Metropolitan Gives 'Parsifal' InGermanAgain

Change From American Version Is Featured by the Splendid Performance of Bender as Gurnemanz

Taucher in Title Role

Whitehill Sings Amfortas, Matzenauer Is Kundry; "Aida" Ise Evening Bill

By H. E. Krehbiel

With the restoration of the original text to Wagner's "Parsifal" at a performance in the Metropolitan Opera House yesterday afternoon the use of the English language, which has steadily been dwindling for years, passed away. We see no chance of its restoration. The English "Parsifal" was selected by Mr. Gatti three years ago to keep alive the interest in Wagner's dramas, which it was feared might suffer injury from the passions engendered by the war into which Germany plunged the world.

It seemed to have served that purpose, as well as another and loftier one—one which was proclaimed by the music reviewer of The Tribune nearly a generation ago, when the German representations inaugurated by Dr. Leopold Damrosch were declared to be pointing the way to the eventual adoption of the vernacular in all our great operatic performances. Our opera was soon lost, like Parsifal, in devious wanderings, but it seemed again as if the aim was in process of attainment when the attitude of the American people toward Germany compelled a change in the policy of the institution because we had been drawn into the war.

As in London 200 Years Ago

It has now been demonstrated, we think, that it is the wish of the management that a return be made to the state of affairs (largely widened by time and conditions, however) like that which prevailed in London a little more than 200 years ago and excited the satirical merriment of Addison. After the introduction of Italian singers in England had brought about operatic representations which were half English and half Italian, the excellent Mr. Addison observed that the listeners get tired of understanding only half of an opera, "and to ease themselves entirely of the fatigue of thinking, so ordered it that the whole opera was performed in an unknown tongue"; and he amused himself with the reflection that the time would come when the great-grandchildren of the people for whom he was writing would be curious to know why their forefathers "used to sit together like an audience of foreigners in their own country and hear whole plays acted before them in a tongue which they did not understand."

Several generations have passed since then, and it is only of late that the English people have made an effort to change the situation upon which Addison exercised his wit. The war had something to do with the new movement, though it was a bit singular that England was more tolerant of German art during the war than the United States. So was France, for that matter. Of course, the population of New York to-day is vastly different from the population of London in Addison's time. We could, if we wished, send an Italian audience to Italian operas, a French to French operas, a German to German operas, and even a Russian to Russian operas, though the last contingent would be obliged at the Metropolitan to accept the operas written by their countrymen with a linguistic alloy of about 20 per cent. It has seemed, too, as if we could send an audience familiar with English to Wagner's operas sung in the American vernacular. But those in authority seem to have decreed that this is not desirable, or, at least, need not be. Four of the performers in "Parsifal" were to the German manner born; fifteen were not; but the performance had to be in German.

We are not deploring the reversion to type, but simply recording it for the sake of history. The change brought some excellent results in its train. It could not and did not improve the quality of the impersonation undertaken by Mr. Whitehill, who is as admirable in the character of Amfortas, whether he sings in English or German, as he is in the Wotan of the German "Walküre"—and every part that he essays; or of Mme. Matzenauer in her impersonation of Kundry, who is as intelligible in English as she is in German. The results which the change wrought which lent special splendor (and it was splendor) came from the fact that the introduction of Mr. Bender and Mr. Taucher into the cast, coupled, perhaps, with the coming of Mr. Wymetal as stage manager, and the need of a restudy of the parts played by the Flower Girls and chorus of Grail Knights, induced if it did not compel a revision of the work which cannot at all brook the perfunctoriness into which the Metropolitan performances are prone to fall.

Bender Splendid Gurnemanz

Mr. Bender gave New Yorkers the finest characterization in song and action of the relic of Gurnemans that it has ever been privileged to enjoy. It was a characterization nobly conceived and impressively executed. Perfect in diction and enunciation—no one familiar with German needed to lose a word of his speeches—appealing to sense and emotion in its dignified, poetic simplicity. Thus Mr. Rothier might have presented it had he been privileged to sing it in French; yet for his English presentation we preserve a kindly and grateful recollection.

Not quite on his level, but near it, was Mr. Taucher's Parsifal. Not on the high plane on which Mr. Bender moved, because there clung to it some of the slag of German theatrical conventionalism; but fine in its passionate outburst in the second scene, and gratifying to the ear because of its unfailing tunefulness (by which we mean the integrity of his intonation), and plastically picturesque. The rôle of Klingsor was happily stripped of some of the excessive melodramaticism with which Mr. Didur and Mr. Goritz used to mar it. Mme. Matzenauer was better than usual in her narrative and the seduction scene of the second act, and dramatically effective as always in the first and third acts.

Mr. Wymetal's good intentions were noticeable throughout, though they might have produced better results in the first scene had the absurd picture (which is irreconcilable with the purposes of the poet-composer) not made it impossible. In many respects the poses and movements have been improved, though there is still too much of automatic gesture by minor characters. It will always be so, we suppose, until the technical skill and imagination of a stage manager is paired with intelligence on the part of the stage people, who are now treated as marionettes. Mr. Bodanzky's conducting deserves grateful recognition because of its plasticity and avoidance of sluggishness in tempi. The choruses were all better sung than they were last year.

A Repetition of "Aida"

There was a second performance for this season of "Aida" in the evening, which brought forth in attendance and enthusiastic demonstrations the old, old evidence that it is the most popular opera in the Metropolitan list. A change in the distribution of parts deserving of notice was the substitution of Miss Jeanne Gordon for Miss Onegin as Amneris. The latter has made her mark, a large and luminous one, in the season's record; Miss Gordon is one of the company's dependable (what a word!) singers. So nothing more can be added to the popular knowledge concerning the performance, Mr. Martinelli and Mr. Danise having brilliantly performed their usual duties.

Bernard and Collier Sign For Revue Next Season

Charles Dillingham has arranged to star Sam Bernard and William Collier in a revue that will be produced next season, it was announced last night, confirming The Tribune's statement to this effect, printed several weeks ago. The first edition of the revue will be the opening attraction at a new theater, to be built by A. L. Erlanger, in West Forty-fourth Street. The house will be known as the Bernard and Collier Music Hall. Work on the structure will start as soon as Mr. Erlanger returns from California.

Mr. Bernard and Mr. Collier are to head a permanent company, and their contracts provide that they will play in New York only. Each of the three acts of the revue will be written by a different author, and the music will be by three composers.

Ten Liners Leave To-day in Holiday Rush for Europe

Many Anxious to Get Abroad for Christmas; Heavy Mail Consignments; Sir Thomas Lipton Departs

Sir Thomas Lipton, whose interests here kept him in this country a month longer than he had expected, sails for home to-day on the White Star liner Homeric, bound for Cherbourg and Southampton.

In addition to the Homeric, nine trans-Atlantic vessels will depart to-day with large passenger lists, including many who are anxious to get abroad to pass the Christmas holidays with friends and relatives. All the liners are carrying heavy consignments of mail and parcel post matter.

The vessels leaving are the White Star liner Adriatic, for Liverpool; the Red Star liner Lapland, for Antwerp; the Holland-America liner Rotterdam, for Rotterdam; the President Fillmore, of the United States Lines, for London; the Anchor liner Columbia, for Glasgow; the Stavangerfjord, of the Norwegian-American Line, for Christiania; the Swedish-American liner Drottningholm, for Gothenburg; the America, of the N. G. I. Line, for Naples, and the Montserrat, of the Spanish Royal Mail Line, for Barcelona.

Booked to sail on the Homeric are W. Lints Smith, manager of "The London Times" and affiliated newspapers, who signed a contract with Cornelius Vanderbilt jr. for business and financial representation in the United States; Sir George Beharrel, director of statistics of the British Admiralty; John A. Dix, former Governor of New York; Adolf Loewi, German Consul in Venice; Captain G. J. W. Winter, Captain H. E. Winter, Lee T. Tschircky, son of the manager of the Waldorf-Astoria, and Mrs. Tschircky; Dr. and Mrs. A. Fischer, Miss Alice Bigelow Allen, Miss Helen Frothingham, Mr. and Mrs. Robert Edison Fulton, Miss Hope Harjes and Miss Marie Harjes, of New York.

Washington Serruys, an Antwerp banker, who is returning from a business trip to Guatemala City, his wife and their two children are among the passengers sailing on the Lapland. The Adriatic is taking Cecil Campbell, George Bycroft, British Consul at Barranquilla, Colombia; Mrs. Andrew McCreery, Mrs. Leyland Booth, Miss Sybil Belgrave, Mrs. Frederick Pickering, George W. Lewis, E. S. Winkler and M. C. Reichert, of New York, and Colonel and Mrs. James Monahan, of Boston.

On the Rotterdam will be Lieutenant Colonel C. H. Gurney and Mrs. Gurney, Count Alexander Orlowski, Bishop F. B. Fischer, Mrs. M. R. Richardson, of Newport, and Mr. and Mrs. George T. Porter, of Washington.

The Columbia is taking Colonel H. St. J. Haskins, of Brooklyn, and Robert Ireland, Maurice Ireland, Miss J. McBean, A. Allister and Miss Anna Urquhart, of New York.

Hans Kindler Soloist at Philharmonic Matinee

The Philharmonic Society, compromising, it would seem, between the policy of entirely different afternoon and evening concerts and of repeating the same program, offered a different soloist at Carnegie Hall yesterday afternoon, Hans Kindler, the erstwhile first violoncellist of the Philadelphia Orchestra, who played Lalo's D minor concerto. He played it gracefully and smoothly, avoiding roughness where technical display was called for, but hardly could show much depth of feeling or depth of tone in the light, tuneful music, which fell agreeably on the ear, but gave too continuously sweet a taste. Mr. Kindler's upper strings seemed almost continually in use, his lower ones rarely.

The rest of the program was the same as on Thursday evening, with Schubert's Unfinished Symphony, which, the program book reminded, was composed a century ago; Bach's two chorale preludes, diluted according to Schoenberg's prescription, and the "Meistersinger" overture—an agreeably sonorous conclusion.

In the evening, Mr. Paderewski again combined a concert by the New York Symphony Orchestra with a piano recital by himself, and wove his spell as strongly as before with the Beethoven "Emperor" concerto. Again the audience rose to greet him, and again, at the end, cheered and called for extra numbers. After Thursday, he could not do otherwise, and gave four solos this time, to the delight of his devoted hearers.

Wolf Pleases in Recital

Daniel Wolf in his recital of last year appeared to be a pianist of notable dexterity and much energy, and gave a generally similar impression yesterday afternoon at Aeolian Hall, with an easy, fluent manner in technical difficulties and a touch which gave softer passages an agreeable cantabile quality. Louder ones, especially in the closing Saint-Sæns Etude in waltz form, were taken with spirit and emphasis, sometimes undue, on the bass. Having begun with a "Pastorale varie" by Mozart and Beethoven's sonata, Op. 31, No. 3, he was effective in two Debussy numbers and Ravel's "Ondine," searching for and bringing out the melodic line, while two Copin etudes were polished rather than profound, but not inexpressive. There was a loud-handed gathering of friends and enthusiasts.

Oddments and Remainders

By Percy Hammond

AS WE confront, this morning, the throes of composition, we are warned by the striking of our old family Clock that we have but an hour and thirty minutes in which to place some words upon The Tribune's linotypes. No topic being at hand, we wonder what we shall write about in order to justify our engagement with the busy Mergenthalers. "Why not write about me?" old Kronos seems to suggest. Mr. Woollcott, it infers, is able to record his personal experiences in a Philadelphia boarding house with sweet potatoes stewed in sherry wine. Mr. Lardner and Mr. Broun often utilize their helpless offspring for the purposes of literature. Mr. Christopher Morley celebrates his odorous Dunhill pipe in "The Bowling Green"; and Mr. Rascoe intrigues his readers by recounting the adventures of his soul with Tallulah and the minor masterpieces. Mr. Adams's casual luncheons and tea parties grow important through his accounts of them in the daily press; and Grantland Rice and Damon Runyan print reams about a mere pugilistic gesture or a football forward pass. Put me in the paper, this venerable Timepiece recommends. I am, it estimates, as least as newsy as a book review.

* * *

There may be something in what our old Clock says. We have had it for a fortnight and already it is a dominating feature in our life. A gaunt, tall, angular veteran, it stands in our apartment, alien and a little contemptuous of its new surroundings. It is so wise a Clock that it illustrates the phases of the moon, the ebb and flow of the tides, the day of the month and the day of the week, as well as the hours, the minutes and the seconds. There is nothing important that it does not know. Its every heavy tick is portentous with omens of age; and when it strikes the hours, its bell sounds a sullen, relentless tolling, indicative of the knell, the shroud, the mattock and the grave. A sardonic sort of Clock which seems to be thinking, "I will still be going, young fellow, when you are gone."

* * *

As we sit in grim fascination before it we can hear it say, a bit snobbishly: "I was wound up once by Henry Clay when your great-great-grandfather owned me; and where now are Henry Clay and your great-great-grandfather?" It reminds us that it was ticking on the night that General Morgan's men raided Hammond's Cross Roads and our handsome grandmother rode on horseback through the countryside, giving the alarm. That many an escaping slave in the days of the "underground railroad" was told by it that it was time for him to move north toward another station. That it was present when our father and our grandfather set out to march with Sherman to the sea; and that it has recorded the hours for many better Hammonds than we are, though we are pretty good.

* * *

A dull Clock, you will say, which has done nothing that has not been done by the most commonplace of the timepieces. Yet a month ago it did assert a surprising personality. We were breaking up the old homestead in eastern Ohio and the Clock was about to be crated for transportation to New York. It had stood in its corner for half a century, and because it was a noisy Clock when running it had been unwound and silent for eighteen rusting years. But it began to clang its bell the moment it was touched by the men who came to take it away. They were a little affrighted by this occurrence, and so were we and others who were present. Finally they lifted it up and carried it out, still ringing indignantly as it went down the walk. And it rang and rang in anger even after they had put it upon the truck and started it toward the village depot.

* * *

Mr. Montague Glass, Mr. Arthur Sullivan, Mr. Wallace Irwin, Mr. Samuel Hopkins Adams, Mrs. Oliver Herford and other quizzical acquaintances to whom we have confided this happening are unanimous in saying that the Clock, having belonged to a James, a John and a couple of Alexanders, resented rightfully its acquisition by a Percy. However, prejudiced though the Clock may be, it tells us now that our hour and a half is over, and perhaps that it shouldn't have taken us that long. We stand in front of it as we start for The Tribune's composing room, and we say: "Well, Oldtimer, it's a long way from Hammond's Cross Roads to Greenwich Village. Where do you go from here?"

Frank Bacon Is Buried At California Home

Actor, Known as "Lightnin' Bill Jones," Laid to Rest Near San Jose

SAN JOSE, Calif., Dec. 8.—Frank Bacon, known to the theatrical world and theater audiences throughout the country as "Lightnin' Bill Jones," who died in Chicago recently, was laid to rest in the Alta Mesa Cemetery at Mountain View to-day with impressive Masonic rites and amid a veritable bower of flower tributes. From 10 o'clock this morning until 2:30 p. m. the body of the beloved actor rested in the Masonic Temple there and hundreds filed past to pay their final tribute.

Services were under the direction of Mountain View Lodge No. 194, Free and Accepted Masons. Old friends of Bacon acted as honorary and active pallbearers.

Business in the little town of Mountain View was suspended to-day while its inhabitants passed before the bier or followed the coffin in its silent course to the final resting place. Many friends from San Francisco, among them being a number of members of the theatrical profession, were present.

3 Liners In To-day; Col. Haskell, of U.S. Relief, Is Returning

Berengaria Brings Consignment of $2,000,000 in Gold; America and Paris Also Are Scheduled Here

Colonel William N. Haskell, who has been abroad in the interests of the American Relief Administration, will arrive in this port to-day on the Berengaria, of the Cunard Line, from Southampton and Cherbourg. The liner is bringing a large consignment of Christmas mail, consisting of 5,072 bags, and fifty-five boxes of gold, valued at approximately $2,000,000, for American bankers.

The Berengaria also has among her passengers John J. Raugon, assistant to Colonel Haskell; Mr. and Mrs. A. Maclay Prentis, Professor H. D. Hazeltine, Albert Contes, prominent English conductor, who formerly was the principal conductor of the Imperial Opera Company in Petrograd; John L. Balderston, editor of "The Outlook"; Mrs. Hamilton Lewis and Miss Helen Lewis, Honell Sayre, Mr. and Mrs. Gordon W. Hope, Mr. and Mrs. John C. Graham and Mrs. Frances Gordon-Smith.

The liner America, of the United States Lines, which is expected to dock about 10 o'clock this morning, the same time the Berengaria is scheduled to be at her pier, has among her passengers Robert G. Skinner, United States Consul General at London and Mrs. Skinner; Dr. Armand Melka, noted Hungarian physician and author; Mrs. R. M. de la Lorre Bueno, Charles Ebert, Mr. and Mrs. Robert R. Fox, Captain and Mrs. H. M. Hare and child, Leslie Runciman, son of Walter Runciman; Glen R. Snider, counsel for the United States Shipping Board, and Miss Jean Christie, who has been in Smyrna and the Near East for the Young Women's Christian Association for three years.

The French liner Paris, from Havre, also will be in port to-day, but is not expected to dock until late in the afternoon. On her passenger list is Paul Fuller, Consul General of the Principality of Monaco in this city, who has been abroad with his wife and two daughters to meet the new Prince of Monaco; Robert F. Herrick, financier and lawyer, of Boston, who coached the victorious Harvard crew in the Henley races, 1913, and Mrs. Herrick; the Rev. Edmond M. Obrecht, abbot of the Trappist Monastery of Our Lady of Gethsemane in Kentucky; Leo Tecktonius, a Parisian pianist; Paul Gerli, silk importer in this city, and Mrs. Gerli, and Benjamin Levy, American representative of the Coty perfumes.

Valentino Must Act for Famous Players or Retire

Rodolph Valentino must continue to act for the Famous Players-Lasky Corporation, at least until 1924, or he will not act at all.

This is a result of the decision of the Appellate Division, handed down yesterday without opinion, in an injunction proceeding brought by the Famous Players-Lasky Corporation, to restrain the film star from playing for any firm other than the plaintiff, until the expiration of his contract. Valentino, who appeared in "The Sheik" and "Blood and Sand" under the management of Famous Players, had been receiving $1,250 a week salary. A few months ago he left the studio in California and came to New York, announcing he would not work out his contract. He gave several reasons for this, the principal one being that he was not receiving adequate compensation as a star. He intimated that he signed the contract because of his imperfect knowledge of the English language and lack of business training. Valentino said he did not know about the enormous salaries other stars were receiving and that he agreed to work too cheap.

For the motion picture company it was argued that beside the fact that Valentino is a college graduate, he had the advice of able counsel when he made the contract. Mention was also made in the case that the salary of the actor is increased each year under the contract and that in 1924, he will receive $3,000 a week. Mr. Valentino suggested that $6,000 a week would about compensate him for his work.

Justice Wasservogel in the Supreme Court granted the injunction enjoining Valentino from engaging in any film production except under the management of the Famous Players-Lasky Corporation, and upon appeal by the actor the Appellate Division affirmed the order of Justice Wasservogel.

"Daily Princetonian" Elects

Special Dispatch to The Tribune

PRINCETON, N. J., Dec. 8.—"The Daily Princetonian," official newspaper of Princeton University, announced tonight the election to the editorial board of four sophomores, as follows: Hurd Whitney, of 825 Riverside Drive, New York; Sydnor B. Penick jr., 121 South Mountain Avenue, Montclair, N. J.; Louis H. Twyeffort, of New York and Paris, and Richard G. Griffith, of Indianapolis, Ind.

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GLOBE Broadway, 46 Street. NIGHTS 8:30. Mats. TO-DAY and WED. at 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.

ARTHUR HOPKINS presents JOHN BARRYMORE in "HAMLET" SAM H. HARRIS 42d St., W. of B'way. Evs. 8:15. Mats. To-day & Thur. 2:15.

EQUITY 48th ST THEA. BRYANT 0478-EVS 8:30 MATS THURS. & SAT. HOSPITALITY A Gripping Drama, magnificently played.

Greenwich Village THEA., 7 Ave. & 4th St. Evgs. at 8:45. Matinee To-day & Thur. 2:40. A "FANTASTIC FRICASSEE" with JAMES WATTS, MABEL BOWLAND, BOBBY EDWARDS

KNICKERBOCKER B'way & 38 St. Evs., 8:40. Matinee TO-DAY at 2:30. THE YANKEE PRINCESS KALMAN'S LATEST MUSICAL GEM.

FULTON THEA., W. 46 St. Evs. 8:30. LAST 2 WEEKS. LAST MATINEE TO-DAY, 2:30. EDWARD ORANGE BLOSSOMS

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.

THE GINGHAM GIRL Musical Comedy Hit. EARL CARROLL Thea., 7 Ave. & 50 St. Evs. 8:30. Mts. Today & Thurs. 2:30.

DALY'S 63 St. Col. 1446. Evs. 8:30. Mt. Today. MIDNIGHT PERFORM. WED., 11:45. "LIZA" "A SHINING AND GORGEOUS SHOW; MAKES PULSES LEAP."—Telegram.

VANDERBILT W. 48 St. Evs. at 8:30. Last 2 Weeks. Mats. To-day & Wed., 2:30. The TORCH-BEARERS George Kelly's Brilliant Comedy.

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

New Amsterdam Theatre at 8:10. POP. PRICE MATINEE TO-DAY. ZIEGFELD FOLLIES

"MERTON OF THE MOVIES" with GLENN HUNTER-FLORENCE ROSE. GORT Thea., W. 45 St. Evs. 8:30. Mats. To-day & Wed. 2:30.

MUSIC BOX West 45th Street. Evs. 8:30. Mats. To-day & Wed. 2:30. SAM H. HARRIS Presents IRVING BERLIN'S NEW MUSIC BOX REVUE Staged by Hassard Short. "Grander than last season."—Times.

PUNCH & JUDY Thea., W. 49th. Circle 1360. Evs. 8:30. Mts. Today & Thurs. 2:30. EDWARD WHITESIDE presents THE DOORMAT by H. S. Sheehan. TONY SARG'S MARIONETTES in "DON QUIXOTE." SPEC. MATS. DEC. 11, 12, 13, 14, at 3:30 P.M. AND SAT., DECEMBER 16 AT 11 A. M.

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

GEO. M. COHAN THEATRE 42d, E. of B'way. MATINEE TO-DAY AT 2:30. THE LOVE CHILD

ELTINGE Thea., West 45th St. Evs. 8:30. Mats. TO-DAY and WED. 2:30. FLORENCE REED in EAST OF SUEZ By W. SOMERSET MAUGHAM.

BELASCO West 44th St. Evs. 8:45. Mats. TO-DAY & Thurs. 2:30. 432d Performance To-night. DAVID BELASCO Presents LENORE ULRIC AS KIKI

KLAW THEA., W. 45 ST. Evgs. 8:30. Mats. TO-DAY and WEDS. The LAST WARNING with WILLIAM COURTLEIGH

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

BETTER TIMES AT THE HIPPODROME

GAIETY 46th West. Evenings 8:30. Mats. TO-DAY & WED. Loyalties By JOHN GALSWORTHY

METROPOLITAN OPERA HOUSE To-day, 2. Tote Stadt. Jerlitza, Teiva; Harrold, Schutzendorf, Meader, Diaz, Bodansky. To-night, 8:15. Pop. Prices. Traviata. Bori, Galli, Gigli, De Luca, Bamboschek. Sun. Evg. Grand Operatic Concert. Act II. Trovatore; Act II. Lucia; Kermesse Faust. 16 Soloists, Chorus and Orchestra. Cond. Bamboschek. Next Mon., 8:15. Manon Lescaut. Alda; Gigli, Scott, Didur, Rada, Anadian, Papi. Wed., 8. Don Carlos. Peralta, Gordon, Galli; Martinelli, De Luca, Chaliapin, Rothier, Paul. Thurs., Special Matinee at 2. Boheme. Bori, D'Arle; Gigli, Danise, Didur, Mardones, Papi. Prices $1 to $5. No War Tax. Thurs., 8. Thais. Jerlitza, Teiva, Galli; Harrold, Whitehill, D'Angelo, Hasselmans. Fri., 7:45. Tristan. Matzenauer, Gordon; Taucher, Schutzendorf, Bender, Bodansky. Sat., 2. Krasni. Pons, Anthony, Galli; Martinelli, Rothier, Mardones, Rada, Papi. Sat., 8. Pop. Prices. Carmen. Easton, Marie, Galli; Johnson, De Luca, Hasselmans. HARDMAN PIANO USED.

NEW YORK SYMPHONY WALTER DAMROSCH.....Conductor Carnegie Hall, To-day at 2:30. Symphony Concert for Young People Soloist: FRIEDA HEMPEL

Aeolian Hall, Tomorrow (Sun.) Aft. at 3. Soloist: FRIEDA HEMPEL. Weber, Blair Fairchild, Brahms, Mozart, Humperdinck, Verdi, Lalo. Tickets at Box Offices. GEORGE ENGLES, Mgr.

National Theatre, 41st St., W. of B'way. To-morrow (Sun.) Eve. at 8:30. GRACE CRISTIE (NOYES—GROUP) LYRIC DRAMA-DANCE with MARTHA BAIRD.....Pianist. MILDRED DILLING...Harpist. Mgt. Daniel Mayer. Mason & Hamlin Piano.

JOHN McCORMACK Sings "Au Revoir" to New York (UNTIL OCTOBER, 1923.) at THE HIPPODROME, TO-MORROW (SUN.) AFTERNOON at 3. SPECIAL REQUEST PROGRAM Tickets $1 to $2.50. NOW at Box Office.

Princess Thea., 8:30 P. M., To-morrow Eve. NAMARA SOPRANO In Costume Recital, Including Mirror Song from Thais. Assisted by JOHN BARCLAY, Baritone. With Armand Vecsey Orchestra. Knabe Piano used. Mgt. Haensel & Jones.

PHILHARMONIC JOSEF STRANSKY Conducting. CARNEGIE HALL. TO-MORROW AFT. AT 3:00 HUBERMAN, Tchaikovsky Violin Concerto. "DEATH AND TRANSFIGURATION." Arthur Judson, Manager. Steinway Piano.

Hippodrome, To-m'w Night. Last Recital This Season—MISCHA ELMAN with LIZA ELMAN at Piano. In Beethoven's "KREUTZER SONATA" Partito ..... Bach-Saint-Saens. Concerto for violin ..... Mendelssohn. Kol Nidrei ..... Max Bruch. Serenade ..... Rachmaninoff-Kreisler. Albumblatt ..... Wagner. Zigeunerweisen ..... Sarasate. Tickets $1 to $2.50. Now. Mgt. Symphony Concert Mgt., Inc., Aeolian Hall. (Steinway)

MARION DAVIES CRITERION B'way at 45 St. ALL SEATS RESERVED TO-DAY 2:15 5:15 8:30 WHEN KNIGHTHOOD WAS IN FLOWER

RIVOLI Broadway at 49th St. ELSIE FERGUSON in "OUTCAST." Kraber Beauty "The Blossoms" Rivoli Concert Orchestra. Pop. Sun.—Willenbach in "20 Days." —Paramount Pictures— RIALTO Broadway at 42nd St. AGNES AYRES in "A Daughter of Luxury." Nasse Comedy & Leader Pudler. Famous Rialto Orchestra. Pop. Sun.—Chaliapin in "Salome."

COLUMBIA Burlesque. 47th & Eve'g Pop. Twice Daily. 2:15 & 8:15. GEORGE STONE and ETTA PILLARD with Joe Hurtig's big girl show.

CARNEGIE HALL, TUES. EVE., DEC. 12 at 8:15. SONG RECITAL FRANCES ALDA Tickets $2.00 to $50. Now at Box Office.

STATE LOEW'S 47 & 48 Sts. Opens 11:30 A. M. REX INGRAM'S "TRIFLING WOMEN" Grace Cameron, Otto Ale.

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

STRAND MARK B'way at 47 St. MAURICE TOURNEUR'S "Lorna Doone" and the Famous FORKINE BALLET.

FREE CHRISTMAS GOLD FOR YOU. A $5 gold piece to the 450th person who buys a matinee admission: a $10 gold piece to the 640th person, at the 2:30 P. M. performance of "THE SUPPER-SEX" at Moss's CAMEO THEATRE, Sat. Dec. 9.

Town Hall, Tues. Eve., Dec. 12, at 8:15. JOINT RECITAL ESTELLE LIEBLING SOPRANO Mgt. Daniel Mayer. George Stewart McMANUS PIANIST Steinway Piano.

AEOLIAN HALL, Mon. Aft., Dec. 11, at 3. ASHLEY PETTIS PIANIST Mgt. ANTONIA SAWYER, Inc. Steinway Piano.

TOWN HALL, THIS AFTERNOON AT 3. ALFREDO OSWALD Piano Recital. (Baldwin Piano)

CENTURY Thea. THIS MORNING at 11:30. LECTURE BY MLLE. SOREL. Subject: "Costumes on L'Art de Plaire." Seats $2.50 to 75c.

CENTURY THEATRE, 62d Street & Central Park West. Evs. 8:30. Mats. To-day & Wed. BLOSSOM TIME

Century Roof 62d & Cent. Pk. W. Ev. 8:30. Mats. To-day and Tuesday. F. Ray Comstock and Morris Gest announce BALIFF'S CHAUVE SOURIS From Moscow—Paris—London. 11th Month—Matinee To-day, 2:30.

Ambassador Th., 49th, nr. B'y. Evs. 8:25. Matinees To-day and Wed. International Musical Success THE LADY IN ERMINE With Wilda Bennett and Walter Woolf.

CASINO 39th and Broadway. Evenings 8:25. Matinees To-day and Wednesday. MUSICAL COMEDY SENSATION SALLY, IRENE and MARY With Eddie Dowling and Great Cast.

WM. A. BRADY Successes. THE WORLD WE LIVE IN (The Insect Play) Sensation of the Century. JOLSON'S 59 ST. at 7 Ave. Evs. 8:30. Mats. Today & Thur. UP SHE GOES Biggest Musical Hit in N. Y. PLAYHOUSE 48, E. of B'y. Evs. 8:30. Mats. Today & Wed.

REPUBLIC West 42d St. Evenings at 8:30. Mats. TO-DAY & Wed., 2:30. Abie's Irish Rose THE PLAY THAT PUT U IN RUMOR.

LAST TWO TIMES. ARTHUR HOPKINS Presents ETHEL BARRYMORE in "Rose Bernd" By Hauptmann. LONGACRE THEA., W. 48th St. Evs. 8:30. Last Mat. TO-DAY, 2:30.

MATINEE TO-DAY R.U.R. FRAZEE 42 St. W. of Broadway. Evs. 8:30. Mats. Wed. & Sat. 2:30. MATINEE TO-DAY The LUCKY ONE GARRICK 45 St. W. of Broadway. Evs. 8:30. Mats. Wed. & Sat. 2:30.

COMEDY Thea., 41 St., E. of B'y. Evs. 8:30. LAST MATINEE TO-DAY. LAST 2 TIMES A. A. MILNE'S ROMANTIC AGE

Women Pursued Him— But He Loved Only One —SEE— "DOUGLAS FAIRBANKS in ROBIN HOOD" LYRIC THEATRE, 42 St., W. of B'y. Daily, 2:30-8:30. Sunday, 3-8:30.

SHUBERT VAUDEVILLE Twice Daily. 2:15 & 8:15. CENTRAL Thea., 47th and B'way. 4 MARX BROS. in Their "20TH CENTURY REVUE." AND ALL STAR VAUDEVILLE BILL.

Broadhurst 44th, West B'way. Evs. 8:30. Matinees To-day and Thurs. IN SPRINGTIME OF YOUTH THE "PERFECT" MUSICAL PLAY.

49TH ST. Thea., W. of B'y. Evgs. 8:30. Matinees To-day & Wednesday. WHISPERING WIRES HEADLINER OF MYSTERY PLAYS

BELMONT W. 48. Bry. 5046. Eve. Mats. To-day & Thur. 2:30. 3rd Month THIN ICE Solid Comedy Hit

39th ST. Thea., nr. B'way. Evenings 8:30. Matinees To-day and Wednesday. THE BOOTLEGGERS

2 John Golden Successes. LITTLE Theatre W. 44th St. MADGE KENNEDY in Frank Craven's Riot "SPITE CORNER" AND BOOTH Theatre W. 45th St. 7TH HEAVEN AUSTIN STRONG'S LOVE DRAMA. Mats. TO-DAY & WED. at 2:30.

6 CHARACTERS IN SEARCH OF AN AUTHOR. THE SELWYNS Present BEN-AMI in JOHANNES KREISLER ("Die Wunderlichen Geschichten des Kapellmeisters Kreisler.") OPENING APOLLO THEATRE, MONDAY, DEC. 18. Seats Now

TIMES SQ. W. 42 ST. Evs. 8:30. The Play That Has Something for Everybody. THE FOOL Channing Pollock's Powerful Drama. MATS. TO-DAY & THURSDAY.

Maxine Elliott's 39th, E. of B'y. Evs. 8:15. Mats. To-day & Wed. SAM H. HARRIS Presents JEANNE EAGELS in "RAIN" Staged by JOHN D. WILLIAMS

D. W. Griffith's THE BIRTH OF A NATION With Original Musical Score as first Presented. LAST 2 DAYS. SELWYN Thea., W. 43d. Twice Daily. 2:15 & 8:15. Sun. Mat. at 3.

BAYES Thea., 44th, W. of B'way. Evs. 8:30. Matinees To-day and Wednesday. A Musical Melodrama OUR NELL

BIJOU Thea., 45th, W. of B'way. Evs. 8:30. Matinees To-day and Wednesday. LISTENING IN "After seeing it we'll have to go to bed with our lights turned on."—Journal.

NATIONAL Th., 41st, W. of B'y. Evs. 8:30. Mats. To-day & Wed., 2:30. FASHIONS FOR MEN with O. P. HEGGIE. "A comedy of indescribable freshness."—John Corbin, Times. If You Liked MOLNAR'S "LILIOM" You will love this new comedy of his.

SHUBERT Thea., 44th, W. of B'y. Evs. 8:30. Mats. To-day and Wednesday. GREENWICH VILLAGE FOLLIES Fourth Annual Production

COMEDY The, 41st. Beginning B'way. Tues. Night. DEC. 12. GUTHRIE McCLINTIC Presents GRINGO A new play of Mexico by Sophie Treadwell. with JOSE RUBEN SEATS NOW

PRINCESS Thea., W. 39 St. P'arny 6579. Evs. 8:45. Mats. To-day & Thurs. MOROSCO West 45th St. Evenings 8:30. Mats. TO-DAY & Wed. at 2:30. BIGGEST LAUGH HIT IN TOWN. WHY MEN LEAVE HOME

RITZ West 48th St. Bryant 9372. Mats. To-day & Wed., 2:30. IT IS THE LAW "Always exciting, most ingenious melodrama of them all."—Globe.

AL'S HERE! PLYMOUTH West 45. Evenings 8:30. Mats. To-day & Thurs. "The Old Soak" By DON MARQUIS.

MAURICE SWARTZ IN A NEW PLAY BY SCHOLEM ALEICHEM. "THE GREAT FORTUNE" YIDDISH ART Thea., 27th St. Fri., 8:30; Sat. and Mat. Ave. & Sun., 2:30 & 8:30.

ASTOR THEATRE, B'WAY at 45 ST. WILLIAM FOX presents "THE TOWN THAT FORGOT GOD" TWICE DAILY. 2:30—8:30. 500 Good Seats Orch. Mats. 50c | 500 Good Seats Orch. Nights $1

Town Hall, Sun. Ev., Dec. 10, 8:15. Violin Recital by CARL SCHAIOVITZ. Mgt. Joseph Mann. Steinway Piano.

TOWN HALL, TO-NIGHT AT 8:30. ELENA GERHARDT. SCHUBERT EVENING (Die Winterreise). COENRAAD V. BOS at the piano. Mgt. Daniel Mayer.