SCRUBWOMAN STARS IN PORTRAIT SHOW

William B. Starkweather Displays His Art Occultism in Low Life.

HER EXALTATION CAUGHT

Watercolors by William B. E. Rankin, English Artist, Are Exhibited.

The following quotation is appended to the "Portrait of Margaret Donegan, a Studio Scrubwoman," by William B. Starkweather, now on exhibition in the Folsom Galleries:

"There are those of great nobility of heart, upon whose lives the most potent influence is the conviction of the nearness at all times of some one greatly beloved, but long since dead. To these noble natures these unseen presences are more vital and important than the living people by whom they are surrounded.

"HENRY NAUTHONIER."

But it is far from explaining this curious work of art. The casual amateur might not unnaturally jump at the conclusion, and especially before seeing the picture, that Margaret Donegan was the "potent influence" for the artist, the one seen Beatrice to his Dante, &c., but that is not the case at all.

Margaret Donegan in Mr. Starkweather's portrait of her is, outwardly, the actual scrubwoman, as unalluring and as uninfluential as any slavey in George Moore's novels, but it seems she has an inner life that is far from ordinary.

Influence of Son's Death.

Her son perished in one of those accidents that are continually happening in modern factories and which are sometimes chronicled, if the circumstances are exceptional, with a line or two in the newspapers. But to Margaret Donegan, the mother, the affair took on a tragic tint that was fairly Biblical in its intensity.

She related to the artist her idea of her son's death with so moving a description of his translation into Paradise, so poignant a recital of her belief in her constant communion with the dead boy, that Mr. Starkweather became deeply impressed by the almost total eclipse of the physical by the spiritual in the woman's life and resolved to paint her portrait, seizing the moment of her exaltation for it.

The result is one of the most religious pictures that any of our local painters have put forth in recent years. It may never rank with the world's great pictures. There are indeed certain stylistic discrepancies that strike one at the first glance. Even the question of good taste is brought into jeopardy. But there can be no denying the deep and sincere feeling back of the work, and sincere feeling is so rare in modern painting that many stylistic discrepancies can be forgiven for its sake. Although not all of those who come to scoff will remain to pray, it is quite certain that the majority who see the picture will have an increased respect both for Margaret Donegan and Mr. Starkweather.

The exhibition includes a number of other portraits, and while the dates upon them are undiscernible there are indications that the artist has been gradually drifting away from the purely realistic viewpoint and leaning to the occult. The realistic and surmisably early works have much cleverness of painting.

Damasks and well varnished boots are vividly enough presented, though perhaps with more strokes than Carolus-Durand or Sargent would require for such effects. In the portraits of certain unusual types, such as "Mlle. Tomescu," a Rumanian writer on socialism; "Madame Iorio, a French Algerian," and notably in "Marianna Rinaldi, Drudge and Mystic," Mr. Starkweather is clearly becoming more of a mystic himself.

These sitters and the occult manner in which the painting has been approached are all, as the slang phrase goes, "good stuff." The work is not, it is to be feared, as yet in the great style, but all artists are searching for the string to lead them from the labyrinth of modern commonplaceness and Mr. Starkweather seems to have found one that can lead him far.

Water Colors by Rankin.

The water colors of interiors by William B. E. Ranken, an English painter, are attracting some attention in the Knoedler Galleries. The subjects are gorgeous, nothing less than the great rooms in Blenheim Palace, show rooms at "Hinton St. George," one of the seats of the Earl Poulett, the "Cabinet Meeting Room on Downing Street," London, and rooms in the Whitney, Vanderbilt and Havemeyer palaces.

The style is brilliantly realistic and at first glance one is not necessarily stupid who mistakes them for the work of Sargent, for in truth Mr. Ranken owes a lot to Sargent. They are by no means up to the Sargent level, however.

Mr. Ranken is much more restricted, or shall we say more faithful to the subject, than Mr. Sargent would have been in his place. In Mr. Ranken's pictures insignificant passages are rendered with the same touch, the same force as those that are supposed to dominate the whole. It is an exaggeration to compare Mr. Ranken's painting with the level intonation that mechanical pianos produce, yet it is clear that his art is not emotional.

At the same time the owners of the rooms that have been painted no doubt relish the complete submergence of personality that these interiors show upon the part of the painter, and it would be a highly natural thing for the drawings to have an immediate fashionable success.

A public exhibition of all the competitive designs recently submitted in the Newark, N. J., memorial competition is to be held in the galleries of the Architectural League, 215 West Fifty-seventh street, from November 14 to November 18, inclusive.

'WAR BRIDES' SEEN AS A FILM DRAMA

Version Gives Nazimova's Emotional Powers Full Sway—Other New Screen Plays.

A notable event in the motion picture world was Nazimova in "War Brides," seen for the first time last night at the Broadway Theatre. Here is a photoplay that has dramatic continuity and unity. Except for occasional minor lapses everything is sacrificed to that end. "War Brides" is not a film spectacle, it is not a propaganda picture, but it does bear a message which is forcibly presented by the thoroughly capable actress.

"War Brides," as a great many who saw it presented originally as a dramatic sketch already know, was written by Marion Craig Wentworth, with woman's revolt against bearing children for war as the theme. It has not lost any of its dramatic force by being enlarged to form an evening's entertainment. There are inserts, made possible by the film version, of ambitious battle scenes, which serve as a background for the main theme.

Nazimova perhaps never had more opportunity for the display of her control of the various emotions, for many feet of the film are devoted to an intimate view of her features.

"War Brides" was produced under the direction of Herbert Brenon, author and director of the Annette Kellermann picture now showing at another theatre, and was presented by Lewis J. Selznick. Under the new arrangement for the Broadway Theatre it will remain for an extended run.

Mae Murray is featured in a photoplay, "The Plow Girl," at the Strand Theatre this week which is not startling, but at times seizes and holds the attention and is perhaps the best in which she has lately been shown. There is a feeling that the scenario was written more with the idea of displaying Miss Murray first in rags and then in splendor rather than with any idea of dramatic force, but she is always so charming that her delightful personality in most cases makes up for the weakness of the story.

William S. Hart in "The Devil's Double" at the Rialto Theatre shares the glory with the war picture "Sir John Jellicoe and the British Grand Fleet," which was taken by Charles Urban for the British Government. The fleet pictures are the best marine views which have been shown here since the beginning of the war. Hart runs true to form in his Western picture.

Both the Strand and the Rialto have elaborate programmes in addition to the feature pictures. The Strand has a boy prodigy to conduct its orchestra for the "Tannhaeuser" overture. RinaldoAriodante is hailed as the world's youngest musical director. Leon Errol, late of the Ziegfeld Follies, yesterday made his screen debut in a comedy called "Nearly Spliced."

Another war picture called "Kitchener's Army at the Battle of the Somme" was shown yesterday at the Astor Theatre. E. H. Sothern, who was to introduce Capt. John Hay Beith of the British army and author of "The First Hundred Thousand," failed to appear, but Capt. Beith spoke briefly before the film was shown last night. The picture is being exhibited for the benefit of the British Relief Association.

Dwight Elmendorf gave his lecture on "Spain" yesterday afternoon at Carnegie Hall. His entertaining and instructive talk was elaborately illustrated with still and motion pictures of the country.

TUG OF WAR OVER A CHILD.

Estranged Parents Use Her as Rope Till Police Intervene.

As a result of a tug of war for the possession of their two-year-old daughter, Isabella, with the child as the rope, at Liberty and Rockaway avenues, Brooklyn, yesterday afternoon, Max Biemanstock, 25, of 12 East 103d street, and his wife, Stella, were arrested on charges of disorderly conduct.

Biemanstock has been separated from his wife for six weeks and has been paying her $10 a week. Yesterday he went to her home at 1090 Prospect place, Brooklyn, to see his daughter and when he left took her with him. The tug of war followed.

OBITUARY.

JOHN A. AYLWARD.

Federal Attorney for Western Wisconsin Found Dead in Bed.

MADISON, Wis., Nov. 12.—John A. Aylward, United States Attorney for the Western District of Wisconsin, was found dead in bed to-day. He was 52 years old. Death resulted from a cerebral hemorrhage.

Mr. Aylward had been defeated twice as the Democratic candidate for Governor of the State. He was a law partner of Joseph E. Davies of the Federal Trade Commission.

Dr. Richard H. Parsons.

MOUNT HOLLY, N. J., Nov. 12.—Dr. Richard H. Parsons, aged 57, a practising physician here for thirty-five years, died of pneumonia last night in Mercer Hospital, Trenton. He had been medical superintendent of the Burlington County Hospital here for thirty years.

Frederick M. Davis.

BLOOMFIELD, N. J., Nov. 12.—Frederick M. Davis, 57, cashier of the H. G. Craig Company, wholesale paper brokers, New York, died of paralysis this afternoon at his home, 147 Orchard street. Mr. Davis was the son of the late Prof. Charles M. Davis, for many years superintendent of the county schools, and was graduated from Princeton in the class of 1881.

Harry Theophilus Toulmin.

MOBILE, Ala., Nov. 12.—Harry Theophilus Toulmin, Federal Judge for the Southern district of Alabama, died to-night at his home in Toulminville. He was stricken with paralysis Friday. Recently Judge Toulmin, who had served thirty years on the Federal bench, notified President Wilson of his intention to retire December 1, but his resignation had not been accepted.

Mrs. Cinderella Matteson.

PLAINFIELD, N. J., Nov. 12.—Mrs. Cinderella Matteson, 76, widow of Martin Van Buren Matteson, died to-day at her home here. She was born at Grafton, N. Y., and had lived here twenty years. Three sisters, one brother and two daughters survive.

DIED.

BARTRAM.—Sunday, November 12, 1916, Mary Eaton, wife of the late John W. Bartram.

Services at her late residence, 772 St. Nicholas avenue, Tuesday, November 14, at 8 P. M. Interment at Wappingers Falls, N. Y., Wednesday.

INGLIS.—On Sunday, November 12, 1916, Mary Allan Macaulay, wife of William Inglis and daughter of the late John Macaulay of Glasgow, Scotland.

Funeral services at her late residence, 31 Claremont avenue, Jersey City, Tuesday evening, November 14, at 8 o'clock. Interment private.

MILLER.—On Sunday, November 12, 1916, at his residence, Englewood, N. J., Livingston A., son of the late Livingston K. and Gertrude L. Miller and husband of Emma M. Owens.

Funeral private. Interment Greenwood. Oswego, N. Y., papers please copy.

VON VITTINGHOFF.—November 10, Charles Von Vittinghoff, aged 70 years, at his residence, 1117 Westchester avenue.

Funeral from his late residence on Monday morning at 11 o'clock.

WILSON.—At Plainfield, N. J., Saturday, November 11, 1916, Margaret Hamilton, wife of the late John H. Wilson.

Services at her late residence, 144 Grove street, North Plainfield, on Tuesday, November 14, at 10:30 A. M. Interment private.

UNDERTAKERS.

NO connection with small houses using this name
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FRENCH PLAYERS OPEN AT GARRICK

"Catherine," Revived There After Eighteen Years, as First Offering.

BECMAN IN LEADING ROLE

Production Will Move When New Theatre for Company Is Built.

"Catherine"—At the Garrick Theatre.

Duc de Courtes	Edgar Becman
Georges Mantel	Paul Gerny
Baron Frourad	Robert Tourneur
Frederic	Andre Chotin
Duchesse de Courtres	Jennie Diska
Catherine Vallon	Yvonne Mirval
Helene	Marie Dione
Madeleine	Jeanne Rolle

The new theatre to be occupied by the so-called Theatre Francais of New York is not yet completed; so the French players are temporarily quartered in the little Garrick Theatre, which is a home that no actor should spurn, since its acoustics are admirable, and without being a "little theatre" either in its proportions or its policy it has an atmosphere of sufficient intimacy to give every point in the acting its fullest value.

There was every evidence on Saturday night of the kindly feeling which the public entertains toward the project of giving French plays in New York. There was never greater prospect of success for the plan, since the sympathy of this country with the French imparts new eloquence to their art in the theatre as in every other field. Quite apart from this present sympathy, however, a theatre devoted to the French drama and occupied by capable actors would receive the most cordial welcome in this city. There would be accessible enjoyment of the most artistic character apart from the educational value of such an institution.

Of course there could be no greater injustice to the art of the theatre in France than to represent it here by unworthy examples. The play selected by Lucien Bonheur, the director, for representations during the first week of the season was Henri Lavedan's four act drama "Catherine." This work is now so faded after a score of years that scarcely an outline survives with any visible force. It never possessed any dramatic backbone, and now its rosy sentiment has turned very pale.

At the same time it is such a "sweet little play" that it is incomprehensible why it should not have lasted for years when it was acted in English. But "Catherine," with its noble and petulant duke, its music teacher and her poor but honest lover, the proud dowager duchess and the poor father—this combination was too exotic to strike deep root here when Charles Frohman produced the piece eighteen years ago.

Unfortunately for those in the audience on Saturday night it was on this same stage that the English version of "Catherine" was seen. This was not a favorable circumstance for the actors of the French company, who could not stand the test of comparison. On that stage Annie Russell as the music teacher gave one of the most exquisitely tender and poignant impersonations of her career, and Sarah Cowell Le Moyne acted the duchess superbly. There were some other performances in that same play that made the French company seem painfully inadequate.

Indeed, if one except the acting of Edgar Becman, who gave a fascinating portrayal of the young duke, spoiled, impulsive, selfish, but at heart a gentleman, and Marc Lomon as his plebeian father-in-law, there was little to admire in the representation. The scenery was better than the Berkeley Lyceum used to offer, and the Garrick Theatre has the advantage of possessing a real stage. But the acting was of the most mediocre quality. The diction of the players possessed the superiority that all French players acquire in this branch of their art. Mme. Diska never revealed a trace of the distinction which a duchess should possess, while Yvonne Mirval was artificial, indicating but few of the traits of the heroine.

M. Becman's performance was a delight. It would take the greatest sympathy with France, however, to reconcile the New York public to such a performance as that of "Catherine." It is unjust, moreover, to give such a representation as typical of the best in the French theatre.

PLAYS AND PLAYERS.

Leon Errol of "The Century Girl" will be seen in his first screen production, "Nearly Spliced," at the Strand Theatre all next week.

"Our Little Wife," Avery Hopwood's successor to "Fair and Warmer," with Margaret Illington, will follow "Under Sentence" at the Harris Theatre, opening on Saturday, November 18.

The Bramhall Players will give a benefit performance of their "Keeping Up Appearances" Tuesday afternoon at their playhouse for the women and children of the men of the Sixty-ninth Regiment, now on the border.

"Captain Kidd, Jr.," by Rida Johnson Young, which will be seen at the Cohan and Harris Theatre to-morrow, will have in the cast Edith Taliaferro, Zelda Sears, Otto Kruger, Ernest Stallard, Charles Dow Clark, Adele Rolland and others.

Marguerite Clark is again to star in "Snow White," the adaptation of the Grimm fairy tale in which she played at the Little Theatre. The Famous Players company is at work on the film version with the original costumes, to be released on Christmas day.

Capt. Ian Beith of the British army, the Scotch novelist, whose "The First Hundred Thousand" is one of the most striking of the war books, will make an address to-day at the showing of the official British war films at the Astor Theatre. He will be introduced by E. H. Sothern.

ARRIVALS AT THE HOTELS.

Belmont—Mr. and Mrs. Schuyler Colfax, Rochester; William H. Crosby, Buffalo; A. R. Terrill, Brookline; Mr. and Mrs. G. E. McFarland and Miss E. McFarland, San Francisco.

Biltmore—Mr. and Mrs. W. D. Henry, Pittsburg.

Claridge—Joseph H. Walsh, Buffalo; C. F. Franklin, Waterbury; R. F. Starr, Chicago; Ernest E. Rauth, St. Louis.

Manhattan—S. W. Park, Chicago; William R. Hedge, Plymouth; C. E. Knoeppel, Buffalo; J. F. Murray, Baltimore; H. S. Milstead, Washington; Frederick A. Low, Boston; N. F. Colwell, Chicago.

Vanderbilt—Mr. and Mrs. L. W. Fraser, Toronto; F. P. Root, Cleveland; Mr. and Mrs. J. F. Campbell, Orange.

McAlpin—Mr. and Mrs. Charles L. Dexter, Dallas; John A. Ginan, Norfolk; Mr. and Mrs. C. W. Brooks, Jr., Atlanta; W. L. Russell, Kansas City; Mr. and Mrs. J. B. Gilpin, Washington; John K. Cleary, Tulsa, Okla.

Plaza—Lady Duff-Gordon, London; Mrs. Marshall Field, Mr. and Mrs. Joseph M. Cudahy, Chicago.

Netherland—W. B. Wood, Boston; Mrs. George L. McGrew, St. Louis; Forrest Webster, Mexico city.

Ritz-Carlton—John H. Patterson, Dayton; Mrs. Melvin Davis, Montreal; Capt. and Mrs. F. C. Harrington, West Point; H. H. Higinbotham, Chicago.

Murray Hill—V. R. Gould, Omaha; R. L. Sinton and wife, Boston; S. A. Poyer, P. J. Ryan, Chicago.

Park Avenue—Dr. R. R. Henry, U. S. N.; J. H. Woodward, Columbus, Ohio; A. E. Brickett and wife, Baltimore; A. A. McDonald, St. Louis; D. C. Macintosh, New Haven.

Stratford—Mr. and Mrs. W. P. Whitney, Philadelphia; Mr. and Mrs. Charles M. Oelrichs, New York.

Wolcott—J. G. Patton, Philadelphia; Mr. and Mrs. A. H. Pashell, Kansas City; W. S. McConnaughy, Dayton; S. Plants and wife, Appleton, Wis.; Mrs. Maude Yaou, Tientsin.

Grand—H. H. Davis and wife, Baltimore; John Ballon, London; L. A. Coleman, Binghamton, N. Y.; H. J. Lane, Philadelphia; G. H. Muir, Cleveland.

Herald Square—W. H. Andrews, Franklin, Mass.; H. W. Makley, Hartford; S. S. Smith, Boston.

DOHNANYI SONATA SOMBRE IN MOODS

New Work Produced at Joint Recital by Gaston and Edouard Dethier.

REMINDER OF BRAHMS

Mme. Guilbert in French Songs—Beethoven Programme by Philharmonic.

Gaston Dethier, pianist, and Edouard Dethier, violinist, gave a concert in the Comedy Theatre last evening. Their programme comprised three sonatas for the two instruments. These were the C sharp minor, opus 21, of Ernst Dohnanyi; the G major, opus 38, of Brahms, and the D minor, opus 36, of Gabriel Pierne. The first of these was played for the first time in this city.

Mr. Dohnanyi was in this country some years ago and earned for himself an enviable reputation as a pianist of superior abilities and musicianly cultivation. As a composer he always has been distinguished by a deep seriousness of feeling and a sustained idealism. His inspiration, however, has seldom equalled his ambition.

The sonata heard last night is in three movements, the final allegro beginning with thematic matter possibly intended to supply the place of the omitted scherzo. In this movement the composer has used the now common device of reverting to the principal thought of his first movement, with which he brings his sonata to an effective close.

The composition as a whole shows the skilful workmanship of a studious writer. The first movement in particular is excellently constructed and has interest. But the sonata suffers from the similarity of the moods of its three movements, all of which are sombre in character and in harmonic background. The work also is marred by its frequent reminders of the all pervading influence of Brahms, who has bestridden the world of chamber music like a Colossus. It was played with devotion and understanding by the two artists, both of whom, however, might have been warmer in tone.

PHILHARMONIC MUSIC.

Josef Hofmann the Soloist in Programme of Works of Beethoven.

The first concert in the Philharmonic Society's Sunday afternoon series took place yesterday in Carnegie Hall. A programme of compositions by Beethoven was presented. It comprised the "Eroica" symphony and the third of his "Leonore" overtures and the E flat concerto for pianoforte and orchestra. Josef Hofmann made his first appearance of the season as the soloist. The house was sold out.

The "Eroica" and the third "Leonore" overture are works Mr. Stransky's men frequently have performed under his baton with apparent affection and considerable success. The reading of the symphony yesterday had no new features of importance to offer. It could not be called in all respects a profoundly impressive one, but it contained conscientious purpose throughout and certain beauties of taste and finish. Its hearing seemed to give much pleasure.

Mr. Hofmann's performance of Beethoven's "Emperor" concerto is a familiar one to local music lovers. It is a work whose splendidly proportioned elements of bold imagination and intellectual force he is wont to portray with commanding ease of manner and skill. He gave a master's interpretation yesterday, but the master was not always at his best. The accompaniment was by no means flawless, and that may have disturbed the pianist. But the applause was of the customary type.

MME. GUILBERT SINGS.

Margaret Farnam, American Soprano, Heard as Assisting Artist.

Mme. Yvette Guilbert continued her series of Sunday evening entertainments at Maxine Elliott's Theatre yesterday by presenting a "request" programme entitled "Les Jolies Chansons de France," which contained practically most of the favorite songs of her last season's offerings.

Before an audience that packed the house Mme. Guilbert, robed in a succession of superb costumes, gave French songs, carols and legends taken from as far back as the thirteenth century. These "chansons" she pictured in turn with the exquisite shadings of her voice and in her inimitable style.

Coming as interludes in Mme. Guilbert's programme there were two groups of lyrics, one of seventeenth century French songs, and one of songs by modern French writers. These were sung by Margaret Farnam, a young local soprano, who disclosed a clear birdlike quality of voice and a pretty style, with much charm of manner.

CONCERT AT HARRIS.

Merit of Max Sanders's Entertainments Attracts Audiences.

The third of Max Sanders's Sunday night concerts took place last evening in the Harris Theatre. As is customary at these entertainments chamber music was made a feature in the programme. The New York Chamber Music Society, Carolyn Beebe, took part and presented the rhapsody "L'Etang" of Loeffler and Brahms's C minor quartet. There were also two soloists, Lillian Bradley, who sang a group of well known lyrics, and Hugh Allan, whose number comprised a set of Neapolitan songs.

The music given at this new series of concerts is keeping to good standards both in selection and in the style of performance. The accompanying result seems to be that of a gradual growth in the size of the audiences.

Ethel Heaney in Recital.

Ethel Heaney, an American girl, who was one of the last pupils of Theodore Leschetitsky, gave a piano recital yesterday afternoon in the Comedy Theatre. The central number of her programme was the "Waldstein" sonata of Beethoven. There were also pieces by Bach, Scarlatti and Chopin. Miss Heaney disclosed a musical tone, a good touch and a fairly developed technic. Her audience was very attentive and she was warmly applauded.

STEWART WEEK
in
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A REMINDER

The EXTRA VALUE merchandise placed on sale today, according to our announcement of Saturday evening, includes—

450 pieces mission furniture at prices lowest in 15 years.
Fifth Gallery, New Bldg.

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169 four-poster bedsteads solid mahogany, $35 each.
Sixth Gallery, New Bldg.

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265 mahogany gate-leg tables Small, $11; medium, $12; large $16.
Fifth Gallery, New Bldg.

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Linen tablecloths, $2.85, $3.60.
70 inch linen damask, $1 yard.
Third Gallery, New Bldg.

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119 Pairs wool blankets
Lower than the old low prices of two years ago.
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AMUSEMENTS.

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Telephones, Bryant 10031-10032.
Opening To-night at 8.15 (1st time), Pearl Fishers, Hempel, Caruso, De Luca, Rothier, Conductor, Polacco.
Wed. Eve. at 7.45, Tristan und Isolde, Kurt, Homer, Urlus, Well, Braun, Schlegel, Reiss, Conductor, Bodanzky.
Thurs. Eve., at 8.15, Manon Lescaut, Alda, Perini, Caruso, Scotti, Segurola, Bada, Reiss, Conductor, Papi (debut).
Fri. Eve., at 8, Rosenkavalier, Ober, Hempel, Mason, Goritz, Well, Althouse, Reiss, Conductor, Bodanzky.
Sat. Mat. at 2, Prince Igor, Alda, Perini, Delaunois, Amato, Botta, Didur, Bada, Segurola, Conductor, Polacco.
Sat. at 8, Pop. Prices, 25c to $3, Aida, Rappold, Homer, Martinelli, De Luca, Rothier, Rossi, Conductor, Papi.
Next Mon. at 8.15, Magic Flute, Kurt, Hempel, Mason, Urlus, Braun, Goritz, Reiss, Althouse, Schlegel, Cond. Bodanzky.
Thanksgiving Day Mat. Thurs. Nov. 30, at 1, PARSIFAL
Seat Sale begins Thurs., Nov. 16, 9 A. M.
HARDMAN PIANO USED.

Carnegie Hall, Tues. Aft., Nov. 21, at 3.
SONG RECITAL
SEMBRICH
Frank La Forge at the Piano (Baldwin).
Seats $1 to $2.50, at Carnegie Hall Box Office—Mgt. WOLFSOHN BUREAU.

Aeolian Hall, This Afternoon, at 3.
Violin Recital by
AMY EMERSON NEILL
Aeolian Hall, Wed. Aft., Nov. 15, at 3.
Piano Recital
MOSES BOGUSLAWSKI
Seats Wolfsohn Bureau, 1 W. 34th, or Hall.

Maxine Elliott Theatre, 39th St. nr. B'way
YVETTE GUILBERT
Friday next Nov. 17, at 3.
Sunday Eve., Nov. 19, at 8:30.
Tickets at Box Office. Knabe Piano.
Direct'n Catharine A. Bamman, 55 W. 39 St.

OWING TO HIS PHENOMENAL SUCCESS
MISCHA LEVITZKI
will give a 2nd Piano Recital at Aeolian Hall
Thursday Evg., Nov. 16, at 8:15
Mgt. Daniel Mayer. Times Bldg. Baldwin Piano

PHILHARMONIC
JOSEF STRANSKY, Conductor.
Next Thurs. Evg., 8:30. Next Fri. Aft., 2:30
At Carnegie Hall.
Orchestral Concert—No Soloist.
Tickets at Box Office. Felix F. Leifels, Mgr.

Aeolian Hall, To-morrow Aft., at 3.
Second New York Recital
RUDOLPH GANZ
Seats $2 to 50c at Box Office.
Mgt. C. L. WAGNER (Steinway Piano).

Owing to her Unprecedented Success
ISOLDE MENGES
The Wonderful Girl Violinist
Second Recital, Aeolian Hall, Friday Eve., Nov. 17, at 8:15. Tickets $2 to 50c. Boxes $15 & $12. Mgt. Maud Allan's Co., Inc.

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TO-DAY MAT. AT 2:15 SPAIN
PRICES 25c, 50c, 75c, $1 and $1.50.

Carnegie Hall, To-m'w (Tues.) Evg. at 8:30.
Song Recital, MME. FRANCES ALDA
FRANK LA FORGE at the Piano (Baldwin)
Sigmund R. E. JOHNSTON. Seats at Box Office.

AEOLIAN HALL
1st Concert Tues. Evg., Nov. 14 at 8:15.
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BROADWAY Theatre, B'way & 41st St. (SELZNICK PICTURES)
Twice Daily 2:15 and 8:15 P. M. Icln. Sun
HERBERT BRENON Presents NAZIMOVA in "WAR BRIDES"
Evenings 25c to $2.00. Mats. 25c & 50c

PUNCH & JUDY, 49 E. of B'way
TREASURE ISLAND Evgs. 8:30
Mats. Fri. & Sat. 2:30. Circle 1306.
2320 Cast Includes Chas. Hopkins, Mrs. Hopkins, Time Henry E. Dixey, Tim Murphy & 30 others.

B. F. KEITH'S PALACE
B'way & 47th St.
Daily Mat. 25c-$1
Melville Ellis & Irene Bordoni, "Overtones," with Helene Lackaye, Whiting & Burt, Sam & Kitty Morton, Lew Brice & Helene Cloyne, Harry Langdon & Co., others & Nan Halperin.

YORKVILLE GERMAN THEATRE 86th Street, nr. Lexington Ave.
Evgs. 8:15. Matinees Sat. & Sun. 2:15.
MIZI GIZI IN DIE TOLLE DOLLY
Played 1,000 Times in Berlin. (25c. to $1.)

COLUMBIA B'way Twice Daily 4th & 7th Prices 25c. STAR AND GARTER SHOW

RIALTO B'way at 42d. Jellicoe's Fleet in action. Wm. S. Hart "The Devil's Double." Charlie Chaplin, incomparable Rialto Orchestra. 15-25-50

ST. NICHOLAS RINK, 69 WEST 66TH ST.
ICE SKATING
3 Sessions Daily. Beginners Taught. Admission 50c.

STRAND B'way at 47th St. Cont. 11 to 11:30
MAE MURRAY in "The Plow Girl." Grace Hoffman, Steinbel Inst. Trio, Strand Orch. Ditmars.

AMUSEMENTS.

WINTER GARDEN B'way & 50th St. Evenings at 8.
MATINEE TO-MORROW 50c. to $1.50.
SHOW OF WONDERS
"A Wonder of a Show in this 'Show of Wonders.'"—Herald.

Soul-Stirring!
THE MAN WHO CAME BACK
Playhouse

SHUBERT 44th, W. of B'way. Evs. 8:15. Matinees Wed. & Sat. 2:15.
BIGGEST HIT IN YEARS
Oliver Morosco's Great Musical Farce.
SO LONG LETTY
With CHARLOTTE GREENWOOD.

The "Times" says: "See it before all else in the Theatre of New York."
PIERROT THE PRODIGAL
MUSIC THROUGHOUT.
TO-NIGHT AT 8:45. LITTLE THEATRE W. 44th St.
Matinees Wed. & Sat. 2:30.

LONGACRE W. 48 St. To-night 8:30. Popular Mat. Wed. 2:30.
WM. COLLIER
IN GEORGE BROADHURST'S COMEDY
NOTHING BUT THE TRUTH

44th ST. Thea. Jus. W. of B'way. Evs. 8:15. Matinees Wed. & Sat. 2:15.
LAST TWO WEEKS.
RICHARD WALTON TULLY'S
THE FLAME

LYRIC B'way at 42d St. TO-DAY AND EVERY DAY MATINEE 2:30 TO-NIGHT AT 8:30
WILLIAM FOX
THE PICTURE BEAUTIFUL
ANNETTE A DAUGHTER OF THE GODS KELLERMANN

AMUSEMENTS.

THE LAUGH INSPIRER
Object---Matrimony
MOVES TO-NIGHT TO
48TH STREET Theatre, Evs. 8:20. Mats. Hrs. 178. Thurs. & Sat. 2:20.

Maxine Elliott's 39, nr. B'way. Evs. 8:20. Mats. Wed. & Sat. 2:20.
WM. HODGE in his greatest success
FIXING SISTER
Every bit as good as "The Man from Home."—Globe.

CASINO B'way & 39th. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
LINA ABARBANELL
BEST CASINO SHOW IN YEARS Flora Bella

ASTOR 45th, W. of B'way. Evs. 8:30. Matinees Wed. & Sat. 2:30.
TAYLOR HOLMES
BUNKER BEAN

Comedy, W. 41. Ev. 8:45. Mts. Thur. & Sat. 2:30.
WASH'N SQ. PLAYERS 4 more 1-Act Plays.

39th ST. Thea., nr. 1 way. Evs. 8:15. Matinees Wed. & Sat. 2:25.
"SHEER DELIGHT."—Tribune.
EMMA DUNN in "OLD LADY 31"

BOOTH Theatre, 45th, W. of B'way. Evs. 8:15. Mats. Wed. & Sat. 2:15.
WILLIAM FAVERSHAM
Presents Shaw's Greatest Success
GETTING MARRIED
with HENRIETTA CROSMAN
CHARLES CHERRY & HILDA SPONG.

CORT West 48th St. Evenings 8:20. Mats. Wed. (Pop.) & Sat. 2:20.
Season's ONE Substantial Hit.
Oliver Morosco's Great Laughing Success.
UPSTAIRS AND DOWN

CORT THEATRE---TO-DAY at 2:30
Also Nov. 14, 16, 17, 20, 21, 23, 24, 27, & Sat. Nov. 18 and 25 & Thurs. Nov. 30 at 10:30 A.M.
THE YELLOW JACKET

STANDARD B'way & 80th St. Evs. 25c to $1. Mat. To-morrow, 25c & 50c.
"THE BLUE ENVELOPE"

NEW YORK'S LEADING THEATRES AND SUCCESSES

EMPIRE B'way & 40 St. Evenings 8:20. Matinees Wed. & Sat. 2:20.
"Sparkling Comedy."—Telegram.
CYRIL MAUDE in THE BASKER

GEO. COHAN'S M. Theatre, B'way, 43 St. Evs. 8:20. Tel. 392 Bryant.
MATINEES WEDNESDAY & SAT. 2:20.
Ruth Chatterton
and company, incl. BRUCE McRAE in
Come Out of the Kitchen
"Fragrant, diverting and appealing."—World.

Turn TO THE Right!
GAIETY Theatre. Evs. 8:20. Mats. 2:20. Mats. Wednesday & Saturday.

HUDSON West 44th St. Evenings 8:20. Matinees Wed. and Sat. 2:20.
POLLYANNA
The play that puts joy into living.

COHAN & HARRIS Theatre, W. 42St. Evs. 8:20. 'Phone 6344 Bryant.
BEGINNING TO-NIGHT AT 8:20
COHAN & HARRIS PRESENT
CAPTAIN KIDD, Jr.
A farcical adventure by Rida Johnson Young.

JOHN DREW in Langdon McCormick's comedy
MAJOR PENDENNIS
CRITERION B'way, 44th St. Evs. 8:20. Mats. Wednesday and Saturday 2:20.

LYCEUM 45TH ST. EVS. 8:20
BACKFIRE
MATS. THURSDAY & SAT. 2:20.

KNICKERBOCKER B'way, 38th St. Evs. at 8:15. Matinees Wednesday and Saturday, 2:15.
WARFIELD
in THE MUSIC MASTER
Seats now for final 3 Weeks' performances.

INTOLERANCE
LIBERTY West 42d St. Twice Daily. Incl. Sun., 2:15 & 8:10 P. M.
D. W. GRIFFITH'S COLOSSAL SPECTACLE
ORCHESTRA OF 50.

GOOD GRACIOUS ANNABELLE is rocking the REPUBLIC
W. 42 St. Evs. 8:20. Mts. Wed. & Sat. 2:20.

NEW AMSTERDAM THEATRE W. 42d St.
KLAW & ERLANGER MANAGERS
THE WORLD'S GREATEST THEATRICAL INSTITUTION!
Presenting nightly to absolute capacity within its two beautiful auditoriums
THE 2 MOST REMARKABLE ENTERTAINMENTS OF THE ERA!
In the New Amsterdam Theatre, "THE HOUSE BEAUTIFUL."
Evgs. at 8:15. Mats. Wed. & Sat. 2:15.
KLAW & ERLANGER'S GREATEST OF ALL MUSICAL COMEDY SUCCESSES
MISS SPRINGTIME
Music by KALMAN. Book by BOLTON.
THE MOST DELIGHTFUL MUSICAL ENTERTAINMENT IN NEW YORK!
AFTER THE PLAY VISIT ZIEGFELD STOP THIS THEATRE
MIDNIGHT FROLIC

NEW AMSTERDAM THEATRE.
(Courtesy Klaw & Erlanger)
FRIDAY, NOV. 24, at 1:30 P. M.
Actors' Fund Testimonial Performance tendered to Mr. F. F. Mackay.
Chairman Executive Committee Actors' Fund
A SPECIAL PROGRAM of STAR NOVELTIES arranged by the OFFICERS OF THE FUND under the direction of Daniel Frohman.
Usual Prices. Application by mail.

BELASCO WEST 44 ST