

WEBER AND FIELDS OPEN IN BIG CHOKING SCENE

This Time They Not Only Open a Show But Their New Music Hall.

W. COLLIER SERENADES

Big House Full of the Shanley Brothers and About 1,500 Other Souls.

"Roly Poly" at Weber & Fields' Music Hall. Reuben Hays... Arthur Aylesworth... Helena Collier... Frank Danella... Marie Dressler... Joe Weber... Low Fields...

In the otherwise peaceful spot near a spring in Rautenbad about 8:40 o'clock last night Meyer Fields took a high, vicious jump into the air and collapsed then at the ever chokable throat of Mike Weber.

And from that time until midnight and some of them had been in sight ever before Meyer, for years uncounted, again began to choke Mike throughout a theatrical season there followed in exact succession the timid little Marie Dressler and big Frank Danella...

To save the Weberfields slipping business as much time as possible it will be remarked that never had a Weberfields show so many pretty girls looking prettier than ever, and never has Miss Reenie Clayton done so elaborate a dance number...

There might have been more of Miss Dressler and of Frank Danella, perhaps, particularly in the first scene. But even when these two soloists were not in evidence an audience that jammed the house and overflowed until the standees were wedged back upon the floor pieces that decorated the rear of the theatre found food for good hearty laughter with commendable steadiness.

The theatre is not unlike a slightly more decorative and much larger edition of the old hall down at Twenty-ninth street and Broadway. The interior makes one think not so much of one of the overrate theatres of today as of the new auditorium in the new high school building at Nanticoke, Pa., and if you've never been in Nanticoke's new high school that's your own fault.

The Music Hall has a stage top that reminded one somehow of the stage at the old Weber & Fields. The ivory walls and crimson upholstery are almost the beginning and end of the decorations. There are long "club" boxes on either side of the footlights which would accommodate all the Reenie brothers on the right and all the Shanley brothers on the other and still be roomy.

And above is a mezzanine balcony, where smoking is permitted, and above that, but with the first row of seats beginning back of the last row of mezzanine seats, is an arrangement which showmen call "the family circle" to take the case of the world gallery.

If Joe Weber hadn't read the will in the first act one would have had a clearer notion of the plot when the curtain came down on that minute. The plot of "A More or Less Digestible Dramatic Dessert" that had been "mixed" by Edgar Smith and "lyricized and tuned" by E. Ray Goetz and A. Baldwin Sloane, hinged on the provisions of "the papers."

And it didn't matter whether one knew what the dramatic dessert was all about anyway. Diamond and Pearls Jim Brady, seated early and until late in the row known in all theatres as the diamond Jim row, said after the performance, called "Without the Law," but further than that he hadn't kept the thread of the story always in mind throughout the evening.

PHILHARMONIC PLAYS SOME MORE BRUCKNER

His Sixth Symphony This Time, and There Is Meat in the Composition.

GODOWSKY AT PIANO

This Soloist Guilty of Technical Display Rather Than Artistry.

The broad shadow of Anton Bruckner fell across the field of local musical art last night. We have had an interval for rest and recreation since the industrial Josef Stransky, conductor of the Philharmonic Society, propelled into the troubled atmosphere of Carnegie Hall Bruckner's fifth symphony on December 14 of last year.

At any rate at the second evening concert of the society, which took place in Carnegie Hall last evening, Mr. Stransky introduced to New York Bruckner's sixth symphony, which had not been heard here before. It may have seemed rather hard to light minded music lovers that they should have been asked to assimilate in one evening this important composition and Leopold Godowsky's interpretation of Brahms's B flat piano concerto, which is also of substantial texture.

It may interest historical minds to know that last evening's was only the ninth performance of Bruckner's symphonic music in this city and the sixth since his death in 1896. The first took place in 1886 and was by the Symphony Society under Walter Damrosch. No one can predict when the last will be given, for Bruckner's slow growth in favor may preserve a firm hold in the future.

The symphony heard last evening is in A major and has the customary four movements of which the order is that found in the classic compositions. The organic unity of the work is by no means clear at a first hearing, but this is something which might clarify itself with repetition. On the other hand the immediate interest and beauty of the middle movements stand in sharp contrast to the value of the first and last.

The first movement leans toward the episodic mannerism of much of Bruckner's art, and this militates against the achievement of the artist, one of the foremost of these being Alexander Nicolajevitch Scriabine, the distinguished composer and pianist, who appeared in both these capacities with the Russian orchestra some years ago at Carnegie Hall. The work chosen to open last night's programme was Tschakowsky's "Fathetic" symphony. Mr. Altschuler entered into the spirit of the music with much sympathetic affection, he was followed in this by his men who played well and gave on the whole a performance which could be followed throughout with the lowest attention on the part of the many listeners.

Other orchestra numbers on the programme were a new "Armenian Rhapsody" with violin obligato, by Leopold Godowsky, "Mazurka" by Sibelius, and the closing number, Tschakowsky's overture "1812," to commemorate the one hundredth anniversary of the Russian war. After the symphony Gerta Schlosser, a very youthful violinist, played Mozart's violin concerto in E flat. Her additional pieces were Tschakowsky's melody in E flat and a mazurka by the Polish composer Zarecki.

There was a time when Godou's "Faust" held a special and peculiar place in the esteem of opera-goers. Connoisseurs were never willing to accord it a place among the great creations of the operatic stage, but the public dearly loved its unnecessary flow of pretty tunes. All that was necessary to raise it to a position such as no other opera could hope to occupy was the office of Marie Grand, such a cast could readily be supplied.

People travelled miles to hear Jean and Edouard de Reszke and Melba sing that extraordinary trio which is the climax of the final scene. These were maintained in the women stood four deep behind the orchestra rail and those singers were called and recalled till the ushers had actually to drive the audience out of the house.

As Faust, Mr. John is far as seen and as Marguerite the only Geraldine Farrar pays scant respect to tradition or to good taste. Not infrequently she shows also an objectional opposition to the pitch. Mr. Gilly is a tolerable Valentin and Miss Maubourg a colorless Siebel. But nevertheless the audience of last evening seemed to be pleased.

WARD'S BREAD IS BEST

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WARD'S TIP-TOP BREAD

100% Pure 5 and 10c Loaves

It is not the real kind, but a counterfeit imitation made from low grade materials in cellar bakeries and by hands of uncertain cleanliness.

Remember these imitation loaves resemble the genuine Tip-Top in appearance only. There they stop. Their mask drops off with your first bite, aye, even when you begin to slice.

Dodge these counterfeits by looking for the name, WARD, baked in on the side of every loaf; also note the red, white and blue label to be found on every genuine loaf of Ward's Tip-Top Bread.

Learn to discriminate—things are not always what they seem. Try Our New Delicacy, "Ward's Nat Loaf," next Saturday, 25c Each

BEWARE THE IMP OF IMITATION

But such honors as these are given to Leon Rothler.

There was a time when Gounod's "Faust" held a special and peculiar place in the esteem of opera-goers. Connoisseurs were never willing to accord it a place among the great creations of the operatic stage, but the public dearly loved its unnecessary flow of pretty tunes.

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Those in the Audience. Society is still faithful to "Faust," which in the Metropolitan Opera House repertoire for nearly ten decades has been much favored.

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HARPER'S MAGAZINE for CHRISTMAS

A Hitherto Unpublished Story of Rare Charm by MARK TWAIN

THIS is a strangely delicate and beautiful story of dream adventure—"My Platonic Sweetheart," the great author called it. Through it breathes something of that same tender and sympathetic feeling for girlhood that one finds in his "Joan of Arc."

Among the other distinguished contributors are Thomas Hardy, W. D. Howells, Norman Duncan, Alice Brown, Margaret Cameron, Perceval Gibbon

STEFANSSON'S OWN STORY OF HIS FOUR YEARS IN THE ARCTIC

The beginning of the most fascinatingly interesting narrative of discovery that has appeared in years.

8 Remarkable Short-Stories MANY PICTURES IN COLOR

And now a word about HARPER'S for 1913

WHAT is there in one magazine which puts it above another? What quality makes one eagerly await its coming? Is not the answer this: there are classes among magazines just as there are in society. You like the Magazine because it is of your sort; its manners are the manners to which you are accustomed; its standards are your standards; its ideals, your ideals; and above all it always and invariably interests you.

This vital quality of interestingness is the foundation upon which the great structure of Harper's Magazine has been built, and with such success that the cash receipts from subscriptions last year (this year's subscribers) were the largest in its history. To give any complete outline of the plans which will make the coming year one of extraordinary interest is impossible, but a few notable features may be mentioned.

SIR GILBERT PARKER'S GREAT NOVEL. Of this great serial it is necessary to say only a word: it is the author's greatest book—a story so dramatic, so tense in interest, that it cannot be discontinued or forgotten. It will be followed by A NEW NOVEL BY ARNOLD BENNETT. The biggest and strongest thing that he has written—a tale of extraordinary happenings, rare humor, and unique interest.

STEFANSSON'S OWN STORY OF THE BLOND ESKIMOS. This is the narrative for which people in every part of the world are now waiting. After spending more than four years in the Frozen North, and covering in his travels over ten thousand miles of territory, Mr. Stefansson recently returned. His remarkable story will appear exclusively in Harper's.

AMONG THE SAVAGES OF THE UPPER AMAZON. Algot Lange, the ethnologist, is heading the expedition sent by the University of Pennsylvania to the headwaters of the Amazon, where he will venture into territory never before reached by white men—a country full of little known savage tribes. Mr. Lange's own narrative of his adventures will appear exclusively in Harper's Magazine. There will be many other travel articles of unusual interest by such famous writers as Ambassador Bryce, Stewart Edward White, W. D. Howells, etc.

THE WONDERS OF SCIENCE. Harper's Magazine is the only popular magazine for which the great men of the scientific world consent to write. In its pages they will tell of their epoch-making discoveries.

THE GREATEST SHORT STORIES. A list of the short stories which have appeared in Harper's Magazine would be a list of the greatest short stories of the English language. To Harper's the great writers have always come with their best work, and in Harper's appear more short stories each month than in any other illustrated magazine—seven in each number. Notable among those whose stories will appear in 1913 are: Mark Twain, Margaret Deland, W. D. Howells, Henry van Dyke, Booth Tarkington, Mary E. Wilkins, Thomas A. Janvier, Irving Bacheller, James Openheim, Richard Washburn Child, Alice Brown, Perceval Gibbon, etc.

Send in your subscription now through your newsdealer, the Franklin Square Subscription Agency, or direct to Harper & Brothers, Franklin Square, New York \$4.00 a year 35 cents a copy

DELICIOUS SMACKS CAUSE SUIT

Girl Shows Letter Mentioning Them in Breach of Promise Case.

HACKENSACK, Nov. 21.—The Rev. Father Pinder of the Waldwick Catholic Church figured to-day in the opening of the breach of promise suit of Miss Alice Bernadine Coniff against J. Edward Trainor, a young real estate broker of Ramsey, a son of a wealthy widowed mother. The suit is being tried before Justice C. C. Black in the Bergen county Circuit Court here and James F. Carroll, counsel for the plaintiff, fixed the damages at \$25,000.

Miss Coniff is black eyed, black haired girl from Maryland. It was while visiting her sister in Ramsey four years ago that she met Trainor. "Father Pinder told me I couldn't marry Trainor," she said, "because he hadn't been to the sacraments in eight years, that he never attended church and wasn't financially able to care for me."

"I told Father Pinder that such things were none of his business and that I was willing to marry Trainor even if he hadn't a cent. "I saw Trainor the same night, and he told me that before leaving home that day his mother had declared that the day he married me he would lose all. And that's the last time he ever called to see me."

Lawyers Carroll and Smith, counsel for the plaintiff, guarded forty-five letters written by Trainor to Miss Coniff. These will probably be read to-morrow morning. An excerpt from one follows: DEAREST BERNADINE. Dear heart, it is surely a very long time since we met; it is more than a month since I kissed your lips and assured you that I still loved you with my whole heart and if you were here at this minute I would confirm again with a few more delicious smacks just for old time's sake.

May God bless and grant you happiness is the earnest wish of your loving, J. E. T. When Judge Carroll opened his case to the jury Justice Black asked what the defence would be in brief. "Our defence, sir, is that there never has been a breach of contract with Miss Coniff, merely a postponement of the wedding," said Assemblyman-elect John W. Ziegen, counsel for Trainor, and a little later he produced a letter written by Trainor to Miss Coniff on June 8 making mention of this fact.

"COUNT" MYERS LIKELY TO DIE.

Famous Old Time Minstrel at 77 Collapses on Street.

PHILADELPHIA, Nov. 21.—Count Myers, famous minstrel of the Carnegies & Dixie Company of city war days, collapsed on the street to-day. He was taken to Roosevelt Hospital, where the physicians say that he is likely to die. He is 77 years old.

Myers had a long stage career. He was born John H. Myers in Newbern, N. C. When he was 14 years old he left school to be call boy of the old Walnut Street Theatre. It was because of the peculiar suits that call boys wore in those days that he was dubbed "Count."

CLOSE PLAYGROUNDS TO-DAY.

Newark Commission Has Exceeded Its Fund by \$320.

NEWARK, N. J., Nov. 21.—Because of reports to the finance committee of the Newark Common Council to-night by experts the playgrounds will be ordered closed to-day at a special meeting of the Playground Commission. It was shown that the commission had exceeded its annual appropriation of \$320.

SPARKS FROM THE TELEGRAPH.

The night of Anthony Janus from Omaha was New York and the homebound audit St. Louis yesterday, when his hydroplane was destroyed by fire following an explosion.

RUSSIAN MUSIC AGAIN.

Their Symphony Society Opens Its Season Here.

The first subscription concert of the Russian Symphony Society took place last night at Aeolian Hall. This organization celebrates its tenth anniversary this year. It came into existence at Cooper Union nine years ago. From there it moved up to Carnegie Hall where for eight seasons its concerts took place. The society has been gaining ground for its activities in other directions so that now in order to meet the increasing demand throughout the country for touring engagements, it is forced to reduce the number of its regular New York concerts from five to three.

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The Coward Shoe

Easier to Reach than Home

From any part of Greater New York the One Coward Shoe Store is quickly and conveniently reached By All Transit Lines

9 minutes walk from Liberty St. Ferry 4 minutes walk from Barclay St. Ferry 8 minutes walk from Cortlandt St. Ferry 3 minutes walk from Chambers St. Ferry 6 minutes walk from Hudson Terminal 5 minutes walk from Brooklyn Bridge 5 minutes walk from Subway

Using Subway get off at Brooklyn Bridge Using Third Ave. "L" get off at Brooklyn Bridge Using Sixth Ave. "L" get off at Chambers St. Using Ninth Ave. "L" get off at Warren St., (at Corner). Using Broadway and West Side Subway Cars get off at Warren St. Using Hudson Terminal get off at Fulton Street

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