# Paderewski, in Box, Hears Own ConcertoPlayed

## Pianist and Composer Gets Ovation as Schelling and Damrosch Orchestra Give His Work in A Minor

## Mozart Symphony Heard

## Pizzetti's Music for Play by d'Annunzio 'Charming and Full of Ingenuity'

By H. E. Krehbiel

Mr. Paderewski played his pianoforte concerto in A minor a few weeks before the outbreak of the World War at a concert of the Boston Orchestra in 1914. It was a considerable period before the world had begun to divide its attention between the Polish patriot and the musician. We had heard it from him and also from Miss Katharine Goodson, and though we thought highly of its generally serene beauty, much of it a reflex of the composer of whose works he seemed the supreme interpreter, we had, and still have, a higher admiration for his Polish Fantasia as an expression—a strong, truthful expression—of nationalism in music. His presence in a box at the concert of the Symphony Orchestra yesterday afternoon was not only the occasion of a popular tribute to him as a man of political affairs, it also led to a generous appreciation of the artistic work of Mr Ernest Schelling, who played the solo part of the concerto—a little larger appreciation, we fancy, than it would have received under ordinary circumstances. Had he played it himself there would, no doubt, have been a greater outpouring of beauty and an incomparably greater demonstration of delight. As it was, it furnished forth a gladsome moment and lent eclat to the affair.

The concerto was preceded by Mozart's Symphony in G minor, in which Schubert (we believe it was) said he could hear the singing of angels, and three movements of the incidental music composed by Pizzetti for D'Annunzio's play "La Pisanella," which was on Mr. Damrosch's list a week ago last Thursday. Charming music this, full of ingenuity, and archaic grace in the final movement, which, were our fancy not occasionally inclined to historical excursions, would have left us wondering that it was set as a dance for an intoxicated queen. Its modal characteristics would sooner have suggested that it was one of the dances which used to be performed in churches—as is the custom to this day in the Cathedral of Seville. As it was it came as an amiable associate in memory with Vaughan Williams's fantasy on a hymn by Thomas Tallis, performed a few days ago, introduced to us last March by Mr. Damrosch and performed again here by the Boston Symphony Orchestra last Thursday. Experiments with the old ecclesiastical (or, if you wish, Greek) modes may lead the young composers of to-day into finer fields than their present efforts to find new harmonic and instrumental colors.

# On the Screen

## Lon Chaney in "Blind Bargain" at Capitol; Elsie Ferguson in "Outcast" at Rivoli

By Harriette Underhill

What you do not know about Mr. Einstein and relativity you will not know when you come out of the Capitol Theater, where a picture called "Reversibility and Relativity" is playing this week.

We had looked forward to this, believing that after we saw it demonstrated on the screen we should know what the fourth dimension was, or is. Now we have seen it and we do not know any more than we did before, because Professor Delmar Witson has treated relativity as flippantly as though it were a mother-in-law, and the only thing one does know is that if one end of a mule should catch up with the other end and pass it, then what had been the hind end would become the fore end, and the mule would be traveling backward. This may also be applied to motor cars, planets and policemen, and that's relativity! The picture proves it.

One day last week Fred Edwards came back to the Tribune office with a story he was suspicious of. A man had been arrested on Broadway for trying to sell 50-cent pieces in little envelopes for 25 cents each. "No one would be such a fool," said Frederic. "It must be a publicity stunt!"

"What did the man say?" we asked.

"Nothing, only that a man ought to snatch at a blind bargain. A blind bargain—I bet that's it! It's a swell little name for a movie!"

And that's what Barry Pain, or some one over at Goldwyn, thought when he named Lon Chaney's latest picture.

"A Blind Bargain" is an interesting name, and so is the theme, but the picture is filled with nothing but promises. Of course, it is remarkable the way Lon Chaney can be a handsome six-foot surgeon in a top hat, a white waistcoat and a passepartout morning coat and can talk to himself, a hideous three-foot dwarf with twisted legs, protruding teeth and a parchment face. But the picture seems like one long chase—somebody trying to catch up with somebody else, or stealing stealthily up and down stairs behind somebody or peeking through keyholes, while the spectators sit patiently waiting for the madman to operate on somebody and either turn him into a misshapen monstrosity or else prove his contention that man should, properly equipped, have the strength of the ox and the longevity of the parrot.

Lon Chaney was one of his experiments gone wrong, and down in the dungeon deep he kept other specimens, also gone wrong, only the spectators never were allowed to see them. Then, when he lured the hero home and offered to save his dying mother if the hero would offer himself to be used for guinea pig purposes, we were far more interested in the scientific aspect of the thing than we were in the foolish hero and his petty love affair. Our sympathies were all with the surgeon, and we were sincerely sorry when, after he got the hero all strapped on the table, one of his ghastly sacrifices to science got out of his cage and broke the surgeon's back. The hero was saved, but what about the scientist's secret of how to live 150 years?

The hero was not only to have this gift of longevity (if the experiment turned out all right), but his mother's life was to be saved also. We wish the producers would offer the same inducements to all scenario writers and picture directors who promise to refrain, in their next ten pictures, from having a ballroom scene with a water festival and toy balloons.

The story is almost like the one told this season in "The Monster." These stories are always fascinating in their promises, but usually great flops when viewed in retrospection. In the present picture the double exposure work is interesting, and so are the characterizations of Mr. Chaney. You surely get your money's work, for Mr. Chaney is the type of actor who acts. Some of the things which he does do not seem humanly possible, unless one is a contortionist and an acrobat. And Mr. Chaney is neither.

Raymond McKee is the hero who should have been operated on, but who insisted, instead, on marrying Jacqueline Logan. Fontaine La Rue, Virginia True Boardman, Aggie Herring and Virginia Madison complete the cast. The picture was directed by Wallace Worsley.

The overture is "Mignon" and following this is a Robert Bruce wilderness tale called, "The Split Outfit." The ballet, which always is such an important part of a Rothafel program, is in two parts. The first is called "Kitten on the Keys" and Zanou and Oumansky, dressed like kittens, dance on a big piano. The second is Impressions of Ethelbert Nevin, and it contains "Narcissus," "Mighty Lak a Rose," "A Day in Venice," and "The Rosary," sung and danced by Gamborelli, Evelyn Herbert, Erik Bye and the ballet corps and ensemble.

Ary Van Leeuwen played "Rigoletto Paraphrase" as a flute solo.

At the Rivoli Elsie Ferguson is playing in "Outcast," and at the showing yesterday afternoon we were surrounded by females who constantly exclaimed, "Isn't she graceful!" and "Isn't she refined looking," and "She surely knows how to dress" and "She played 'Outcast' in person," which seems to prove that all the women, at any rate, went to see Elsie Ferguson, rather than the picture. Nor can one blame them. On the picture one is always taking a chance. Directors, without a sense of humor, and title writers, lacking the same commodity, have a way of doing strange things to stories on the screen. But we say, "Hitch your wagon to a star" you can depend on, and then follow that star. Miss Ferguson never has disappointed us. She is always lovely, slender, graceful, aristocratic and plausible. And it isn't so easy to be plausible in a story like "Outcast."

Miriam Moore is a girl who seems fated to hear always from the men she loves, "You are a millstone about my neck." In the beginning Miriam says that one can bear anything if only one has a sense of humor, but later it seemed that she forgot all about her sense of humor. Somehow people in love never seem to be able to do two things at the same time. So, without her sense of humor, Miriam decided to jump into the river. Because Miriam had stressed her sense of humor in the first place we did not believe her any more than David Powell did when she said that lots of water was flowing under bridges and intimated that she was going to follow the water. Instead, however, she starts off on a trip to South America with William Powell, but she only did this to get near enough to some water to jump in. She had the forethought, however, to leave a note behind for the hero, so that by setting out immediately in an aquaplane he managed to reach the spot just as she leaped over the side of the boat, and he pulled her out as she was every minute getting wetter and wetter.

They seem a vacillating lot in "Outcast," especially the hero, who never knows what he wants, and the heroine, who acts the same way. It was, indeed, a pity that Miriam could not have liked the villain. There was no indecision in his nature, and William Powell made him very attractive—more insinuating than sinister.

Mary MacLaren is the "good woman" and Charles Wellesley is the old husband. The story has been pretty well botched with a happy ending and all that, but we found it an interesting picture because of the acting and the direction, which is excellent. Also any chance of seeing Elsie Ferguson should be taken advantage of. Chet Withey directed "Outcast."

Buster Keaton, in "The Blacksmith," is the comedy film. This is a burlesque on the original Blacksmith and is filled with stuff which is quite new to us, though we know so little about comedy devices that these things may all have been used before without our recognizing them. Buster is discovered in front of the anvil, but he is found to be beating nothing but an omelette.

Vera Jachless plays something of Tschaikowsky's as a piano interlude and the overture is "Carnival of Venice," by Thomas. As a prologue to the feature picture Susan Ida Clough and Frederic Baer sing "Dreaming Alone in the Twilight."

At the Rialto Agnes Ayres is playing in "A Daughter of Luxury." "Lorna Doone" is at the Strand. These will be reviewed to-morrow.

# The Theaters—*By Percy Hammond*

WHEN "Rain" was performed in Philadelphia prefatory to the New York presentation, the producers were downcast and beset by misgivings. It was, they suspected, a bit too subtle in its sexly aspects to penetrate callous Broadway's mental physique. Here, they reflected, is a fecund situation. A noble young Jezebel of Honolulu and the Barbary Coast is plied with religion by a fanatic missionary, who, having got her drunk with the toxics of evangelism, seduces her upon an island in the South Pacific. She, too, allures him to misbehavior by her white body and her lust to be holy. Therein, said the astute management, is the wallop or big scene of the play; and it must be emphasized by illustration, not merely suggested by inference, however obvious.

So Mr. Eugene Walter was summoned to Philadelphia to shatter "Rain" to bits and to remould it nearer to the heart's desire. Change it, he was told, so that they can see the missionary in Miss Thompson's bedroom, besieging her with prayer and caresses. As the play is now, they said, the pious man is but to be seen entering the lady's chamber as the curtain falls, entailing, they thought, too much imagination. "Show 'em what happens," was Mr. Walter's instruction. Consequently Mr. Walter wrote a bedroom scene, which depicted the conflict between red lips and piety. He showed in detail that a saint has no more chance with a sinner than a sinner has with a saint in certain circumstances. In other words, Mr. Walter endowed the episode with a mattress and four posts, a little kneeling and some hot whispers. And, believe it or not, he rechristened the play for commercial purposes from "Rain" to "Red Light Sadie."

Miss Clemence Randolph and Mrs. John Colton, the authors, appalled at Mr. Walters's desecrations, indignantly declined to stand for them. It is said that both of them announced that they preferred obscurity to reputation if they had to pay such a price. Therefore "Rain" was done in New York, just as they wanted it to be done, and they can laugh now at those who suggested amendments. We have been trying for weeks to get seats for "Rain," and though influential with Mr. Hawkes, of the Harris offices, and with Mr. Newman, the most accommodating of the ticket brokers, we have been unable to do so. We feel that if the management had had its way in the changing of "Rain" we could have had all the seats in the theater, and that we wouldn't have wanted even one of them.

* * *

MISS ZOE AKINS wrote an article for The Tribune the other day describing some of the emotions which she has undergone as an American playwright. We regarded it as a modest, though interesting, autobiography, containing nothing that would give offense. Yet Mr. Roscoe Peacock and others have resented it, proving thereby how difficult it is for one to write and still be popular. Miss Lucy Huffaker speaks for us and for Miss Akins as follows:

My Dear Mr. Hammond:

Roscoe Peacock's letter in your column the other day concerning the birthplace of Zoe Akins and the limitations which he seems to feel it places, or should place, about her writing puzzles me. Why a young woman born in Hunnaxville, Mo., should be disqualified to write a play about a young woman who comes from Texas, as she has done in "The Texas Nightingale," I cannot see. For that matter, I cannot see why she should not write of kings and queens, of goddesses and nymphs, of prophets and shepherds, if she chooses—and with the exception of shepherds I don't suppose in all Missouri there has ever been one of them.

Sincerely yours,
LUCY HUFFAKER.

Miss Akins, we know, will enjoy as we do the appended communication if only for the quaintness of its quotation:

Dear Mr. Hammond:

I once knew a delightful old Nantucket lady who had a phrase to describe a certain state of mind frequently observed, "Satisfaction has taken place," she used to say. I thought of it when I read Zoe Akins's priceless remarks about her Art.

Sincerely,
BEATRICE HITCHCOCK.

# The Stage Door

"Listening In" at the Bijou Theater and "Our Nell" at the Bayes Theater are to-night's openings.

Mlle. Cecile Sorel and the Comedie Francaise company will present "L'Aventuriere" at the Century Theater this afternoon.

George MacFarlane and Olga Stack, of "Springtime of Youth," at the Broadhurst, and Eddie Dowling, of "Sally, Irene and Mary," at the Casino, were among those who entertained at the "musical hour" held in the Newspaper Club, 133 West Forty-first Street, yesterday afternoon.

Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion theaters, has returned from Los Angeles, where he attended the convention of the Famous Players-Lasky Corporation.

This is anniversary week at Proctor's Fifth Avenue Theater.

William Morris, manager of Sir Harry Lauder, will present "The Bootleggers" in London, having completed negotiations with Madison Corey, producer of the play, which is now at the Thirty-ninth Street Theater. For the London presentation the title of the play will be changed to "So This Is New York." Sir Harry, it is said, will be interested financially in the production in the British capital.

Mlle. Cecile Sorel will see Helen Menken in "Seventh Heaven" at the Booth Theater on Wednesday afternoon.

The cast for "Zeno," by Joseph F. Rinn, includes Effie Shannon, George Nash, James Crane, George Probert, Ned Sparks, Helen Gill, Frederick Bickel, Paul Byron, Virginia Norton, Albert Andruss, Leigh Lovel, Hugh O'Connell, Kenneth Grattan and others.

Doris Green, a member of the chorus of "Up She Goes" at the Playhouse, was married last Saturday to Henry Hersbrun, an attorney.

# Thibaud Delights Again After 2 Years' Absence

## Violinist's Tone Silky as Ever and Audience Demands Several Encores

Jacques Thibaud has been away two years. Perhaps that is why the violin recital which he gave yesterday afternoon in the Town Hall was heard by an audience which, while large, did not quite fill the hall. Certainly the fine playing which he did was no surprise to many present who had heard him on previous occasions, and those to whom it was a discovery testified to this by increasing evidence of appreciation, until at the close, after he had played a taxing program and four encores, they were still persistently demanding a fifth. Only when this was given did they let him go.

Mr. Thibaud's tone is as fine-grained and silky as ever, his bowing as sure and incisive and his phrases as delicately etched. There is nothing perfunctory in his work. He takes up each piece with the air of one having something to say and proceeds to say it. His expressive zeal led him into some extravagances yesterday. The adagio of the Bruch G minor concerto was a shade too slow and done with a little too much "portamento," and an excess of energy in the allegro energico made some slightly rough places. But the Fantaisie in C major by Georges Hüe was given effectively, and the Sonata in E minor by Veracini-Salmon with beautiful tone and a simple dignity of style eminently fitting.

There were short numbers by Rimsky-Korsakow, Granados and Wieniawski. Charles Hart was the accompanist. The audience included several well known musicians.

## Little Theater Club Offers Comedy, "A Glance Ahead"

The Little Theatre Club will present "A Glance Ahead," described as a "fantastic comedy drama of high finance," at the Hotel Majestic to-night. Willard Bowman is the author of the play, which is in three acts. Performances will be given to-morrow and Wednesday and on Monday, Tuesday and Wednesday, December 11, 12 and 13. Charles Dickson, Victor Morley, Alpheus Lincoln, Gage Bennett, Tammany Young, Florence Fair, Zilla Thompson, Bertha Creighton and others are in the cast.

# Schumann-Heink Ill of Pneumonia At Garden City

## Was Stricken Week Ago in Pennsylvania Station and Has Canceled Her Engagements for Month

Mme. Ernestine Schumann-Heink is ill with bronchial pneumonia at her home in Garden City. Her concert engagements for this month have been canceled, and there is little doubt that it will be a much longer period than that before she is able to sing again. She was stricken a week ago yesterday. She had gone to the Pennsylvania Station to take a train to Pittsburgh, where she had an engagement to sing that evening. She collapsed in the waiting room and was taken back to her home.

Dr. D. S. Dooman, of Garden City, her family physician, called Dr. Reynold Webb Wilcox, 670 Madison Avenue, in consultation yesterday, and Dr. Wilcox confirmed the diagnosis that Mme. Schumann-Heink was suffering from bronchial pneumonia.

Mme. Schumann-Heink is sixty years old, and the disease is considered dangerous for a person of that age, Dr. Dooman said last night. It is distinct from lobar pneumonia and, unlike that disease, has no definite period of crisis. Dr. Dooman expects that it will be a week or ten days before there is any significant change in his patient's condition.

"She is a courageous woman, of remarkable determination and will power," said Dr. Dooman, "and she has determined to get well. It is upon that determination that we are pinning our chief hope of success in fighting the disease. It is the strongest asset a patient can have and gives ground for hope in the most desperate struggle."

There is a possibility, Dr. Dooman admitted, that, even if Mme. Schumann-Heink recovers from the disease, complications may develop which would affect her voice, perhaps permanently.

Besides the Pittsburgh concert of last week, concerts have been canceled in Fort Wayne, Ind., for this evening; Springfield, Ohio, Wednesday; Grand Rapids, Mich., Friday, and Cleveland Monday of next week. After her Cleveland date, Mme. Schumann-Heink intended to return to her home to spend the holidays with her family.

## "Chauve-Souris" to Celebrate 400th Performance Jan. 4

Balieff's "Chauve-Souris" will present its fourth and final program at the Century Roof Theatre on Thursday evening, January 4, in honor of the Moscow Art Theatre, according to an announcement made yesterday by F. Ray Comstock and Morris Gest, under whose auspices the Moscow Art Theatre will begin its first and only engagement in New York the following Monday. The "Chauve-Souris" will also celebrate its 400th performance on the night of January 4. The entire first line of the Moscow Art Theatre company is due to arrive in New York on January 5. At the conclusion of the run of the fourth bill, Balieff and the entire "Chauve-Souris" company will return to Paris.

## Ames to Start Rehearsals To-day for 'Will Shakespeare'

Winthrop Ames will start rehearsals to-day of "Will Shakespeare" by Clemence Dane. He will present the play in New York early in the new year. Otto Kruger will play the part of Shakespeare, who, at the beginning of the play, is but twenty years old. Katharine Cornell, who played in Miss Dane's "A Bill of Divorcement" last year, will be the Mary Fitton, the Dark Lady of the Sonnets. Helen Wright will be the Queen Elizabeth, who appears in the play at the age of sixty, and Winifred Lenihan, leading woman in "The Dover Road" last season, will have the role of Anne Hathaway. John L. Shine will be the Henslowe and Augusta Haviland the Mrs. Hathaway.


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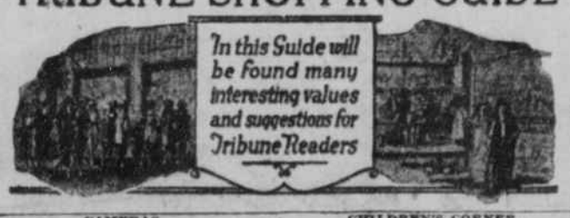


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CARNEGIE HALL, TO-MOR'W NIGHT at 8:30 Concert by Russia's Greatest Singer CHALIAPIN Seats $1.65 to $3.85, at Box Off. Baldwin Piano. Mgt. Metropolitan Mus. Bureau A. S. Hurtig.

EMPIRE B'way at 40th St. Evenings 8:30. Matinees Wednesday and Sat., 2:30. "CURIOUS INTENSITY, GLORIOUS COMEDY, DEEP UNDERSTANDING AND COMPASSION."—Heywood Broun. ZOE AKINS' BRILLIANT COMEDY. The Texas Nightingale with JOBYNA HOWLAND. CYRIL KEIGHTLEY.

GLOBE Broadway, 46 Street. NIGHTS 8:30. Matinees Wednesday and Sat., 2:30. CHARLES DILLINGHAM Presents THE BUNCH AND JUDY —with— Fred and Adele Astaire, Johnny Dooley, Ray Dooley, Grace Hayes and 8 Brown Bros. "IT'S A GREAT SHOW."—Post.

LIBERTY THEATRE W. 42d St. MATS. WED. & SAT. GEORGE M. COHAN'S CONCEIT IN THE NEW SONG AND DANCE SHOW "LITTLE NELLIE KELLY"

EQUITY 48th ST. THEA. BRYANT 0178. EVS. 8:30. MATS. WED. & SAT. HOSPITALITY A Gripping Drama Magnificently Played

Greenwich Village THEA., 7 Ave. & 52d St. Evgs. at 8:15. Matinees Thurs. and Sat., 2:40. A "FANTASTIC FRICASSEE" with JAMES WATTS | MABEL ROWLAND | BOBBY EDWARDS

Knickerbocker B'way & 38 St. Evs. 8:30. Mats. Wed. & Sat., 2:30. "Real highbred among shows."—Tribune. A. L. ERLANGER'S Musical Production. The YANKEE PRINCESS (From Kalman's "DIE RAJADERE") With VIVIENNE SEGAL | THORPE BATES | JOHN T. MURRAY

THEY HAVE SEEN IT!!
Vincent Aster, Dorothy Gish, Jas. Cox Brady, Rodolph Valentino, John Barrymore, Polly Sisters, Norma Talmadge, Mary Pickford, Bebe Daniels, Hope Hampton, Winifred Hudnut, Buster Keaton, Marion Davies, Harry Sinclair, Jeritza, Mischa Elman, Otto H. Kahn, W. D. Griffith, Dorothy Mackaill, Constance Talmadge, Mrs. August P. Belmont, Douglas Fairbanks, Lord & Lady Mountbatten, Mrs. Anthony Drexel Biddle
THE LAST WARNING with William Courtleigh KLAW THEATRE, West 45th Street WHY NOT YOU?

PUNCH & JUDY Thea., W. 49th. Circle 1366. Opens Thur. Evg. EDWARD WHITESIDE presents THE DOORMAT Comedy Drama by H. S. Sheldon

FULTON THEA., W. 46 St. Evs. 8:30. LAST 8 SPEC. PRICE MAT. WED. TIMES. EDWARD ROYCE'S ORANGE BLOSSOMS

HENRY MILLER'S 124 W. 43d St., 8:30. Mts. Thur. & Sat., 2:30. INA CLAIRE AND CO., including BRUCE McRAE, in the "Preposterously Clever" Comedy ?The Awful Truth?

DALY'S 63d St. Col. 1446. Evgs. 8:30. MATINEE SATURDAY at 2:30. MIDNIGHT PERFORM. Every Wed. at 11:45. "LIZA" "ANOTHER SHUFFLE ALONG."—Globe.

BETTER TIMES AT THE HIPPODROME MAT. 2:15 NIGHTS 8:15. 1,000 Seats Daily Mats. 25c. Nights 50c.

VANDERBILT West 48 St. Evgs. at 8:30. Mats. Wed. and Sat., 2:30. The TORCH-BEARERS OF HILARIOUS COMEDY

THE GINGHAM GIRL Modern Comedy
EARL CARROLL Thea., 7 Av. & 50 St. Mats. Thur. & Sat., 2:30.

ARTHUR HOPKINS presents JOHN BARRYMORE in "HAMLET"

SAM H. HARRIS 42d St., W. of B'y. Evs. 8:30. Mats. Thurs. and Sat., 2:30.

HUDSON W. 44 ST. EVS. 8:30. MATS. WED. & SAT. 2:30. GEO. M. COHAN Presents THE HIT OF THE TOWN SO THIS IS LONDON "A HOWLING SUCCESS"—Amer.

LYCEUM West 45th St. Evenings at 8:30. Mats. Thurs. and Sat. at 2:30. LAST 2 WEEKS DAVID BELASCO Presents FRANCES STARR IN "SHORE LEAVE"

NEW YORK SYMPHONY
WALTER DAMROSCH ... Conductor
Carnegie Hall, Thurs. Aft., Dec. 7, at 3.
PADEREWSKI
TSCHAIKOWSKY-BEETHOVEN
Tickets at Box Office. GEORGE ENGLES, Mgr.

TOWN HALL, TO-NIGHT AT 8:30.
MONA GONDRE DISEUSE
ELISE SORELLE HARPIST
BENEFIT ARMITAGE COMMUNITY HOUSE
Seats, Reg. Prices. Box Office. Dir. C. A. BAMMAN

Aeolian Hall, To-morrow Eve. at 8:15. Violoncello Recital—MARIE ROEMAET-ROSANOFF
Harry Kaufmann at the Piano (Mason & Hamlin).

Aeolian Hall, Wed. Aft., Dec. 6, at 3:15. Song Recital—EDNA INDERMAUR
Mgt. Evelyn Hopper. Knabe Piano.

AEOLIAN HALL, TO-NIGHT AT 8:15. ERNEST SEITZ PIANIST
Mgt. Loudon Charlton. Steinway Piano.

FREE CHRISTMAS GOLD FOR YOU. A $5 gold piece to the 300th person who buys a matinee admission; a $10 gold piece to the 500th person at the 8:30 P. M. performance of "THE SUPER-SEX" at B. S. Moss's CAMEO THEATRE, Tuesday, Dec. 5.

B. S. MOSS' BROADWAY at 41 St. B. F. KEITH VAUDEVILLE KENTUCKY DERBY with REGINALD DENNY

COLUMBIA Burlesque. 47th & B'way. Twice Daily. 2:15 & 8:15. Prices 50c. GEORGE STONE and ETTA PILLARD with Joe Hurtig's big girl show.

CAPITOL "A Blind Bargain" with LON CHANEY. B'way at 51st. Capitol Grand Orchestra

New Amsterdam Theatre at 8:30. POP. PRICE MATS. WED. & SAT. ZIEGFELD FOLLIES

MERTON OF THE MOVIES with GLENN HUNTER-FLORENCE VIDOR

MUSIC BOX West 45th Street. Evgs. at 8:30. Mats. Wed. and Sat. at 2:30. SAM H. HARRIS Presents IRVING BERLIN'S NEW "MUSIC BOX REVUE" Staged by Hassard Short. "Grander than last season."—Post.

GEO. M. COHAN THEATRE B'way & 43d. POPULAR MATINEE WEDNESDAY. THE LOVE CHILD

ELTINGE Thea., West 45th St. Evgs. 8:30. Matinees Wed. and Sat. at 2:30. FLORENCE REED in EAST OF SUEZ By W. SOMERSET MAUGHAM.

GAIETY B'way at 46 St. Evenings 8:30. Mats. WED. and SAT. 2:30. Loyalties By JOHN GALSWORTHY

BELASCO WEST 44 ST. NYGK. AT 10. Matinees Thurs. and Sat. 2:30. —2nd YEAR— AND STILL THE MOST TRIUMPHANT SUCCESS! DAVID BELASCO presents LENORE ULRIC as KIKI

METROPOLITAN OPERA HOUSE To-night, 8, Romeo et Juliette. Tue., Sonnambula; Gigli, De Luca, Bori, Dido; Bori. Wed. at 8, Lucrezia, Aida, Rondine, Gigli, Gigli, Danise, Mardones, Morazzoni. Thurs., 8, Boris Godunow. Fri., Rigoletto, Chaliapin, Johnson, Rothier, Bada, Pop. Fri. Mat. at 1, $1 to $5, Parsifal, Siegfried, Tauber, Whitehill, Jonic, Schutzendorf, Gustafson, Bodansky. Fri., 8, Aida, Rethberg, Gordon; Martinelli, Danise, Mardones, Burke, Morazzoni. Sat., 2, Told Staff, Jeritza, Telva; Ewell, Schutzendorf, Meader, Diaz, Rodanzo. Sat., 8:15, Pop. Prices, Traviata, Bori, Gigli, De Luca, Bamboschek. Sun., Next Mon., 8:15, Manon Lescaut, Alda; Gigli, Scotti, Didur, Bada, Anantian. Pop. Thurs., Sat. 14—(Sprc) Mat. at 2, Rodelinda, Bori, D'Arle; Gigli, Danise, Didur, Mardones. Popl. Prices $1 to $5. NO WAR TAX. Best Seats Open This Morning at 8. HARDMAN PIANO USED.

MARION DAVIES CHARMING AS WHEN KNIGHTHOOD WAS IN FLOWER

CITY SYMPHONY
CARNEGIE HALL, TO-NIGHT, at 8:30, & TOWN HALL, TO-M'W AFT., 3 P. M. Soloist, MARGUERITE HAMARA. Tschaikowsky, Francesca da Rimini; Wolf, Italian Serenade; Strauss, Till and Verklarung; Arias from Mignon, Grieg and Massenet. Tickets 50c to $1.65 at Box Offices. Arthur J. Gaines, Mgr.

RIVOLI B'way 40th St. Elsie Ferguson in "OUTCAST" Rivoli Concert Orchestra. —Paramount Picture—
RIALTO B'way 42d St. Agnes Ayres in "A Daughter of Luxury." Famous Rialto Orchestra.

LOEW'S STATE B'way & 45 St. Opens 11:30 A. M. "STREETS OF NEW Y