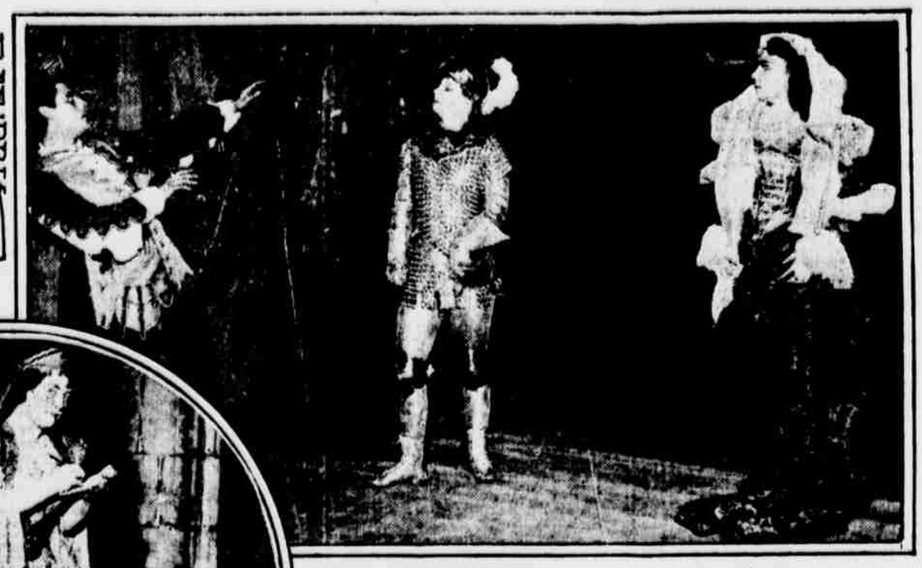
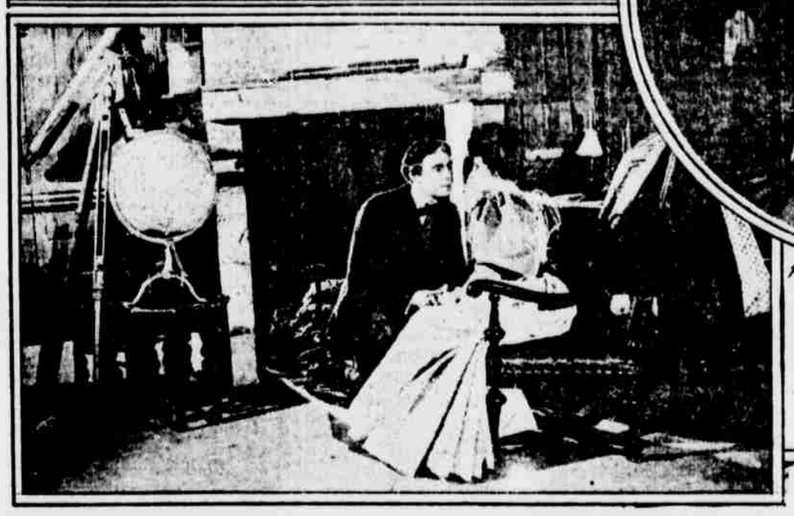
STARS OF A QUARTER CENTURY AGO RANK AS STARS STILL

Maude Adams, Viola Allen, Henry Miller, Charles Coghlan and Effie Shannon Always Young on Boards

Charles Coghlan and Effie Shannon in "Lady Barbara."



Mrs. Howard Gould in "The Lady of Venice."



Henry Miller and Viola Allen in "The Masqueraders."

Lillian Russell in "La Perichole."

Maude Adams in "The Butterflies."

HOW many would recognize in some of to-day's stage stars the same actors and actresses of twenty-five years ago? If John Drew or Maude Adams or Viola Allen or Henry Miller should reappear in the plays which made them famous a quarter of a century ago how quaint and old fashioned they would seem to most of New Yorks theatregoers. A quarter of a century! That seems a long time, and yet these and several other of the popular stage folk of to-day have been delighting their audiences for at least that long.

Who would believe that Maude Adams, the perennially youthful and charming *Peter Pan*, had been on the stage for forty-two years? Her first part was a smiling or crying one, as the mood seized her, and no stage manager had anything to say about it when she was carried on at the tender age of 9 months. A few years after that Miss Adams stopped growing up, but has been acting ever since.

She played as a little girl with J. K. Emmett in "Fritz," and when only 16 she appeared at the old Star Theatre in "The Paymaster." Mr. Belasco remembers her at that period as a "spindle legged little girl," tall and thin, with her hair drawn back from a forehead that concealed a restless and ambitious mind. Even then she displayed some of the personal magnetism that has endeared her to the public.

It was over twenty years ago when she first attracted the attention of Charles Frohman, the manager with whom her greatest success was identified. She then was appearing in "Butterflies," a play in which there was a scene in which she became mildly intoxicated. That scene attracted much attention, but can any one imagine the gentle heroine of Barrie's plays gaining her first triumph in a drunken role? It just can't be done. And yet the photograph of Miss Adams taken so long ago shows her in that play, and aside from her dress, which seems odd now, one would think she is the Maude Adams of to-day.

Following her appearance in "Butterflies" Miss Adams went under Mr. Frohman's management and appeared first as a star in "The Little Minister," in which she scored a tremendous success. From that time her career was a succession of triumphs, but perhaps years and years and years from now when Miss Adams consents to grow slightly older and perhaps retires, she will be remembered best as the slim and boyish *Peter Pan*, who made people believe in fairies.

The photograph of Viola Allen and Henry Miller shows them in "The Masqueraders," one of the plays produced by the famous Empire Theatre stock company under the direction of Daniel Frohman. Many actors and actresses who afterward became well known were developed in that company. One of them was William Faversham. Mr. Miller and Miss Allen were the leading man and leading lady in many successful plays produced by that company when they were connected with it.

Mr. Miller first appeared in New York thirty-six years ago in "Cymbeline," in which he supported the late Adelaide Neilson. He then was 26 years old. Despite his many years on the stage Mr. Miller is still as popular as ever, for he recently had a great success in "Daddy Long-Legs," in which he still is playing.

Miss Allen, who in private life is Mrs. Peter Duryea, made her first appearance in New York at the Madison Square Theatre in 1882, succeeding Annie Russell in "Esmeralda." She later appeared with John McCullough in "Virginius" and Shakespearian roles with W. E. Sheridan and Tommaso Salvini, with whom she played a lead. Her greatest early successes, however, were with the Empire stock company and the first play in which she was starred, "The Christian."

One only has to glance at the picture of Charles Coghlan and Effie Shannon to know that that scene was acted a long time ago. That kind of an interior has not been seen since the late Victorian period. The little odds and ends of stuff almost eclipse the novelty of Miss Shannon's gown with the puffed sleeves of the past. Charles Coghlan has been dead for many years, but Miss Shannon appeared until the last season. They were at the height of their success when they appeared in "Lady Barbara," the play in which this scene appears.

Lillian Russell and Mrs. H. Gould Show Perennial Youth When They Return at Times to Play

in 1894. Her last appearance was in "Children of Earth" at the Booth Theatre.

No story of stage favorites who never grow old would be complete without mention of Lillian Russell, who is now Mrs. Alexander P. Moore and who makes creams to help others of her sex stave off those things that dim the beauty of woman.

One might present this picture of Miss Russell as just herself, as she always has been and probably always will be, but in reality it was taken in 1894 when she was appearing in "La Perichole" at Abbey's Theatre. It was an adaptation from Offenbach and was very popular. It was one of a number of light operas produced that year with a magnificence that was new to New York. They had great success, but at the end of the season the producers, Abbey, Schoeffel & Grau, failed and gave as their explanation the immense sums they had spent on the operas in which Miss Russell appeared. Miss Russell, however, did not fail. She is not growing old, perish the thought. Her vaudeville appearance of last season brought forth the same Lillian Russell as of old.

She made her appearance on the stage nearly forty years ago in "Time Tries All" and later played in "Pinafore" and the "Pirates of Penzance," singing her way through a multitude of musical comedies and light operas. She was in the Weber and Fields company at their old theatre, made famous by their burlesques.

It would be hard for present theatregoers to recognize in the mailed knight Mrs. Howard Gould, who plays as Kathrine Clemmons. She deserted the stage several years ago at the time of her marriage, but she still appears in private theatricals. The photograph shows her in "The Lady of Venice," which was produced at Proctor's Fifth Avenue Theatre.

AMERICAN AUTHORS' CLUB IS NOW BEING PLANNED

NO longer shall the visiting author from abroad be able to reproach his American brother with lack of club hospitality if Hamlin Garland and a host of author associates are able to carry out their plans.

An organization similar to the Authors Club of London is what they have in mind. Speaking of the plan last Wednesday at a meeting of the joint committee on literary arts held at the National Arts Club Mr. Garland said:

"We have no such organization of American authors, and we need it. Here in New York, which is now the literary centre of the world, we aim to have American authors present a unified front. At present there is no organization to give expression to literary America, no club to further any big literary movement or entertain a visiting author.

"Just take the matter of entertaining a visiting author. Not one of the seven organizations cooperating in the joint committee has the facilities for such an entertainment, neither does their membership sufficiently represent literary America. The Authors League of America, which is a business organization with a membership of more than 1,800, has only small business offices. The Authors Club, which is the oldest and perhaps the most conservative of our literary clubs, has neither the space nor the equipment for a dinner of any size. The Poetry Society has no clubhouse. The Pen and Brush is a small group of women. Though the MacDowell Club has an increasing group of authors in its membership its quarters are limited. The Society of American Dramatists and Composers has no facilities for entertaining. While here at the National Arts Club we also are considerably handicapped.

"When John Masefield was here last winter there were plenty of clubs wanting to hire him to speak, but no organization representing literary America to extend a welcome. That is what the great, the representative authors who come to this country miss. As individuals American authors are cordial to such distinguished visitors. Literary America takes no notice of their arrival and, heretofore, has forced them to find their way about and make acquaintances as best they may.

"The same treatment is meted out to the American author who accomplishes a vital piece of work or has an unusual honor conferred on him. His personal friends, fellow authors, may go out of their way to congratulate him. Others may write him. That will be one of the functions of our organization, to congratulate, to express the approval of literary America to a fellow author.

"Another important element in our work will be emphasizing the best in all that pertains to literature. To show our appreciation of the best efforts of publishers as well as authors. With this aim we are holding this reception to the writers and makers of books in connection with the opening of the annual exhibition of the books of the year here at the National Arts Club. We wish to call attention to the fact that good books are being written and published in spite of the automobile and moving pictures. We aim to emphasize our approval. Our wish is to hold the book in its proper place. At present the country is suffering from a flood of European pseudants. Many of our magazines and book publishers appear to be especially addressing their efforts to please that element of our population.

"But do not misunderstand us. Our objects are friendly rather than critical. We wish to be a social centre, broadly helpful. At the same time it seems important that we should emphasize the fact that there is vitality in the literary art. We wish to call attention to it by signalizing what is excellent and distinguished. Such influence will be indirect only. We have no intention of giving many dinners, either of welcome to distinguished visiting authors or of congratulation to an American fellow author. We do not wish to make such an honor an usual occurrence. That of course would defeat our aims. As often as we recognize work that is not the best we lessen our influence on our fellow craftsman and the authority of our judgment on the public."

A BOOK AND A PLAY.

They Brought Success to George C. Tyler.

The suggestions upon which George C. Tyler acted in producing two of the most successful plays with which his name has been identified—"Pollyanna," now current at the Hudson, and "Alias Jimmy Valentine"—came to him from his mother and father, respectively, and he takes a pardonable pride in recounting this fact.

In the summer of 1914 Mr. Tyler's mother asked him one evening if he had ever read "Pollyanna."

"Read it?" he replied. "I never heard of it."

"Well, you'd better," said Mrs. Tyler, handing him a copy of the book. "I rather fancy that some one could make a very pleasant and charming play out of it."

Actuated more by a desire to please his mother than anything else Mr. Tyler took the book and a strong Havana cigar to bed with him that night. He declares that he hadn't got beyond the third or fourth chapter before he began to see the germ of a play that would make a sentimental appeal to all sorts and conditions of men and when he finished the story, which he did that night, he was extremely enthusiastic. He began negotiations for the dramatic rights the next morning and confesses that he was amazed to discover from the publishers that the book had already had a sale of more than a quarter of a million copies.

"Who's read it?" he inquired.

"Everybody you don't know," was the reply.

The production of the play hung fire for more than a year because of the difficulty of finding some one who could make a proper dramatization.

Mr. Tyler's father, now dead, was an O. Henry fan and read with avid enthusiasm every line that short story master ever wrote. He came to his son one morning with a newly published volume under his arm.

"George," he said, "there's a corking play in a short yarn in this book. It's a complete act in itself and you'd have to get some one to build up two or three acts leading to it, but it's so good that it will carry the play no matter how weak the other acts may be. Sit right down and read it now."

And yielding to parental persuasion, as in the case of "Pollyanna," Mr. Tyler sat down and read the story. It was called "A Retrieved Reformation" and it told of the reformed safe breaker who went back to his old calling to rescue from a locked vault the little niece of the girl who loved him, revealing himself as a master crook in her presence to save some one dear to her.

Here was a situation that had dramatic effectiveness written large all over it and Paul Armstrong, a playwright with a punch, was called in to write the play, which was afterward called "Alias Jimmie Valentine." Then began the most rapid piece of playwriting and producing that the modern theatre has probably ever known. At the time H. B. Warner, who was under contract to Mr. Tyler, was appearing in Chicago in a play which was a decided failure. Mr. Tyler decided that the proposed play based on the O. Henry story would contain an ideal part for him.

"Paul," said he to the playwright, "this has got to be a hurry up job with no stops to pick flowers. How long will it take you to write this play?"

"I'll do it in a week," said Armstrong impulsively.

He wrote it in six days, as a matter of fact, and when the manuscript was delivered he and Mr. Tyler boarded a train for Chicago where the play was actually rehearsed and produced in ten days. It was actually revealed before an audience within exactly four weeks from the morning that the elder Tyler first called the O. Henry story to the attention of his son.

CHAPLIN ON HIS WORK.

Writes a Modest Piece About His Accomplishments and Struggles.

Charlie Chaplin, the highest priced actor in the world, who draws $670,000 a year for his services with the Mutual Film Corporation, has often been asked to write something about himself instead of having something written about him, but Mr. Chaplin has often refused, insisting that writing about himself was not "written in the bond." The fact is that Chaplin despite his worldwide fame and popularity is modest to a fault. He is afraid of being thought to "toot his own horn." The following article was secured from his pen after some effort:

"FUNNY BUSINESS."

BY CHARLES CHAPLIN.

Making fun is serious business. It calls for the deepest study—the most concentrated observation. Business that causes some people to laugh makes others frown. That can't be helped. What matters is to make most of the people laugh all the time. How to do this is the problem.

Did you ever see what happens when a policeman in uniform slips on a greasy street and gets muddy? The policeman's uniform and his club are symbols of his authority. He is a power in the land. When he slips and gets all mussed up the crowd shrieks with laughter. Why? Well, even good people have a sneaking dislike for a "cop." They like to see him get a tumble.

Visualize a bloated capitalist with Dundready whiskers, light trousers, spats, frock coat, silk hat—all the insignia of a million dollars more or less. Even the most inoffensive among us has some time or other conceived the idea of pulling those whiskers. Just a fleeting, absurd idea.

Now when the capitalist's whiskers are pulled by an abandoned funny man the crowd shrieks with delight. There may be some in the audience who think it undignified to pull a millionaire's whiskers, but it makes the millionaire look ridiculous in his wrath, and 99 per cent. of the public has often wondered just what he would do if he had his whiskers pulled.

There is fun in striking contrast. One minute there is a picture of pride and dignity, stalking solemnly through the labyrinths of human life, austere, exclusive, apart. If I reach out casually and hook that chap with the crook of my cane, drag him almost off his feet, pull his Dundreadys and step casually on his silk hat, the audiences shriek with delight. Perhaps they don't know why, but I do. It is because they never in all their lives believed that anybody would have the effrontery to pull a millionaire's whiskers or step on his hat.

By the way, there are innumerable possibilities in a hat. I've got more than forty ways of taking off my hat and putting it on. Most of the forty get a laugh of greater or lesser emphasis. It depends on the makeup of the audience. All this funny business is cumulative. You pile it up as you go along. Something you thought was going to be funny beyond expression turns out to be a frost, but some little bit of business that has been inserted on the spur of the moment gets a roar. There you are. Discover just what caused that big laugh and emphasize it.

The American public loves grotesquerie. So does the French public; so does the British public. Up to a few years ago we did not know that the Chinaman had a sense of humor. Grave and learned scientists assured us that the Chinese never laughed, but at the max only grinned.

Well, I'll tell you one important reason why the Mutual pays me $670,000 a year. It isn't because I can amuse the American public alone, but because the same stuff that makes Americans laugh also makes the Chinaman on the Yang-tse rock himself out of his seat, causes the Japanese audience in Tokio or Kioto to laugh vociferously, splits the visage of the Turk in Constantinople and gets the money that the Russian moujik used to spend on vodka. In short what we have discovered is the one touch of nature that makes the whole world kin—the sort of stuff that makes everybody laugh.

And when you come to figure it out it never was a secret at all. World travellers have told us how naked blacks in the Congo would laugh themselves into hysterics if one of their number was caught stealing by the head of a safari and whipped. The others thought it made the whipped man look ridiculous to be whipped. So it amused them. We have had all sorts of tips about what amused all sorts of people, but until the film became a worldwide commodity there was no use for such knowledge. Now it's a gold mine.

Once or twice I've tried to entertain audiences in a polite, restrained manner—the high class subtle sort of thing, you know. I can't say I was a huge success. Not long ago I went on in a New York theatre to say a few words. I was in orthodox full dress. That audience behaved as though it were tongue tied.

I began to get uncomfortable. It was too solemn for words. I quit talking and seizing an inspiration shuffled off the stage with my Chaplin shuffle. Well, the roar that broke loose in that house was amazing. I had to shuffle back and then shuffle off again. Then I had to shuffle on again and talk, and every word I said was a howl simply because of the shuffle. There's the psychology of a laugh for you. Believe me, I took that tip.

It was very soon after that incident that I signed up with the Mutual. If I hadn't happened to think of shuffling off that stage I might never have got more than $200 a week in my life, though I'm a great believer in the Chaplin star. Somehow I think I'd have landed in spite of overlooking a few opportunities.

By the way, perhaps I never told you how that walk originated. I used to live in the vicinity of the old Queen's Head, in Lambeth. London had been my stamping ground since I was two years old, when I was brought from Fontainebleau, a few miles out of Paris. That is where I was born, though my parents were English.

The Queen's Head was a "pub." There was a cab stand near it, and an old character they called "Rummy" Binks was one of the landmarks. He had a bulbous nose, a crippled up rheumatic body, a swollen and distorted pair of feet and the most extraordinary pair of trousers I ever saw. He must have got the trousers from a giant, and he was a little man.

When I saw "Rummy" shuffle his way across the pavement to hold a cabman's horse for a penny tip, which was his daily occupation, I was fascinated. The walk was so funny to me that I imitated it. When I showed my mother how "Rummy" walked she begged me to stop, because it was cruel to imitate a misfortune like that, but while she pleaded she had her apron stuffed in her mouth. Then she went in the pantry and giggled for ten minutes.

Day after day I cultivated that walk. It was an obsession. Wherever I pulled it I was sure of a laugh. Poor old "Rummy" is dead long ago, of course. If I had any idea he still lived I surely would divide with him.

Of course the walk is Chaplin so far as picture audiences are concerned. No matter what else I may do that is amusing in the course of my plays I don't believe I can ever get away from the walk. Let me make a natural free footed entrance and they stare at me in stony silence. They seem to be afraid my feet have got well.

It's impossible to tell exactly how funny business is made. It develops. Given a good memory and certain powers of analysis a fellow can get a line of funny stuff in the course of a few years that will make people laugh at the memory of him when he's deader than a mackerel and not funny at all.

The principal thing you've got to do to keep an audience in good humor is to make the audience think it is superior to you in intelligence and analytical sense. You've got to be the clown. I make people laugh with me, but it is a sort of patronizing sympathy. They think I'm an awful ass, but then I'm a funny one and that covers a multitude of sins.

When I came over here from London in 1909 I was playing in a show called "A Night in an English Music Hall." It was rank beyond words. I got $25 a week. I got other stage engagements in this country and gradually worked up to $75 a week. I made my first picture contract in 1914 and got $150 a week. Two years and two months after that I made the contract with the Mutual Corporation at $10,000 a week.

Well, I've tried to tell you how funny business is found and developed. If I haven't succeeded it is because I don't know myself. What I have written is just what occurred to me when the subject came up. Perhaps I might think a lot more later, but this is all for now.

WHITE SULPHUR SPRINGS.

WHITE SULPHUR SPRINGS, W. Va., Nov. 11.—Election night at the Greenbrier was one of the jollicst of the season. Several dinner parties were given, after which every one went to the supper dance in the ballroom, where election returns and moving pictures taken early in the season were flashed upon the screen. Among those entertaining were Mr. and Mrs. George L. Kingsland of New York, the Duchesse de Chaulnes, M. and Mme. Diaz Albertini, Mr. and Mrs. Edwin Parsons, Thomas H. Powers, Mr. and Mrs. J. Howard Slocum, Mrs. George P. Dadmun, Mrs. Richard Stevens, Mr. and Mrs. James Brown Potter, Mr. and Mrs. John R. Drexel and Mr. and Mrs. Perry Belmont.

Arriving this week for their annual autumn visit were Lisperard Stewart and Dudley G. Gautier, J. Montgomery Roosevelt of New York, who entertained at tea at the Pines Club on Tuesday; Mr. and Mrs. Harold R. Talbot of New York, Mr. and Mrs. C. C. Harrison, Jr., of Philadelphia, Mrs. W. E. D. Stokes and family, Leonard Jacob of Old Westbury, Albert Morris Bagby, William Hide Nelson, Irving R. Roberts and Mrs. C. H. Roberts, Mrs. George S. Brewster and Mrs. F. F. Brewster, Frank D. Fenaler, Mrs. John Turner Atterbury and Mrs. George S. Silsbee.

Mr. and Mrs. Francis L. Hine, Mr. and Mrs. Andrew Fletcher, W. K. Vanderbilt and Miss Anne Morgan are among those who will arrive at the Greenbrier during the coming week.

Never before has such an epidemic of knitting been known as prevails now. The women who have been knitting airy nothings for summer wear are using heavier wool and are making all sorts of warm sweater coats and scarfs for wear during winter sports weather. Women at the Greenbrier even bring their knitting to the Sunday evening concerts.

Mrs. William Barclay Parsons has a cottage for the season in Baltimore row. Mr. Parsons went to New York to vote and will return later.

R. A. C. Smith, Dock Commissioner of New York, makes frequent trips here to join Mrs. Smith. Miss Williams and Miss Saxton, who are spending the month here.

ASHEVILLE, N. C.

ASHEVILLE, N. C., Nov. 11.—Election day was the occasion of "watch parties" at various places in Asheville. Grove Park Inn had a special wire for returns, as did the Asheville Club, the Asheville Country Club and several other organizations. Between bulletins the guests at the Inn enjoyed dancing.

The Electrical Manufacturers' Club met at Grove Park Inn this week. A golf tournament for the members was arranged at the Asheville Country Club. J. E. Way of New York won the first flight and the club golf cup. There were four flights, and the other winners were M. A. Oudin of Schenectady, N. Y.; F. W. Wallace of New York and A. D. Page of Newark, N. J.

Among the recent arrivals at Grove Park Inn are Thomas W. Debevois, New York; Mr. and Mrs. H. B. Day, Boston; James G. Campbell, South Orange, N. J.; Mr. and Mrs. Thomas D. Waterbury, New York; Miss Dora Ryan, New York; Mr. and Mrs. M. McCullough, Mrs. L. M. Englehart and Miss Englehart, East Orange, N. J.; Mr. and Mrs. Burch Foraker and Mrs. E. R. Foraker, New York.

A dinner was given this week at the Battery Park Hotel by Mrs. Maurice du Pont in honor of Miss Dorothy Coates of New York. Covers were laid for twenty guests and the table was decorated with autumn foliage and yellow chrysanthemums.

Among the guests at the Battery Park are Mr. and Mrs. J. H. Hall and Miss J. Hall, New York; R. J. Hoyt, New York; Mr. and Mrs. William Hudson, Washington; Governor Locke Craig, Raleigh, N. C., and Mr. and Mrs. Gus White, New York.

NOTES IN THE MUSIC WORLD

Continued from Seventh Page.

November 16. He will play Bach's "chromatic fantasia and fugue," Beethoven's sonata in A, opus 101; Schumann's G minor sonata and compositions by Chopin, Rubinstein and Liszt, including the latter composer's rhapsody No. 12.

Adelaide Fischer will give a song recital on Friday afternoon, November 17, in Aeolian Hall. Her programme includes old airs by Mozart and Weckerlin, groups of songs in French and English and seven songs with trio accompaniment, opus 46, records by Paul Heyse, of Robert Kahn, first time in America. In the latter number Alexander Bloch, violin; James Liebling, 'cello, and Alexander Kilim, piano, will assist.

Isolde Menges, a young violinist who was brought from England by Maud Allan, the dancer, and recently gave a recital here, will be heard again in a concert of her own on Friday evening, November 17, in Aeolian Hall.

For the benefit of the Bethany Day Nursery Harold Bauer will give a recital in Aeolian Hall on Saturday afternoon, November 18. His programme will be as follows: Schumann, sonata in G minor, opus 22; Chopin, ballade in G minor, ballade in F, ballade in F minor, ballade in A flat; Schumann, fantasia in C; Chopin, etude in C minor, nocturne in F sharp minor, scherzo in C sharp minor.

John Powell will give the second in his series of four pianoforte recitals on Saturday evening, November 18, in Aeolian Hall. He will play the following compositions by Schumann: "Faschingsschwank aus Wien," "Davidsbundertänze," "Carneval."

The recital of the baritone Charles W. Clark, whose announced recital for earlier in the month was postponed owing to a cold, is to be given in Aeolian Hall on Friday evening, November 24. The programme chosen for the earlier concert, comprising all American songs, will be given on this occasion.

Fritz Kreisler will give his second violin recital of the season in Carnegie Hall next Sunday afternoon. He will play Bach's chaconne for violin alone, the same composer's suite in E minor, the fantasie in C of Robert Schumann, which Mr. Kreisler revived a year ago, and a group of shorter pieces by Gluck, Dittersdorf, Cartier, Weber, Schubert, Mozart and Paganini.

David Hochstein, violinist, will give a recital next Sunday afternoon in the Comedy Theatre, when he will play Bach's E minor suite, the Mendelssohn concerto and shorter numbers, including Scarlatti's "Gondoliera."

Louis Cornell will give a piano recital in Aeolian Hall Monday afternoon, November 20, playing among other numbers of the Beethoven sonata, opus 20; Dohnanyi's "Winterreigen," Liszt's sonata in B minor and the Glinka-Balakirew "L'Alouette." There will also be two numbers by Rudolph Ganz, "Sirènes" and "Fileuse Pensive."

The Saslavsky String Quartet with Cecile Behrens, pianist, will give the first concert of their series at Aeolian Hall on Monday evening, November 20.

The first song recital of the present season by Mme. Marcella Sembrich will take place in Carnegie Hall on Tuesday afternoon, November 21. Mme. Sembrich's programme will consist of twenty-two songs, varied in selection. She will have the assistance of Frank La Forge at the piano.

George Copeland, pianist, will give a recital in Aeolian Hall Tuesday afternoon, November 21. Composers represented on the programme are Debussy, Bach, Chopin, Beethoven, Stratchinsky, Granados and Jongen.

The tenth season of David and Clara Mannes's sonata recitals will have its opening at Aeolian Hall on Tuesday evening, November 21. Compositions of Bach, Brahms and Beethoven will figure in the programme, which also includes Vitali's chaconna in G minor for violin and org[illegible]

[illegible] will give a recital in Aeolian Hall on Wednesday afternoon, November [illegible] playing works of Cesar Franck, Ch[illegible] Debussy, Philipp, Saint-Saëns and [illegible]pin.

Florence Rogers, baritone, will give a song recital on Wednesday afternoon, November 22, at the Comedy Theatre. His programme will include an air from "Giulio," by Handel; also [illegible] from the "Christmas Oratorio" of Bach, the "Dichterliebe," by Schumann, [illegible] number of old Scotch songs.

Roderick White, violinist, will give his first New York recital of the season in Aeolian Hall on the afternoon of the [illegible] day, November 22. His program will include three new arrangements of his own of compositions by Handel, [illegible]stein and Wieniawski, and the W[illegible] arrangement of Paganini's concerto [illegible]

On Saturday evening, November [illegible] Charles Cooper, pianist, will give his first recital of the season in Aeolian Hall. He will play Beethoven's sonata opus 31, No. 3; Chopin's [illegible] flat minor and a group of [illegible] by Brahms and Dvorak.

Works that were special favorites with the late L. A. de Copper will be played by the Flonzaley Quartet in its subscription concert in Aeolian Hall Tuesday evening, November [illegible] programme being in the nature of a memorial to the quartet's late [illegible] comprise the adagio from the quartet in E flat, op. [illegible] Beethoven's sketch book, [illegible] of "Suesser Ruhegenuss" [illegible] of Rest"); the Mozart quartet [illegible] Smetana's "Aus meinem Leben."

NEW LONDON

New London, Conn., Nov. [illegible] presence of the German [illegible] Deutschland here has [illegible] precedented influx of visitors. [illegible] Even a hotel of the [illegible] was obliged to turn [illegible] away.

Citizens of New London [illegible] error. Hal Lamb of the [illegible] guest, entertained [illegible] the other officers and [illegible] Deutschland at a dinner [illegible] Wednesday evening. [illegible] presented with a gold [illegible] inscribed, with the seal of [illegible] engraved on the back. [illegible] cer was given a silver [illegible] the members of the crew [illegible] souvenirs.

The social season of the [illegible] ter was inaugurated at the [illegible] a Halloween dance. Among [illegible] were many army and navy [illegible] members of their families.

The weather has been ideal, [illegible] the air being just cool enough [illegible] vigorating, and tourists are [illegible] vantage of the splendid [illegible] cent arrivals at the Mohegan [illegible] Charles M. Tiffany, Miss [illegible] Miss E. Schultz, Mr. and Mrs. [illegible] Smith, Ernest Schultz, Mr. [illegible] Donald Appenzeller, W. [illegible] and Mrs. Raymond Dutton, [illegible] Van Bretes, A. Von Berg, [illegible] Vlescher, Emilio Del [illegible] Rudolph Schaffner, Mr. [illegible] Quiros, Mr. and Mrs. [illegible] bert Waldermeir, H. [illegible] Louis Heinz of New York, [illegible] Elisabeth von Schmidt [illegible] and Countess von Bernstorff.

DANCES AT ATLANTA, GA.

ATLANTA, Ga., Nov. 11.—[illegible] lanta received the election [illegible] two dinner dances on Tuesday, [illegible] opening event of the semi-weekly [illegible] at the Georgian Terrace. [illegible] will continue through the [illegible] other the regular schedule [illegible] the Capital City Club.

The Nine o'Clock Golf Club [illegible] announced its opening [illegible] before Thanksgiving, [illegible] ember 29. The [illegible] forward to it as second in [illegible] only to their own [illegible]

Mr. and Mrs. Charles [illegible] gave a dinner dance [illegible] Golf Club this week [illegible] their debutante [illegible] art, and their sister [illegible] Nunally and [illegible] Coleman.

The [illegible] of Mr. [illegible] Thanksgiving [illegible] longer entertained [illegible] married people at the Piedmont [illegible] Club dinner dance for Mrs. [illegible]