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The Theaters—*By Percy Hammond*

The Able Colored Folk in Some Ardent Words and Music Called "Liza"

"Liza," a musical comedy by Irvin C. Miller, Maceo Pinkard and Nat Vincent. Presented at Daly's Sixty-third Street Theater with Margaret Sims, Gertrude Saunders, Irvin C. Miller, Alonzo Fenderson, William Simms, Packer Ramsey, Quintard Miller, R. Eddie Greenlee, Thadeus Drayton, Will A. Cook and others in the cast.

The gifted colored folk are at play again, this time in a more or less sable frolic entitled "Liza." Resembling its predecessors, "Shuffle Along" and the other one whose name we forget, it is an ingenious collection of musical comedy material, sung, danced and acted with much vehemence. Here indeed, as the saying goes, is the "lively shadow World of song." They love their art, these eager artists, and you feel while observing them that they would perform for nothing rather than not perform at all. The rustle of a program is enough to cause an encore.

* * *

Happy rather than funny, the ceremonies are at their best during the absence of the libretto and the comedians. It seemed last night that there were scores of negro clowns on the stage, all of them trying to shuffle like Bert Williams, and saying "Let youah conscience be youah guide." As is the custom in such casts, the most comic endeavorer is the coy barytone, who sings the love songs and plays the hero. Still there are some bright African remarks exchanged now and then between the industrious comedians, as they engage in the familiar gambling games and sidewalk controversies. "One drink of that liquor," says Ras Johnson to Ice Cream Charley, "makes morning seem like afternoon."

* * *

Gertrude Saunders, who is a sort of ashen Fanny Brice, strives diligently and with considerable success to be grotesque; and she dances in a way to abash most of the fairer members of the soubrette-sisterhood. But they all dance with unusual agility. The resonant chorus, which is all colors except the raven, is divided into three sections—"the Brown Skin Vamps," "The Jimtown Flappers" and the "Dancing Honey Girls." Among "the Brown Skin Vamps" are the Misses Doris Mignotte and Zudora De Gaston.

The opera by the way, narrates the efforts of the citizens of Jimtown, S. C., to erect a monument to a former Mayor, and it has scenes in barber shops, ballrooms, village jails and grave yards. Mr. Pinkard's music is flattering to the ear and it is distinguished is several numbers by the haunting melodies, said to be common to the cotton fields and levees.

Ben Bernie's Orchestra Popular at the Palace

Patrons Call Him Back Many Times for Fun and Music; Morton Family at Colonial

Ben Bernie is leading his orchestra for the second week at the Palace, and he found something in the nature of an ovation waiting for him yesterday. After he had mixed music and fun for more than the allotted time, the management had to send him out twice with the lights up to pacify the customers who were clamoring for another number.

Ona Munson puts on a second edition of "A Manly Revue," aided by Messrs. Shean and Phillips in the singing and dancing, as well as a chorus of six men in her own numbers. She's a delightful dancer, and the act went over well.

Holbrook Blinn is Convict No. 1408 in a one-act play called "No. 1408." Mr. Blinn is Mr. Blinn, but it is not much of a playlet outside of his work. Another one-act sketch, billed as a satire, is "Wives," with Wellington Cross and company. It is amusing in spots and has a little surprise in its ending.

Joe Browning preaches a timely sermon with laughs throughout. Ed. Pressler does a good piece of pantomine, as well as some piano playing. The Duncan Sisters were seen again after their success of last week. Others were the Four Bards, William Ebs and Harvard, Holt and Kendrick in a sort of basketball game on bicycles.

The Morton family hold the headline space at the Colonial Theater this week. Sam, Kitty and Joe Morton appear with Clara, who recently returned to the fold. They are seen in a ludicrous combination of Irish comedy and golf called "Wearing of the Green."

Shubert Bill at Central Is Good Entertainment

The bill at the Central Theater this week is the best of the vaudeville units the Shuberts have offered.

There is an unusual balancing of talent, but Katherine Witchie, who with Ralph Riggs has a number called "Idylls," might be said to take the honors of the bill, with Claire Devine, the exact opposite in temperament and stature, a close second. Katherine is small and dainty and Claire Devine is blonde, tall and imposing. The music is beyond the average. Father Time, in person, is the only one who slows up the performance. The lines may lag a bit occasionally, so that the appeal made by Huston to Father Time to suggest an idea for the actors becomes not merely funny, voicing perhaps the audience's as well as the actors' wish, yet there is plenty to make up for that deficiency.

The Chinatown scene and choruses are colorful. "Idylls" carries some most artistic effects, and the dancing and color assembly are well worth seeing.

On the Screen

"Singed Wings," at Rivoli, Artificial and Showy, but Actors Play With Ardor

By Harriette Underhill

"Singed Wings," the picture at the Rivoli, is almost artificial enough and showy enough to have been made by Cecil de Mille. But it wasn't; for a banner, thrown on the screen before the picture begins, proudly displays the signature "Penrhyn Stanlaws"—none genuine without this!

What must be the reflections of an honest-to-goodness director, one who has a sense of humor and just plain sense, when he sees things like "One Glorious Day" go down in ignominy and things like "Singed Wings" succeed? Of course, we are taking much for granted; perhaps it will not succeed, but we find that wherever a picture makes us mad through and through it usually makes a lot of money. As we sat in the theater yesterday and gazed on the figures foolishly parading on the screen we said to ourselves sadly: "Is this the sort of thing experienced adults make to amuse adults?" To the credit of the Rivoli audience let it be said that a few of them laughed where no laugh had been planned by the makers. In one scene near the end of the picture the heroine says to the hero: "Emilo intended to shoot me, but instead he killed your aunt." What the hero replied is not recorded, but he appears to be saying: "Well, well, is that so! Isn't it good that it wasn't you? Let us run and tell grandpa." Which they do, smilingly, hand in hand.

The picture starts off with a dream which the heroine is having. She always has that same dream, and the theme is that when she gives away the rose she wears in her hair to the prince a wicked fairy shoots an arrow into her breast and she dies. She tells her old grandfather of her dream, and he begs her to repulse her lover whenever he may appear on the horizon. "Because," he adds naively, "if the wicked fairy should shoot you, who would take care of old Don Jose?"

So Bonita, who is a Spanish dancer in a cafe, promises never to give away the rose she wears in her hair. But there is a wicked married man who pursues her with his love. He is labeled a millionaire in the picture, but he and his wife act to us like those awful nouveau riche the movies are always showing up. When she selected his birthday present she picked out a scarfpin, but you couldn't be sure it wasn't going to be a tie clasp or a pair of armlets to hold his sleeves up. Anyway, this wife is aunt to the hero, and when she finds out that her husband has left her because she is getting old and is fat and homely she sets out to make him love her by learning to dance like Bonita. Then at a masked dance she impersonates Bonita and wears her butterfly costume.

Presumably no one could tell when her eyes were covered that she was not the Spanish dancer—no one could tell the difference between the fat figure of a dame of forty, with legs like "young" piano and the slender and willowy Bonita. Even the wicked fairy couldn't tell, for he sent an arrow into her heart instead of the heart of the heroine, and the spell was broken. As she died auntie said brokenly to her renegade husband: "Leandie happy now. You have my dance applauded," and she does.

The titles are terrible—that is, they are terrible if they are intended to be taken seriously. If they are only joking then they are vastly amusing. In one part of the story the villain—auntie's husband—runs away with the heroine and takes her to his home at 3 o'clock in the morning. The hero breaks in, gets his head cracked for his pains, but seizes the heroine, crying:

"Thank God I am in time!" This title seemed to amuse the people in the theater a great deal, and the next one did, too, where the heroine replies that Mr Gordon has been acting like a gentleman all the time.

Bebe Daniels and Conrad Nagel are the hero and heroine, Adolphe Menjou is the villain, Robert Brower is the old grandfather and Ernest Torrence is the wicked jester who does the killing. All of them work with an ardor worthy of a better cause. Don't miss this picture, for in spots it is almost as good as "Merton of the Movies." Katherine Newlin Burt wrote the story and Edfrid Bingham made the adaptation.

The overture is "Morning, Noon and Night in Vienna," and there is a ballet called "Pierrot's Dream," danced by Margaret Daily and Paul Oscard. The original piano trio play Rimsky-Korsakoff's "Song of India" and "Georgette." There is a Max Fleischer comedy called "The Show."

The most enjoyable feature of the Capitol program is the ballet, and that doesn't mean that the feature picture is not entertaining, for it is, but the ballet is more fascinating than ever before, it seems to us. It is danced to Tschaikowsky's Nutcracker Suite, with the "Valse des Fleurs" done by Gambarelli and four young women dressed as various colored flowers. The blues and greens and yellows and orchids in this are a feast to the eye. Doris Niles and Thalia Zanou perform the "Danse Chinois," and James Coombs assists with the "Danse Arabe." Then there is the "Danse des Mirlitons" and the "Danse Russe," and let all, including the Metropolitan, look to their laurels.

If you must miss any of the Capitol program do not miss this ballet. The feature picture is "Hungry Hearts," with the story of Anzia Yezierska, directed by E. Mason Hopper and titled by Montague Glass. It is a rather engrossing tale of the home life of some immigrants, who came to America to escape the hardships of Russia and then found that even over here the sun did not shine all the time. Bryant Washburn is the young immigrant—one degree removed—who falls in love with a young immigrant just landed. Helen Ferguson plays this part. E. A. Warren is the old father, Rosa Rosanova is the mother and George Siegmann, Otto Lederer and Millie Schottland are others who contribute good work.

Barbara Lull, a young violinist, makes her debut, playing "Au Russe," and Betsy Ayres and William Robyn sing "Where the Volga Flows." There is a nature picture called "The Canyon of Dreams" and a Pathe called "The Fortune Hunter."

The Stage Door

"The Bunch and Judy" opens to-night at the Globe Theater.

The new National Theater at Washington, built on the site of the old playhouse of the same name, was opened last night with H. B. Warner in "Bulldog Drummond" as the attraction.

The Keith vaudeville circuit opened a new theater in Dayton, Ohio, last night. This is the circuit's ninth Ohio theater.

Oliver Morosco is planning to present Leo Carrillo in a motion picture version of "Mike Angelo," and the stage production, scheduled to open next Monday at the Morosco Theater, has been postponed. Mr. Carrillo starts work on the picture next Monday and the play will come to New York in January, the picture to be released at the same time. "Why Men Leave Home," now at the Morosco Theater, will continue its engagement.

Mlle. Cecile Sorel and her associates in the Comedie Francaise will play four matinees at the Century Theater beginning Monday afternoon, December 4. The subsequent matinees will be given on Tuesday, Thursday and Friday.

Samuel Wallach has decided to retain the original title, "It Is the Law," for the melodrama which he will present at the Ritz Theater to-morrow night. "As It Happened," the title previously announced, has been discarded.

Percival Knight will appear in "Thin Ice" at St. Martin's Theater, London, early next September. The play is now at the Belmont Theater.

The Shuberts will give a set of Sir Arthur Conan Doyle's mystery stories for the best letter discussing the most exciting moment in "Whispering Wires" at the Forty-ninth Street Theater.

Maurice Tourneur's picturization of "Lorna Doone" will be the feature picture at the Strand Theater, beginning next Sunday. Madge Bellamy, John Bowers, Frank Keenan and others are in the cast.

Manor Club Chorus Makes Public Debut With City Symphony

Schubert Serenade Given to Good Effect by Women's Ensemble; Miss Gerhard Is Soloist of Program

The City Symphony Orchestra gave its third concert last night. The organization being itinerant in habit, it is proper to note that the concert took place in Carnegie Hall. An announcement distributed with the programs made known the fact that the concerts which had been planned for the Manhattan Opera House would take place in the Century Theater instead.

For the enlightenment of the benighted regions below Twenty-third Street, of which we once heard, nothing seems to be doing. The march of the cultural forces in music seems to be steadily northward, the limit in that direction already reached being 138th Street, unless we count in Pelham Manor, which was pleasantly associated with last night's concert. Pelham Manor has a Manor Club, and the Manor Club, among other departments of artistic activity, has a choral section. As yet this is composed exclusively of ladies; but in time the male human being may be admitted to membership. We hope he will if he discloses as much adaptability as the women's chorus did last night. It has been in existence only a few weeks, and this was the first time that it indulged in public utterance. It did so in Schubert's serenade for solo and female chorus with credit to itself and its conductor, Mr. Howard Barlow. The voices are of good quality, and the sentiment of the music was well expressed. Better, indeed, than Miss Elma Gerhard expressed it in the solo, for that lady's emotions are frequently too intense to allow that equable emission of tone the scarcity of which we are compelled to deplore more and more as the days of good vocalism drift into the past. She disclosed better taste in the romance from the incidental music to Schubert's "Rosamunde," though she might have been embarrassed by the fact that Mr. Foch's orchestra could not get together for the simple prelude and had to be stopped and started over again. The romance was followed by "Die Allmacht."

The other numbers of the program were Beethoven's overture "Leonore, No. 3," some of the ballet music by Schubert from "Rosamunde" and Brahms's C minor symphony. Balance between the band's choirs and euphony are still things of promise rather than fulfillment.

H. E. K.

"Tristan und Isolde" Is Heard at Metropolitan

Taucher and Matzenauer Sing Satisfactorily but With No Great Distinction

New faces and old were seen in the season's first performance of "Tristan and Isolde" last night at the Metropolitan Opera House. Curt Taucher, who had made his New York début in "Die Walküre" Thursday, was heard for the first time as Tristan—and, in general, can be considered a very respectable Tristan; while hardly an excited or an exciting one. His voice carried well, was clear and resonant, but it had, as on Thursday, that annoying tremote—used, perhaps, to infuse added emotion in his song; but a sustained, unrippled tone need not imply cast of feeling. He sang and acted with sentiment—using, in the second act, to intense sentiment, but hardly passion, that appeared to belong rather to Isolde, sung by Mme. Matzenauer.

There was no shortage of emotion in Mme. Matzenauer's acting, or of strength in her voice; but it was more pleasing in softer passages—such as the love duet in the second act, which had moments of great beauty, even as even as others of intense length; the loudest passages, however, produced some tones remarkably like shrieks. She seemed pursuing rather than pursued, while Mr. Taucher's Tristan seemed to have a touch of Werther in it. His voice was often successful in competition with the orchestra, Mme. Matzenauer's, always.

When Sigfrid Onegin made her first appearance here with the Philadelphia Orchestra a few weeks ago, it was said that she should prove excellent in Wagnerian opera; and so it proved last night when she sang Brangaeur. This part of echo, confidante and counsellor to Isolde is hardly a grateful one for the purpose of display, but Mme. Onegin made the most of her dramatic moments, with clear, strong, ringing tones which did not have the metallic timere that sometimes crept into Mme. Matzenauer's. Paul Bender, in good voice, gave a straightforward rendering of the part of King Mark; with Mme. Whitehill as a bluff vigorous Kumeval; other parts being taken by Messrs. Meader, Ichlagel, D'Angelo and Bada. Mr. Bodanzky, conducting, kept the orchestra generally within bounds.

Miss Somme's Recital Shows Technique and Agile Fingers

Agile fingers and a bright style were the principal attributes of the recital by Margarethe Somme, a young Norwegian pianist, yesterday afternoon at Aeolian Hall. Technique was the best point in her performance; she could approach brilliance in complicated passages, playing them with unfaltering smoothness and with a touch that produced a cantabile quality in softer moments.

But she was inclined to punish the keyboard with a hardness which gave a very non-Mozartian air to Mozart's A major sonata, which became rigid not graceful. There was less violence and more shading in Beethoven's Sonata, Op. 110, and modern numbers, but on the whole Miss Somme was a technician rather than an interpreter.

Beethoven Association Upholds High Tradition

Group of Songs Followed by Instrumental Numbers Delight Audience

Appearance upon a program of the Beethoven Association is almost a certificate that one is of the elect of the musical world so high a standard have its activities thus far set. The second concert of its present season, held last night at Aeolian Hall, upheld the tradition, and brought out the usual large attendance.

The program was in three parts, a group of songs by Handel, Schumann and Schubert, sung by Florence Hinkle and Witherspoon, with the always artistic accompaniments of Coenrad Bos, and two instrumental numbers. Beethoven's sonata in C minor for piano and violin, Opus 30, No. 2, and Brahms's trio for piano, violin and 'cello in C major, Opus 87, in which the various parts were taken by Paul Kochanski, Arthur Rubinstein and Willem Willeke. Balance was not always well preserved in the two latter numbers, Mr. Kochanski playing at times with too great preciosity, and Mr. Rubinstein with excessive force, but in the adagio of the sonata their performance was in complete harmony, and the scherzo movement of the trio was as skillful and altogether delightful a piece of chamber music playing as one need wish for.

Capital Fears "Our Nell"

WASHINGTON, Nov. 27.—"Our Nell," called a "musical melodrama," by A. E. Hocker and Brian Hooker, opened at Poli's Theater here to-night. The playhouse has been rebuilt during the last six months. "Our Nell" opens at the Bayes Theater, New York City, next Monday night.

Sunday "Pops" at Century

The inaccessibility of the Manhattan Opera House and the belief that its auditorium cannot be properly heated has caused the City Symphony Orchestra to transfer its popular Sunday afternoon concerts to the Century Theater, where the second of six series will be given Sunday with Mary Mellish, soprano, as soloist.

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BALIFFE'S 3 CHAUVE SOURIS
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The Texas Nightingale
with JOBYNA HOWLAND, CYRIL KEIGHTLEY.

GLOBE B'WAY 46th ST. TO-NIGHT
THE CURTAIN AT 8:30 SHARP.
Charles Dillingham presents
A Musical Entertainment
THE BUNCH AND JUDY
Music by Kern, Books by Caldwell Ford
with
FRED and ADELE ASTAIRE
JOHNNY DOOLEY RAY DOOLEY
GRACE HAYES 6 BROWN BROS.
3 Matinees this week, TO-MORROW, THURS. AND SAT

LIBERTY 42d STREET WEST OF 5th AVE.
GEO. M. COHAN'S COMEDIANS
IN THE NEW MUSICAL COMEDY SENSATION
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. Thurs. and Sat., 2:15.

VANDERBILT West 48 St. Evs. at 8:30. Mats. Tom., Thur. & Sat.
EXTRA MATINEE THANKSGIVING.
The TORCH-BEARERS
OF HILARIOUS COMEDY

Knickerbocker B'way & 38 St. Evs. 8:30. Mats. Thanks'g & Sat.
"Real bluebird 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

KLAW THEATRE, W. 45 St. Mats. Tom'w, Thurs. & Sat.
The LAST WARNING! with WM. COURTLEIGH

LYCEUM West 45th St. Evenings at 8:30. Matinees THURS. & SAT., 2:30.
THE IRRESISTIBLE COMEDY HIT!
DAVID BELASCO Presents
FRANCES STARR IN "SHORE LEAVE"

EQUITY 48TH ST. Thea. Bryant 9113. Mts. Tues., Th. & Sat.
Entire 2nd Balcony TO-DAY MAT. 25c.
"HOSPITALITY"
SEE IT—IT'S WORTH WHILE!
SPEC'L THANKSGIVING DAY MAT. 2:30

FULTON THANKSGIVING (Thurs.) MAT. Regular Matinee Saturday.
EDWARD ROYCE'S ORANGE BLOSSOMS

METROPOLITAN OPERA HOUSE
Wed., 8:15. Tots Stadt, Jeritza, Telva; Harrold, Schutzendorf, Meader, Bada, Bodanzky.
Thurs. Thanksg'g Mat. at 2, $1 to $5. Carmen, Easton, Mario (debut), Galli; Martinelli, De Luca, Hasselmans.
Thurs., 8:15, La Traviata. Bor.; Galli; Gigli, Danise, Picchi, Bada, Moranzoni.
Fri., 8:15, Tosca. Jeritza; Johnson, Scotti, Picchi, Malatesta, Moranzoni.
Sat., 2, Don Carlos. Peralta, Gordon, Galli; Martinelli, De Luca, Chaliapin, Rothier, Papi.
Sat., 8, Pop. Prices. Oracolo. Bor.; Chamlee, Scotti, Didur, Moranzoni, Papi; Lucchese, Rothberg; Kingston, Danise, Paci.
Next Mon. at 8, Romeo et Juliette. Bori, Delaunois; Gigli, De Luca, Rothier, Didur, Hasselmans.
Fri. afn., Dec. 8, at 1. Matinee ($1 to $5). PARSIFAL Matenauer; Taucher, Bender, Whitehill, Schutzendorf, Gustafson, Bodanzky. SEATS TO-DAY
HAZDMAN PIANO USED.

METROPOLITAN OPERA HOUSE
TO-NIGHT
PH'LHARMONIC ORCHESTRA
STRANSKY Conducting
ARTHUR RUBINSTEIN, Pianist
Beethoven Concerto No. 4
TCHAIKOVSKY 5TH SYMPHONY
Arthur Judson, Mgr. Steinway Piano

MARION DAVIES
CRITERION B'way at 44 St. ALL SEATS RESERVED
WHEN TO-DAY AT 2:20 & 8:20
KNIGHTHOOD WAS IN FLOWER

CARNEGIE HALL
Next Thurs. Eve., Nov. 30, at 8:15.
Sat. Aft., Dec. 2, at 2:30.
OPENING CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
THURS., BERLIOZ, "Fantastic" Symphony; GRIFFES, "Clouds," "White Peacock"; VAUGHAN WILLIAMS, "Fantasia"; GLAZOUNOV, "Stenka Razin."
SAT., BRAHMS, 4th Symphony; HONEGGER, "Horatius Triumphant"; STRAUSS, "Zarathustra."
Seats, $2.50, $2.0, $1.50, $1.00, 75c. (No tax.) (Season tickets until day before concert.)

RIVOLI B'y. 49 St. "SINGED WINGS" Bebe Daniels, Conrad Nagle. A Paramount Picture. Rivoli Concert Orchestra.

RIALTO B'y. 42 St. "The TOLL of the SEA" and SENNETT COMEDY. Famous Rialto Orchestra.

MARK STRAND B'y & 47 St. Constance Talmadge in "East Is West" Strand Symphony Orchestra and the Famous FOKINE BALLET

LOEW'S STATE B'y & 45 St. Opens 11:30 A. M. "THELMA" With JANE NOVAK Mary Pickford, "Going Straight" EDDIE FOYER and others.

B. S. MOSS' BROADWAY & 41 ST. B. F. KEITH' VAUDEVILLE EBB TIDE with LILA LEE & JAMES KIRKWOOD

CAPITOL B'y at 51st. "HUNGRY HEARTS" Capitol Grand Orchestra.

New Amsterdam Theatre
POP. MATS. THURS. & SAT
ZIEGFELD FOLLIES

MERTON OF THE MOVIES with GLENN HUNTER-FLORENCE NASH

DALY'S 63d Bet. Col. 3d. MAT. THUR. SPECIAL Reg. Mat. Sat.
MIDNIGHT PERFORM. TO-MOR'W NIGHT 11:45
"LIZA" A SMART MUSICAL COMEDY 50 People

GEO. M. COHAN THEATRE B'way & 43 St.
Mats. This Week: TOM'W, THU. & SAT
THE LOVE CHILD

THE GINGHAM GIRL Musical Comedy
EARL CARROLL THEA. 7 Ave. & 50 St. Mats. THURS. & SAT.

HUDSON W. 44 ST. EVES 8:30. MATS. WED. & SAT. 2:30
GEO. M. COHAN PRESENTS
THE HIT OF THE TOWN
SO THIS IS LONDON
"A HOWLING SUCCESS" Post
4 Mats. Left. This Week: TOM'W (POP.), THURS., FRI. (POP.) and SAT.

IT'S SOME STORY when INA CLAIRE in "The Awful Truth" by BRUCE STONE at HENRY MILLER'S THEA. 43 ST. W. OF B'WAY

BELASCO West 44th St. Evenings at 8:30. Matinees Thurs. and Sat., 2:30.
418th Performance To-night
DAVID BELASCO Presents
LENORE ULRIC AS KIKI

Greenwich Village THEA., 7 Ave. & 4 St. Evs. at 8:30. Mats. THURS. & SAT. 2:30
A "FANTASTIC FRICASSEE"
with JAMES WATTS, MABEL ROWLAND, BOBBY EDWARDS

MUSIC BOX West 45th Street. Evs. at 8. Mats. Tom'w, Thur. & Sat.
SAM H. HARRIS Presents MUSIC BOX REVUE
"Grander than last season."—Times

BETTER TIMES AT THE HIPPODROME
Seats Daily 50c to $2.50. Nights $2.50

GAIETY B'way 46 St. Evenings 8:30. Mats. Thurs., Thg. & Sat. 2
Loyalties
By JOHN GALSWORTHY

A SENSATIONAL SUCCESS
All New York is Talking About
Technicolor's presentation
"THE TOLL of the SEA"
A FULL LENGTH NATURAL COLOR DRAMA
Released by Metro
YOU MUST SEE IT!
ALL THIS WEEK RIALTO Broadway & 42 St.

CARNEGIE HALL, TUES. EV. at 8:30. Dec. 5
Concert by Russia's Greatest Singer
CHALIAPIN
Seats $1.65 to $3.85, at Box Off. Ballet Piano
Mgt. Metropolitan Musical Bureau and S. Hurok

CARNEGIE HALL, TO-NIG