come with such purpose he would soon find it oozing away under an influence so persuasive that he would remain only to wonder and admire at the thing that is greater than these—the potency of the music itself. That is the characteristic of Paderewski's playing, the charm of a deeply poetical, profoundly musical intermediary between the composer and the hearer. Perhaps his fingers were not so inerrant as once they were. To be entirely frank, we think they were not yesterday. There were slips and inaccuracies in the Chopin ballade; there were blurrings of passages not wholly hidden by adroit devices of concealment in several pieces, even in the Beethoven sonata; there were some sloven rhythms. But out of everything there spoke the soul and shone the radiant face of Music itself. Why discant upon the minor things? Beauty spoke her benediction and all but herself was forgotten.

Admirable New Singers at Opera

"Aida," great in its power of attraction as ever it has shown itself to be, was performed at the Metropolitan Opera House last night, and served to introduce three new members of this season's company. More can be said in admiration of the stature of Mr. Edmund Burke, basso, who enacted the part of the King, than of his voice or singing (he has no acting to do, so that need not be considered), but for Elizabeth Rethberg (Aïda) and Sigrid Onegin (Amneris) a canticle of praise may be chanted. An interesting fact to be noted is that the two ladies, though they sang in Italian last night and in an Italian opera, belong to what may be called the Teutonic wing of Mr. Gatti's forces. The soprano is a German, the contralto a Swede. Though born and bred to the German manner, they showed themselves last night to belong to the best of Mr. Gatti's vocalists. Miss Rethberg has a fine, true, steady voice of the lighter dramatic character; Miss Onegin a fine, rich, well poised mezzo-contralto, and a splendid command of dramatic expression. What, with them providing a most agreeable surprise, and Martinelli, Danise and Mardones filling their own parts excellently, chorus, orchestra and Mr. Moranzoni capital in every way, the performance was a brilliant one and justifies the prediction that, as often before, Verdi's opera will at the end of the season stand at the head of the list.

First Performance Of "Apocalypse" At Carnegie Hall

Good Choral Singing Is the Feature of Much Heralded Piece by Gallico in the Oratorio Society Concert

Good choral singing was the feature of the Oratorio Society's first concert, where "The Apocalypse," Paolo Gallico's much-heralded oratorio, was eventually revealed to a large audience last night at Carnegie Hall. There was no lack of hearers, no shortage of applause, while the quality of the performance reached a high average; whereby the evening can be considered a success.

How much of it, however, was due to the work itself is debatable. While "The Apocalypse" does not seem destined to become one of the world's standard oratorios, it has its merits. Its text hardly makes great poetry, but is a serviceable vehicle for the music, in which Mr. Gallico showed that he knew his orchestra, and even more, his chorus, but there seemed to be no particular quality which one could identify and say "This is distinctly Paolo Gallico."

The spirit was distinctly latter-day, with many touches suggesting contemporary composers: some Richard Strauss, much indicating the influence of the modern French school, with an occasional touch of Wagner. Ticketed motifs recalled Strauss, likewise a fondness for sudden descending figures in the strings, and a love for muted brass. Tunes were scarce; the composer often was on the verge of one, but was apt to break it off or disguise it.

The chorus, on the whole, had a happier time than the soloists, whose music was practically continuous recitative, with what might be called competitive orchestration. Elsa Stralia, who had almost all the "Babylon" section to herself, sang strongly, not always smoothly, but usually triumphed over the most brazen orchestral outburst; Dicie Howell and Delphine March had smooth, well rounded voices, while Frieda Klink, the other contralto, was better in high notes. Of the men, Frederick Patton, bass, boomed out the opening quotation of the oratorio with fine fullness, but was sometimes husky later on; Edwin Swain, barytone, was in good form, while James Pride's tenor was rather light for the part, but smooth.

Some of the "orchestral" interludes, such as the Bacchanale Dance of Belshazzar's Feast, or the triumphal march of the Babylon section, were effective; but the choral passages were the best. That Mr. Gallico could write choral polyphony was shown in the eight-part "Seven Vials" chorus, and he could also lead up to climaxes and score with masses of sound. The chorus was admirable in strength and quality of tone, in expression and shading, responsive to the vigorous leadership of Albert Stoessel; it recalled Handel in a "Hallelujah" number. The participants, including the composer, were warmly received.

A. L. Erlanger Buys Rights to Snaith's 'Henry Northcote'

A. L. Erlanger has purchased the dramatic rights for "Henry Northcote," a novel by J. C. Snaith, the English author. Mr. Erlanger plans to have a play based on the story written at once. The book tells the story of the spiritual development of a youthful barrister who is literally starving when he is suddenly called upon to defend a woman accused of murder. Mr. Erlanger's contract gives him the dramatic and picture rights in this country and Canada and in all parts of the British Empire.

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The Theaters—*By Percy Hammond*

Miss Akins's "The Texas Nightingale" Is Three Hours With a Frontier Prima Donna. You May Enjoy Them

IT IS SAID by many musicians that the prima donnas are most endurable when they are not engaged in song. Observed in their home life, while practicing their fragrant romances and matrimonies, they are frequently amusing. Meet them socially, as the saying goes, among their books, or in their kitchens composing spaghetti and other victuals beloved by artists, and you will find them not at all obnoxious. It is only when they are in the throes of vocalization that the music lovers regard them as displeasing.

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Despite this expert impression, we discovered moments last evening in Miss Zoë Akins's "The Texas Nightingale" when we wished that the prima donna would sing. Three hours' association with a queen of opera, in her more intimate aspects, were a little too much. We had, we thought, our sense of humor with us, and we reveled for a time in Miss Jobyna Howland's broad impersonation of a wild and woolly songbird. But an entire evening's propinquity to the lady's strident habits and personality irked a bit. We longed for her to become larklike, if only for an aria or two. And at that we were a trifle dubious about her lower register.

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We are told that "The Texas Nightingale" is a satire on pre-eminence in grand opera and that its ironic first title was "Greatness." However, the young woman who sat next to us last night at the Empire is well versed in American warblers, and she informed us inexperience that Miss Akins's prima donna is as much photograph as it is travesty. Miss Howland's portrayal is that of a large and dominative Texan, endowed by a whimsical Providence with the abnormal larynx essential to Wagnerian rôles. In her frontier days she was known as "Hollyhock Jones," the belle of the desert honk-a-tonks. She is coarse, self-centered, illiterate, egoistic, unintelligent and human. Husbands to her are but the casual implements necessary to the fuller and completer life of the artistes; and she has used five or six of them. Her son by one of these random week-enders regards his mother as not decent because she marries so many of her admirers.

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Miss Akins's play was a despised failure in Chicago. The news from there is that the local Lovers of Opera abhorred the prima donna's rôle because it did not resemble even remotely the character of Miss Mary Garden. They simply could not understand Miss Akins's rococo idea of an operatic nightingale. We admit a similar lack of equipment. Our own adventures with the vox celeste coterie are limited to a chat with Miss Garden one day at tea time, when we found her to be very stimulating upon the topic of Amelita Galli-Curci. We encountered the other night at Mr. Chaliapin's concert another prima donna, differing in her conduct from the Texas Nightingale. This shrinking violet of the celebrated contraltos waited until the recital was about to begin. Then she tiptoed reluctantly across the channel of Carnegie Hall between the font and the front row, modest and unnoticed in a red dress and a red hat. She seemed to be so pleased by the fact that nobody saw her.

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Your enjoyment of "The Texas Nightingale" will depend upon your interest in the prima donnas when bereft of their haloes. Miss Akins and Miss Howland are combined in a merry and prolonged exposé of the institution, and after seeing it you will be tempted to doubt even such holy ones as Geraldine Farrar and Rosa Raisa. It is an adroit, comic character-clinic, full of humorous, cruel observation, though it did bore us ere it ended. We like, it seems, to believe in the fairies, when they are operatic.

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Another merciless stunt done by Miss Akins in "The Texas Nightingale" is her explicit account of a prima donna's frightful progeny. This small he-thing, played by Mr. Percy Helton, is a revolting little nail-biting tomtit, much too verminous even to be a supe in the Insect Comedy. He is a damp, shrill, creepy boy, germlike, and resembling in many ways the protoplasm of a minor jockey. He is not, however, without his bacterious sagacities. He tells his mother, for instance, that she is but a "lucky shot," one of "life's mysteries," to whom God gave the gift of dramatic noises, as He has given good teeth, brains or dimpled kneecaps to others. Furthermore, Miss Akins says, he writes poems for "The Bookman." Mr. John Farrar, the editor of that periodical, will therefore be pleased. Mr. Helton's characterization is an uncompromising wonderwork, and we shall have to include it next Sunday in our catalogue of the current masterpieces of Broadway histrionism.

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Mr. Cyril Keightley is at his best in "The Texas Nightingale" as one of the more noteworthy of the series of the prima donna's ex-husbands. He is the second and the favorite in the long parade, and he is the involuntary sire of Mr. Helton's gabby microbe. Therefore he regards the child with forbearance, restraining himself from remedying his procreative error via application of a germicide. Mr. Keightley is, as usual, one of those self-effacing chaps—quiet, dignified, proritiatory, and bearing, not ignobly, the injustices of his women-folk. But he is wary at the finish, when he sidesteps the nightingale's hoarse invitation to renew their marriage, accompanied as it is by a wandering discourse upon the relative values of Brünnhilde and Sieglinde as instruments of popular appeal.

Moliere's "Tartuffe" Is Done by French Company

Moliere's "Tartuffe" was presented by the Comedie Francaise Company at the Thirty-ninth Street Theater last night, with Albert Lambert in the title role, Cecile Sorel in the part of Elmire and Louis Ravet in the role of Orogon.

Mlle. Sorel's part, of course, was not a voluminous one, nevertheless it demanded grace and charm, and as usual she gave a finished performance. Her admirers were none the less pleased when she was required only to stand in the stage picture and register beauty.

The evening really belonged to M. Lambert, for Tartuffe is one of his greatest roles. His portrayal of that arch conspirator and hypocrite is regarded in Paris as one of the finest performances now to be seen at the Comedie Francaise. He was in good form last evening and gave a splendid bit of character acting. As Orgon, M. Ravet was seen in another excellent characterization.

"Le Misanthrope" will be repeated this evening.

Greta Masson, Soprano, Sings With Distinction

A long program, kept from being too long by an excellent performance, was presented by Greta Masson, soprano, at Town Hall last night. It was a program which made equally severe demands on the singer vocally and interpretively, and Miss Masson met the test successfully. She has a voice of beautiful quality, which she manages with ease and distinction. An occasional reedy tone marred her work in the "Willow Song" and "Traume," but in each instance this seemed the result of vagaries of pronunciation or of breathing rather than of a flaw in the texture of the voice itself.

A thorough comprehension of the matter of each song was evident in her interpretations. She had charm and suavity of manner in her singing of the old English numbers, breadth and dignity in the Handelian arias, intensity of feeling in her Wagnerian songs, lightness and humor in the French pieces, and for the Brahms and mixed group, with which she closed her program, she had readings which successfully carried the spirit of the songs to her audience. Miss Masson is not a singer to provide emotional thrills to sensation seekers, but she can and does provide satisfaction for lovers of good singing.

Fay Bainter's Premiere in 'Lady Cristilinda' on Dec. 4

Fay Bainter's appearance here in the new Monckton Hoffe play has been postponed for a week. She will come to the Ritz Theater on Monday night, December 4, instead of next Monday as first announced, under the direction of William Harris jr. In the preliminary tour the play has been called "The Painted Lady," but on Broadway it will be known as "The Lady Cristilinda." Arthur Byron is the featured member of the company.

Jane Cowl To Be Starred as Juliet

Jane Cowl is to be starred by the Selwyns in "Romeo and Juliet." While the official announcement has not been made, it became known last night that arrangements have been under way for some time, though under cover, with the view of springing the production as a surprise. Just who has been cast as Romeo is not known, but Miss Cowl has been rehearsing her part for several weeks. Rollo Peters is doing the scenery.

With John Barrymore already appearing in "Hamlet," David Warfield due shortly in "The Merchant of Venice," and Ethel Barrymore planning "As You Like It," besides Walter Hampden and Fritz Lieber in repertory, there is a rather full season of Shakespeare in prospect.

Bacon Takes His Last Curtain As Thousands Weep at Funeral

Flower-Filled Stage and Throngs Around Chicago Theater Are Tributes to 'Lightnin' Bill'; George Arliss and Mitchell Drape Equity Flag on Coffin

Special Dispatch to The Tribune

CHICAGO, Nov. 22.—Before an audience in which there were few dry eyes Frank Bacon, famous actor, loved by thousands as "Lightnin' Bill," the character of his own creation, made his last appearance to-day. The people of Chicago trudged, thousands strong, to the Blackstone Theater for the memorial services over the body of the veteran actor. The theater was packed to the roof three hours before the time appointed for the services, and the thousands outside, unable to gain admission, refused to move until the simple services had been concluded.

A blanket of roses covered the coffin. Flowers filled the stage entrances and the walls were screened with blossoms. Sprays of flowers covered the footlights, behind which Mr. Bacon had appeared nightly for more than a year.

Richard Davis, of the Fifth Christian Science Church, read a short memorial service, after which "My Immortal Home," the favorite hymn of the actor, was softly sung. Judge K. M. Landis then began to speak slowly and with apparent difficulty, paying a deep tribute to the humanity of Frank Bacon.

John Emerson, of New York, president of the Actors' Equity Association, also spoke, and as George Arliss and Grant Mitchell draped the flag of the association over the coffin the curtain was rung down.

The widow, son and daughter of Mr. Bacon, Lloyd Bacon and Mrs. Bessie Allen, and three grandchildren, Jean and Bessie Allen and Francis Bacon, were the only relatives attending the services. The pallbearers were all members of the Actors' Equity Association.

The body was taken to a vault in Graceland Cemetery until arrangements are made for its removal to California, Mr. Bacon's native state.

The Stage Door

Oliver Morosco will present Leo Carillo in "Mike Angelo" by Edward Locke, at the Morosco Theater Monday evening, December 4.

Jane Manner will read "The Great Galeotto," by Echegaray, at Aeolian Hall at 11 o'clock this morning.

Mrs. Paula Segal, mother of Vivienne Segal, who sings the title role in "The Yankee Princess" at the Knickerbocker Theater, was married on Tuesday to Robert Aube, of Brooklyn.

Eric von Stroheim signed a contract to direct and act in motion pictures for Goldwyn, it was announced yesterday.

June Mathis has become editorial director for the organization. Paul Bern will continue as scenario editor and Carey Wilson as associate editor.

The Union of East and West will present "Buddha" in the auditorium of the Community Church, 34 East Thirty-fourth Street, this evening at 8:15 o'clock.

Did the Critics Conspire?
Was there a conspiracy among the critics of the New York newspapers to boost the photoplay
The Town That Forgot God
at the Astor Theatre? If not, how can one explain such notices as the following:

N. Y. Journal—
"The biggest thrill seen on any stage at any time in picture or out is caused by the flood scene, which is stupendous in its awfulness."

N. Y. Tribune—
"We thought there was a marvelous storm in 'One Exciting Night,' and again in 'The Sin Flood,' but all these put together would just about equal the deluge in 'The Town That Forgot God.'"

Eve. Mail—
"The storm is a masterpiece of realism, so vivid that one expects the theatre to be swept away in the path of the raging torrent."

N. Y. World—
"For the first time since we got up and yelled for some one to rescue Lillian Gish in 'Way Down East,' we were face to face with a cinema storm so terrifying, so catastrophic, so beastly real that we actually forgot such a thing as a motion picture camera ever had been invented...It is the storm of storms."

N. Y. Telegraph—
"We have seen flood and storm scenes on the screen before, but never one that could equal this in any way. It is by far the most astounding thing of its kind ever photographed."

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GOODYEAR

Alan Dale says "The most ingrown grouch must give way before the tinkling gorgeousness of Zoe Akins' new comedy, 'The Texas Nightingale,' at the Empire Theatre. Who could have thought that Jobyna Howland would have been as many sided as she evidently is in 'The Texas Nightingale'? Oh, I do like Jobyna."
The Texas Nightingale
with JOBYNA HOWLAND.
Cast including CYRIL KEIGHTLEY.
At the EMPIRE B'way & 40 St. Evs. 8:25. Mats. Wed. and Sat., 2:25.

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GEO. M. COHAN'S COMEDY
LITTLE NELLIE KELLY
EXTRA MAT. THANKSGIVING DAY

ARTHUR HOPKINS presents
JOHN BARRYMORE
in "HAMLET"
SAM H. HARRIS Thea., W. 43 St. Evs. 8:15. Mats. TO-DAY & Sat., 2:15.

VANDERBILT West 48 St. Evgs. at 8:30 Wed. & Sat., 2:30.
101st PERFORMANCE TO-NIGHT
The TORCH-BEARERS
OF HILARIOUS COMEDY
"Performance is excruciatingly funny."

Knickerbocker B'y & 38 St. Evs. 8:20. Mts. Sat. & Thanksgiv'g
"Real bluebird among shows."—Tribune.
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(From Kalman's "DIE BAJADEREN")
With VIVIENNE SEGAL, THORPE BATES, JOHN T. MURRAY

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The LAST WARNING!
with WM. COURTLEIGH

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1000 SEATS DAILY MATS. 25¢ HOURS 50¢

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Harry Leon Wilson's story dramatized by Geo. S. Kaufman and Marc Connelly.

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Fri. Special Matinee at 2. Prices: $1 to $5. Butterfly. Easton, Perini; Martinelli, Scotti, Paltrinieri, Moranzoni.
Fri., 8. Mefistofele. Alda, Peralta; Chamlee, Chaliapin, Paltrinieri, Moranzoni.
Sat., 2. Romeo et Juliette. Bori, Delaunois; Gigli, De Luca, Rothier, Didur, Hasselmans.
Sat., 8:15. Pop. Prices. Manon Lescaut. Alda; Johnson, Scotti, Malatesta, Papi.
Sun. Eve., Verdi-Puccini Concert. Dalossy, Rosner, Peralta, Robertson, Gordon; Chamlee, Harrold, Kingston, Picco, Mardones, Entire Orchestra, Cond., Bamboschek.
Next Mon., 7:45. Tristan. Matzenauer, Onegin; Taucher, Whitehill, Bender, Bodansky.
Wed., 8:15. Tote Stadt. Jeritza, Telva; Harrold, Schutzendorf, Meader, Bada, Bodansky.
Thurs. Thanksg'g Mat. at 2, $1 to $5. Carmen. Easton, Mario (debut), Gallí; Marconi, De Luca, Bassomans.
Fri., 8:15. La Traviata. Bori, Gallí; Gigli, Danise, Picchi, Bada, Mormanoni.
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Carnegie Hall TO-DAY at 3 & To-morrow (Friday) Evening at 8:15.
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Arthur Rubinstein, Florence Hinkle.
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Sun Aft., Nov. 26, 3:00. Scipione Guidi.
STRAUSS' DANCE OF SALOME.
METROPOLITAN OPERA HOUSE.
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TCHAIKOVSKY 5th SYMPHONY.
Rubinstein, 4th Beethoven Concerto.
Arthur Judson, Mgr. Steinway Piano.

TOWN HALL, SAT. AFT. at 3 Nov. 25
Second Violin Recital by the World's Greatest Woman Violinist ERIKA
MORINI
Seats $1.10 to $2.20, at Box Office. Baldwin Piano.
Management Metropolitan Musical Bureau.

CARNEGIE HALL, Wed. Eve., Dec. 6, at 8:30.
First New York Recital—SIGRID
ONEGIN
Contralto, Metropolitan Opera Co.
Tickets 55c to $2.75 at Box Office.
Concert Management Arthur Judson. (Steinway.)

AEOLIAN HALL, TO-NIGHT AT 8:30.
Second Subscription Concert
NEW YORK STRING QUARTET
(Founded by Mr. and Mrs. Ralph Pulitzer).
Concert Mgt. Arthur Judson. Seats Now.

7th NATIONAL
Hotel Exposition
OF THE HOTEL AND ALLIED INTERESTS
GRAND CENTRAL PALACE
NOVEMBER 20—25
Competitive display of food and culinary masterpieces arranged by world's foremost chefs. Exhibits to Interest Everyone. See How the Big Hotels Operate Their Business. It's Educational.
Noon to 10.30 p.m. Admission 50c
TODAY and ALL THIS WEEK

F. F. PROCTOR'S NY. THEATRES
BEST VAUDEVILLE & FEATURE FILMS
5th Ave. (By 28th St.) Patricola, Patricola & Tyson, Around the Corner, Lester & Eddie, Gordon & Norton, Jay Pasty & Co., FRANKLYN FARNUM & CO.
23d St. (Near 6th Ave.) WALLACE REID in "CLARENCE" & SUPERLATIVE VAUDEVILLE
58th St. (Near 3d Ave.) California Ramblers, Louise Dresser & Co., Harry Lester Mann, Nervo & Pietro and others. WALLACE REID in "CLARENCE."
125th St. (Park & Lex.) "THE RING TANGLE" and WALLACE REID in "CLARENCE."

MARION DAVIES CRITERION B'way at 45th St. Evgs. 8:30. WHEN TO-DAY AT 2:20, 8:20
KNIGHTHOOD WAS IN FLOWER

CAPITOL REX INGRAM'S "Trifling Women"
B'way at 51st. Capitol Grand Orchestra
"EW'N HEIDENLEBEN" (a hero's life)
COLUMBIA Burlesque 47th & B'way Evgs. Twice Daily, 2:15 & 8:15.
MOLLIE WILLIAMS AND HER COMPANY

B. S. Moss' CAMEO THEATRE 42d, nr. B'way. Pyramid Presents WHEN THE DESERT CALLS

Evgs. 8:10. WINTER GARDEN Mats. Tues., Thurs. & Sat.
LAST 2 WEEKS. POP. MAT. TO-DAY
The PASSING SHOW of 1922
Presenting WILLIE & EUGENE HOWARD

CENTURY Theatre, 62d Street & Central Park W. Evs. 8:30. Mats. Sat., Wed., Thanksg'g.
BLOSSOM TIME

Rent... of 62d St. & Central Park West. Evs. 8:30. Mats. Tues., Sat.
Ray Comstock and Morris Gest announce
BALIEFF'S CHAUVE SOURIS
FROM MOSCOW—PARIS—LONDON
10th MONTH—EXTRA MAT. THANKSG'G.

CASINO 39th & B'way. Evgs. 8:25. Mats. Sat., Wed., Thanksg'g.
MUSICAL COMEDY SENSATION
SALLY, IRENE AND MARY
With Eddie Dowling and Great Cast

BELMONT W. 48. Bry. 0018. Evs. 8:30. Mts. Today & Sat. 2:30.
THIN ICE COMEDY HIT
MATINEE TO-DAY

TIMES SQ. W. 42 ST. Evgs. 8:30.
"HAS CAPTURED NEW YORK."—Evs. Sun
The FOOL
Channing Pollock's Powerful Play.
POPULAR MATS. TO-DAY and SAT. at 2:30.

SELWYN THEATRE, W. 42d St. Evgs. 8:30. Matinees Sat. and Thanksgiving.
Barney BERNARD & Alexander CARR
Last 2 Weeks PARTNERS AGAIN
By Montague Glass and Jules Eckert Goodman.

REPUBLIC West 42d St. Evenings at 8:30. Matinees Wed. & Sat. at 2:30.
ANNE NICHOLS' Laughing Success
Abie's Irish Rose

AL'S HERE! PLYMOUTH "The Old Soak"
By DON MARQUIS
West 45. Evenings 8:30. Matinees To-day and Sat.

PRINCESS Th., W. 39th St. Evs. 8:45. Mts. Today & Sat.
6 Brock Pemberton's Production of Pirandello's novel drama "I'm sending all my friends."
CHARACTERS—Samuel Shipman.
IN SEARCH OF AN AUTHOR

THE MOST NOTABLE ACHIEVEMENT IN THE CINEMA
DOUGLAS FAIRBANKS in ROBIN HOOD
LYRIC THEATRE WEST 42 ND ST. FIRST DAY 2:30-6:30

SHUBERT VAUDEVILLE
Twice Daily, 2:15 & 8:15. CENTRAL Thea., 47 and B'way.
WATSON SISTERS in the Vanity Music Box. "STOLEN SWEETS" AND ALL STAR VAUDEVILLE BILL

49TH ST. Thea., W. of B'way. Evs. 8:30. Mats. Sat. and Thanksg'g.
WHISPERING WIRES
SUPER MYSTERY PLAY

JOLSON'S 59th ST. Thea. at 7th Ave. Evenings 8:30.
MATINEES TO-DAY and SATURDAY.
THE WORLD WE LIVE IN The Insane Play.
"Loftiest achievement of the theatre."—Broun, World.

BIJOU 45th, W. of B'way. Evgs. 8:30. Mats. To-day, Sat. & Wed.
Mats. To-day, Sat. & Wed.
GRACE GEORGE in "TO LOVE" by Geraldy
Robert Warwick — Norman Trevor

PLAYHOUSE 48th, E. of B'way. Brv. 262. Mats. Sat. & Thanks'g Day.
"Delightful musical comedy, well acted, danced and sung."—Eve. Post.
UP SHE GOES

2 JOHN GOLDEN HITS
Madge KENNEDY in FRANK CRAVEN'S RIOT
SPITE CORNER
At The LITTLE W. 44 St. Evs. 8:30. Mats. Sat. & Wed.
AND
7TH HEAVEN
A Love-drama of Joys and Thrills.
At The BOOTH W. 45 St. Evs. 8:30. Mats. Sat. & Wed.
Extra Thanksgiving Matinee Both Theatres.

ELTINGE Theatre, West 42d St. Evgs. 8:30. Matinees SAT. and WED., 2:30.
FLORENCE REED in EAST OF SUEZ
By W. SOMERSET MAUGHAM.

44th ST. THEATRE, W. 44th ST. TWICE DAILY, 2:30—8:30.
LAST 4 DAYS
WILLIAM FOX presents
"The VILLAGE BLACKSMITH"
800 Orch. Seats Daily Mats. 50c 800 Orch. Seats Nights $1

APOLLO Thea., 42d, W. of B'way. Twice Daily 2:30 & 8:30. Sun. Mat. at 4.
LAST 2 WEEKS
D. W. GRIFFITH'S
ONE EXCITING NIGHT
PRICES: Orchestra, Mats. $1.00 and $1.50; Balcony, 50c & $1. Mts., 50c & $1.

Broadhurst 44th, W. B'y. Evs. 8:25. MATINEE TO-DAY
SPRINGTIME OF YOUTH
THE "PERFECT" MUSICAL PLAY

39th ST. Thea., E. of B'way. Next Monday SEATS TODAY
MADISON COREY Announces
THE BOOTLEGGERS
A Timely Comedy by WM. A. P.A.

Ambassador Th. 39th nr. B'y. Ev. 8:25. Mats. Sat., Wed., Thksg'g.
International Musical Success
THE LADY IN ERMINE
With Wilda Bennett and Walter Woolf

SHUBERT Thea., 44th, W. of B'y. Ev. 8:30. Mats. Sat. & Thks'g Day
GREENWICH VILLAGE FOLLIES
Fourth Annual Production

MAXINE ELLIOTT'S Mats. Sat. & Wed., 2:15.
SAM H. HARRIS presents
JEANNE EAGELS in "RAIN"
Founded on W. S. Maugham's "Miss Thompson," and by Clemence Dane & W. L. Abbott.

MOROSCO West 45th St. Evenings 8:30. Mats. Wed. and Sat. at 2:30.
BIGGEST HIT IN TOWN!
WHY MEN LEAVE HOME
HOPWOOD'S LAUGHING KNOCKOUT!

Arthur Hopkins Presents
ETHEL BARRYMORE
in "Rose Bernd" By Hauptmann
LONGACRE THEA., W. 48th St. Evs. 8:30. Matinees Wed. and Sat., 2:30.

LAST TWO WEEKS
CAT AND CANARY
NATIONAL 41 St., W. of B'way. Evgs. 8:30. Matinees Wed. and Sat., 2:30. Extra Mat. Thanksgiving Day.

"A rare, delicate and delightful entertainment."—Darnton, Eve. World.
THE A. A. MILNE'S ROMANTIC AGE COMEDY
Thea., 41 St., E. of B'y. Evs. 8:30. Matinees To-day and Sat., 2:30.

THE ATRE GUILD PRODUCTIONS
THE ROBOTS DO IT
R.U.R.
FRAZEE 42, W. of B'way. Evs. 8:30. MATS. WED. SAT.
MAT. TO