HAMMERSTEIN GOING INTO GRAND OPERA

Will Start Enterprise With 'The Light of the World' at the Century.

TO BE DONE IN ENGLISH

Music by Puccini or Victor Herbert and Production an Elaborate One.

Arthur Hammerstein, musical comedy producer and the son of the late Oscar, is going to follow in the footsteps of the noted impresario and take an excursion into grand opera. He confirmed yesterday a report current in the theatrical district lately that he would present a grand opera in English at the Century Theater next Christmas.

This does not mean, he said, that he is going to forsake the light opera field and devote himself to grand opera exclusively. He may never produce another heavy opera. But if his first venture is successful, he says, he will produce others. His principal object is to show that an opera can be produced in English that will not savor of hackwork and that will have a popular appeal.

To that end he has bought the operatic rights to "The Light of the World," a drama by Guy Bolton and George Middleton, which was produced here two seasons ago at the Lyric Theater by F. Ray Comstock and Morris Gest. He is now negotiating, through Louis Dreyfus of the T. B. Harms Company, musical publishers, to induce Giacomo Puccini to write the score. He is also considering calling upon Victor Herbert for the music, in case Puccini declines, as he regards Herbert as the only native composer capable of writing such a work.

Book by Otto Harbach.

He has arranged with Otto Harbach, who has written the book and lyrics for many Hammerstein musical comedies, to turn the play into verse suitable for a libretto and to work with the composer who is engaged. No singer has yet been selected, but he has stars such as Geraldine Farrar, and Chaliapin, noted Russian basso, in mind for the leading roles. He is to meet Miss Farrar soon to talk over his plans.

No American is more conversant than Mr. Hammerstein with the details of operatic production, having gained a wide experience by his active association at the Manhattan with his father, for whom he acted as representative in the agreement whereby the elder Hammerstein sold his grand opera interests to the Metropolitan Opera Company for $1,200,000 on April 26, 1910. Both father and son were bound by that contract not to engage in grand opera in New York city for ten years.

"Ever since that agreement," said Mr. Hammerstein yesterday, "I've been longing to present opera again. I wanted to do opera in English that would show the public what opera in English means. We have been getting nothing but opera in foreign languages, catering to people who think they know what it's all about. The public in general might like to know but does not understand. When operas are written abroad they are written to fit the particular tongue of the singers of that nationality. When they are translated into English, even where it isn't done literally, English words don't fit the score composed in accord with the sounds of a foreign language.

"I'll admit that English isn't inherently as musical a language as foreign speech, but I propose to show that it can be fitted artistically to opera purposes. The Gilbert and Sullivan operettas showed in the light opera field how well that can be done. And what the public wants is new works.

Story a Strong One.

"So when I saw 'The Light of the World' I felt that it offered the best book to demonstrate my idea of an American opera. It has a big story—that of a man who portrays Christ in the Passion Play abroad while he has to meet a dramatic problem in his own life. It is the first opera with Christ as a central figure. This religious theme will be put on the stage without offending. I think it will be intelligible and interesting to the American people.

"But I don't aim to confine the opera to American participants. The feminine principals all will be American girls who have achieved distinction here. But Chaliapin is my ideal for the leading masculine role. But I cannot pick any one until I've settled with the composer whether the lead is to be tenor, bass or barytone. There will be a very large chorus and an orchestra of 125 led by an American conductor. Julian Mitchell will stage the production.

"I have a verbal understanding already with Lee Shubert to present the work there around the next Christmas holidays. I haven't set any definite date because I'm not sure how long the preparations will take. But I'm determined to present it to show what can be done with an American opera. It will be done under my personal supervision, and I've already thought out the three acts, with settings of the Joseph Urban type.

"Up to two months ago, when I arranged for this play with Mr. Bolton, I kept changing my mind every month about the project. I'd said to myself that I'd seen my father suffer, and I didn't want to go through that myself. But I guess it's in the blood. Opera can be made to pay. My father succeeded with it—his mistake was in going afield to Philadelphia. And if this venture goes over, and some one comes forward to relieve me of the financial end of it, then I'll produce more operas."

MEROSCO PROPERTIES.

The recently announced merger of practically all of Oliver Merosco's theatrical interests into what is known as the Morosco Holding Company, Inc., has now been completed with the taking over of the production of Letty Pepper," in which Miss Charlotte Greenwood is starring. The holding company is capitalized for $1,500,000, and takes in charge the theaters in New York and Los Angeles previously controlled by Mr. Merosco personally; the Oliver Merosco Productions, Inc., which is the motion picture producing unit of his organization, with its two first picture productions, "The Halfbreed" and 'Slippy McGee," now about to be released; Miss Greenwood in "Letty Pepper"; Leo Carrillo in a new play by the Hattons, and several other new plays and pictures new in preparation on the Pacific coast.

'FLASHLIGHTS' AT COLUMBIA.

"Flashlights of 1922," a burlesque in two acts, is keeping audiences amused at the Columbia Theater. The entertainment consists of disconnected short comedy scenes, with vaudeville specialties and musical features. Rich McAllister and Harry Shannon are leading comedians this week. Supporting the principals are Misses Olga Woods, Lulu Moore and Lillian Lester, Glenn Eastman, Jack Moody and James Slater and the chorus.

'ROSE OF STAMBOUL,' MUSICAL SPECTACLE, IN LOVELIEST FORM

Sets New Standard for Productions at the Century—The Score Inspiring.

Miss Tessa Kosta

Nobody would hesitate to call "The Rose of Stamboul," which Lee and J. J. Shubert produced in most elaborate and beautiful fashion at the Century Theater last night, three star operetta. There were three undeniable stars in Miss Tessa Kosta, Marion Green and James Barton to justify that claim at the outset. Then everything else in the entertainment that filled the Century stage with beauty, fun and melody was of the star brand, even the three star brand. Such luxurious projection of comic opera never has been seen even on the same stage which has presented so much that was out of the ordinary.

Yet the dresses of quite unusual taste and richness, the singing of Miss Kosta and Mr. Green, even the droll contributions of Mr. Barton might have been unavailing had not there been material worth the effort of these artists and the outlay of the impresarios.

"The Rose of Stamboul" happens to possess an uncommonly beautiful score. Leo Fall wrote much of it. Then at his elbow was Sigmund Romberg, who can spin his tunes in the Viennese pattern with the best of them. The first act alone contains two beautifully melodious and inspiring waltzes, "My Heart Is Calling" and "The Rose of Stamboul." Then there is in this same division Mr. Romberg's "Lovey Dovey," which is certain to be popular dance music. The score abounds in numbers that are sure to be popular and uphold moreover the best traditions of the school which Mr. Fall represents.

The libretto, with its scenes in the harem of a pasha and in Monte Carlo, provides picturesque backgrounds. It may not be so brilliant in wit as to dazzle the spectators. But librettos have not done that for years. There was plenty of laughter last night even at the text.

But it is after all a confusion in terms to speak of "the Rose of Stamboul" as comic opera. Undoubtedly it began in that form. Yet it has been so sublimated and extra illustrated by all that taste and liberality can suggest it is no longer to be considered as an example of that kind of theater art. The stage of the Century revealed a beautiful fantasy so uncommon indeed in its loveliness that "The Rose of Stamboul" has become musical spectacle in its most attractive form. As comic opera the venture is quite unprecedented.

Apart from Watson Barratt's novel and alluring stage settings which by the use of translucent textiles gained a suggestion of softness and lightness which is altogether new, there were the dancers of the Oriental ballet, who were attired with exquisite taste and luxury. These were the dominating qualities of the performance. And the animating soul of it all was the lovely and inspiring score of Fall and Romberg.

Miss Kosta, sympathetic and graceful, sang her music with uncommon skill and the rich middle tones of Mr. Green's tenor were delightful to hear. James Barton is a most amusing comedian. Possibly he is funnier when he dances than at any other time. His soft shoe steps were irresistibly comic. Yet his burlesque of the interpretative dancers was just as side splitting. It is a dangerous business to say when Mr. Barton is funniest. It seemed last night as if he were funniest all the time. The Lockfords did some remarkable muscular dancing. Miss Mabel Withee and Jack McGowan contributed their pleasing bits to the three acts.

"The Rose of Stamboul," in other words, set a new standard for spectacle with music. It is quite unsurpassable.

Among those attending the opening were Mr. and Mrs. Alfred N. Beadleston, Mrs. Robert Graves, Mr. and Mrs. David T. L. Van Buren, Miss Peggy Wa'son, Miss Elisabeth Marbury, Messrs. W. Stephen Van Rensselaer, Austen Gray, Octavio Figeoura, Sidney Dillon Ripley, C. W. H. Woodin, Townsend Martin and Miss Elsie Stevenson.

Robert Hilliard Loses $25,000 Suit Against G. M. Cohan

Jury Hears About 'Over There' and Finds Manager Does Not Owe Actor.

After listening for two days to testimony in the suit brought by Robert Hilliard, actor, to prove that George M. Cohan owed him $25,000 for an unpaid part of the profits of the play "A Prince There Was," and for failing to rewrite another play, "Honest John O'Brien," so as to make the leading part available for Hilliard, a jury in the Supreme Court decided against Hilliard yesterday and rendered a judgment dismissing his complaint.

Hilliard, who married the daughter of James Everard, brewer, and is now president of the Everard Brewing Company, was represented by his counsel in the summing up of the case as being above all considerations of money and as having desired merely to play a last engagement in a play perfectly suited to him and leave his name as an artist imperishable with the American public.

Counsel for Cohan in addressing the jury extolled his client as a patriot, referring to his song "Over There," and to the men in arms who did not fear death after having heard it once, and asked the twelve men and true if they thought a genius who could write a song like that could break his word after having passed it to a brother artist.

The jury took the case just before 4 o'clock and found for Cohan in twenty minutes.

TO SHOW ITALIAN FILM.

"The Wondrous Vision," a spectacular Italian photoplay that has just come to this country, will be shown to members of the National Dante Committee and of the Italy America Society at the last meeting of the committee to be held to-morrow evening at the home of Thomas W. Lamont. The film, which was written by Fausto Salvatorio and directed by Caramba with the backing of the Italian Government, is an historical reconstruction of Dante's life, with scenes of Florence, Verona, Rome and Ravenna as they appeared at the time when he wrote the "Divine Comedy." The picture, which has already been exhibited abroad, will be exploited here by an American company.

NEW THRESHOLD PLAYHOUSE.

The Threshold Playhouse, a new little theater affiliated with the School of the Theater, which has a board of directors headed by George Arliss, Walter Hampden and Miss Elsie Ferguson, is presenting a program of one act plays on the second floor of the Lexington Theater. The players are drawn from students of the school preparing for graduation and the scenic effects are designed by a class studying this subject. The school, which offers practical work for young actors, scenic artists and playwrights, will run the theater for twelve weeks, changing the bill every third week.

MISS NILSSON RETURNS.

Miss Anna G. Nilsson, screen star, who has been on a professional visit to Italy, where the larger parts of two pictures featuring her, "The Man from Home" and "Three Live Ghosts," were filmed, returned Monday by the Swedish-American liner Stockholm from Gothenburg. Miss Nilsson went to Sweden from Italy to visit her parents at the old home in Klippan.

AMONG THE PLAYGOERS.

Among those who saw "The Cat and the Canary" last night at the Lyceum Theater were Mrs. J. Hood Wright, Mr. and Mrs. Willard Vinton King, Baron and Baroness de Meyer, Mr. John Barrymore, Mr. and Mrs. Henry H. Abbott and Miss Mildred Miller.

In the audience for "Kiki" at the Belasco were Mr. and Mrs. W. P. Montgomery, Mrs. Joseph Getlow, Mr. H. W. Phelps and Mr. W. G Towne

At the Globe to see "Good Morning, Dearie" were Mr. and Mrs. Edward E. Loomis, Mr. and Mrs. Clarence Dillon, and Mr. Edward G. Bailey.

"Get Together" at the Hippodrome was seen by Mr. and Mrs. Robert J. Turnbull and Mr. Paul Benedict.

Mr. Darwin P. Kingsley and Mr. George W Baker were among those who attended "Bulldog Drummond" at the Knickerbocker.

Wildest of Art Shows Arranged by Independents

Novel Exhibits to Be Hung Alphabetically in the Waldorf Roof.

In spite of the storms that continue to rage within the inner circles of the Society of Independent Artists the biggest and wildest art show in America is scheduled to arrive on the New York scene promptly next Saturday, or, to be more exact, for the members and their friends and those others who are lucky enough to obtain tickets, next Friday night.

The Waldorf roof as usual is the scene of the carnival and all day yesterday consignments of masterpieces kept arriving at the front and back doors of the Waldorf-Astoria, conveyed by truck, tram, taxicab, cabriolet, hack, hansom, or by the old fashioned safe and sure method, by the artists' own hands.

By last night the 600 or so works of painting and sculpture by America's most independent artists had arrived in safety and the alphabetical hanging committee will now be allowed to get in its deadly work. For, as every one knows, it is the alphabetical hanging, with its inimitable contrasts of hot and cold, brutal and refined, that gives this show its so piquant flavor alike for the general public and jaded gallery-goer.

As for the storms, the last one raged a few days ago when the board of directors of the society met to consider the resignation of Gaston Lachaise. They did not consider it, refused in fact to take any action upon it on the grounds that Mr. Lachaise had given no reasons for his resignation. Hamilton Easter Field, one of the directors of the Independents, had said in an article recently in his magazine, the *Arts*, that Mr. Lachaise had resigned because Walter Pach was using the society for personal publicity. It seemed to be the consensus among those present that Mr. Field was using his connection with the society for some such purpose. At any rate there was some free give and take, and a delightful time was had by all present.

John Sloan, president of the society, expressed regret that the whole matter had been given publicity. However, it is well known that publicity has never damaged art, or artists either, and if the tempest continues to rage, even after the big show opens, it is hardly probable that numbers of persons will be deterred from going to see the pictures at the Waldorf-Roof.

KIPLING SET BRINGS $290.

Book Sale Total Reaches $10,404 in Two Days.

Yesterday's session in the sale of books recently brought from overseas together with the remainder of the library of Daniel F. Appleton of New York came to a total of $3,085, making the total for the first two days of the sale $10,404. A fine set of the Bombay edition of the works of Rudyard Kipling, with the autograph of the author in the first volume, fetched the highest price of the day, going to M. Gottschalk for $290. The sale closes this afternoon.

On Monday the choice manuscript, "Horæ, Beatæ, Mariæ, Virginis," in quarto, beautifully engrossed in Gothic characters on 213 vellum leaves with nineteen miniatures, a work of the early XV. century, was purchased by W. R. Conklin for $1,275. The total for the first day was $7,318. The sale continues to-day and to-morrow. Another Book of Hours, written on 214 leaves of vellum, square 18mo, a work of the late XV. century, was bought by G. A. Ball for $875. The same bidder paid $470 for a manuscript Bible of the XIII. century, an extraordinary work written in the most minute Gothic characters on 612 sheets of a type of vellum that rivals in thinness the India paper of the Oxford press.

W. R. Hearst paid $455 for what is considered the most magnificent edition of the Bible ever printed, the illustrated edition printed in London in 1800 for Thomas Macklin by Thomas Bensley and containing many engravings after designs by eminent English artists.

Ducal Homes Yield Superb Furniture for Auction Sale

Mme. Bostwick Voronoff's Effects Also in Collection to Be Dispersed.

Two collections, one of gorgeous furniture and the other of fine old silver, fill many galleries at the American Art Association and provide an exhibition of especial interest. The old silver and Sheffield plate come from England and formerly belonged to the Dukes of Cambridge, Hamilton, Atholl, Leeds, Newcastle and Norfolk and will be sold at auction on March 9, 10 and 11. The furniture, which is to be sold on March 13, 14 and 15, belonged to the late Mme. Evelyn Bostwick Voronoff, daughter of the late Mr. and Mrs. Jabez Bostwick of New York, and several others.

The old English silver comprises pieces for almost all imaginable uses. There are massive and imposing centerpieces, some of them resting upon flat mirrors and others mounting into the air with sequences of suspended silver baskets. There are candelabra, punch bowls, great trays, beautiful silver tea kettles, boxes, mugs, knives, forks and spoons. They date from historic periods and are worthy of study both for the association sake and as examples of fine early craftsmanship.

An impressive Queen Anne silver urn, coming from the Duke of Leeds collection, with handles in the shape of horses' heads and a tap in the shape of a dolphin, is an eighteenth century piece by Rolles. An interesting Charles II. salver rests upon gadooned feet and bears a Latin inscription that is undoubtedly contemporary.

Two sauceboats of old Irish silver came from Baron Braybrooke's collection, and have quaint decorations on the sides in repousse. In the midst of these gorgeous pieces a James II. chocolate pot stands out by reason of its demure plainness. This was once part of the Ellis collection and has been shown at the Victoria and Albert Museum.

From the Earl of Mayo there is a beautiful George III. fruit dish, and from the Duke of Hamilton a set of silver vases with covers, dating from the same time. A Georgian silver centrpiece comes from Lord Ashbrook, and a particularly fine silver water boiler, decorated with chased floral festoons, once belonged to the Duke of Norfolk. There is a silver gilt hunting trophy, a number of ancient silver porringers, cruet stands, and a number of ornamental objects, including two splendid standing roosters.

The main upper gallery of the association takes on a decidedly palatial air this week with Mme. Voronoff's furniture. There is a wonderful Aubusson carpet of the kind upon which George Moore used to lavish his best descriptive powers and also an important Vernis Martin grand piano. It is a Steinway in the Louis XV. style, beautifully decorated with nmyphs and cupidons in a landscape. There are two small beds carved from Circassian walnut and embellished wth gilt bronze ornament. There are several tapestry suites, one of them, of Gobelin, with Watteau pastoral subjects, being especially distinguished.

A large tortoise shell cabinet in the style of Henry II. is most elaborately ornamented with designs in relief which are finished in silver foil and display cartouches bearing central bosses of tortoise shell. There is a fine Louis XV. kingwood commode, a kingwood writing table mounted in copper gilt, a Louis XVI. gilded center table and several artistic tall clocks.

The Eastern rugs include many specimens from famous looms, including a Khorassan rose-du-barry carpet of the eighteenth century. There is also a fine antique Chinese rug, a seventeenth century Flemish tapestry and many other hangings.

EDWARD PEPLE CONVALESCING.

Edward Peple, dramatist, who wrote "The Prince Chap," "The Littlest Rebel" and other plays and stories, is recovering at 75 East Fifty-sixth street from a recent indisposition. It was said at this address yesterday that his condition is satisfactory.

Notes of the Stage

Cecil Lean, co-star with Cleo Mayfield in "The Blushing Bride" at the Astor Theater, is studying to shout banzai in a Japanese musical comedy, following his present production, because, he says, a Nipponese musical play hasn't been seen here since "The Mayor of Tokio," and something ought to be done about it.

Miss Vivian Martin, featured in "Just Married" at the Nora Bayes Theater, has been elected an honorary member of the aviation division of the Police Department for the way she smiled on them at Monday's performance and wore one of their hats.

Marion Green, one of the three stars in "The Rose of Stamboul" at the Century, will give a vocal recital at that playhouse on Sunday afternoon, April 23, by which time he will have his breath all back after the opening last night.

Sammy Noble, the noble bantamweight, and Harry London, the battling newsboy, will be the chopping blocks at to-day's performance of "Get Together" for Jack Dempsey, the Hippodrome flash. Yesterday Young Jimmy Hussey, the Pacific coast welterweight, and Vincent Pepper Martin, the Brooklyn featherweight, supported Dempsey as well as themselves.

Miss Dorothy Tetley returned last night to the feminine lead in "Bull Dog Drummond" at the Knickerbocker Theater, after having kept abreast of an illness for ten days. During her absence her role was played by Miss Cynthia Latham, daughter of Fred G. Latham, stage director for Charles Dillingham, who has been the sensation of the season as an offstage scream.

Miss Grace La Rue is one of the population of "The Blue Kitten," now taking in boarders at the Selwyn Theater, but Arthur MacHugh, the *praise* agent, saves the public from a high fever by pointing out that she is not John Goldens 'star.

Miss Laurette Taylor will swap remarks for calories as a guest at the luncheon of the Women's City Club at the Hotel McAlpin, Friday, March 24, talking about "The National Anthem,' the play at Henry Miller's Theater, wherein Miss Taylor stars when not eating soup to strengthen her for her numerous after dinner speeches.

Guido Ciccolini, tenor, appearing at the Winter Garden, was informed over the telephone at the theater yesterday that the stork had just left a ten pound daughter at his home in the San Remo apartments, and was allowed to listen and determine that she was a real enough soprano. After an agitated performance Ciccolini rushed home to see if he could stand this kind of talent.

Miss Catherine Dale Owen has been engaged by the Theater Guild for the role of Eerasia in "As Far as Thought Can Reach," the third instalment of "Back to Methuselah," which will be unraveled at the Garrick Theater next Monday. This settles the last part to be filled, and now all the guild has to do is to count the receipts.

Misses Renee Riano and Rose Rolanda of Irving Berlin's "Music Box Revue" will be the guests of honor at a luncheon by the Woman Pays Club to-day at the Hotel Algonquin, and hope they won't be asked to eat so much that they'll spoil their dancing.

Miss Marjorie Sipp, colored prima donna, recently returned from an engagement in Paris, will join the "Shuffle Along" company now on tour, no doubt to instruct them how to behave when they go to Europe presently.

Next week will be Irish week at the Capitol with Rupert Hughes's new comedy "Come On Over," featuring Colleen Moore and a large cast, who swear by Shamrocks, besides a director named Greer.

NEXT WEEK'S OPERA BILLS.

"Faust," With Miss Farrar, to Be Sung on Monday Night.

"Faust" will open the eighteenth week of the opera season next Monday with Miss Farrar, Messrs. Martinelli, DeLuca, and Rothier. "Snegourotchka" will be sung next Wednesday evening with Miss Bori, Messrs. Harrold and Chalmers. Other operas next week will be: "Tosca" Thursday afternoon, with Mme. Jeritza, and Messrs. Chamlee and Scotti; "Loreley" Thursday evening, with Mme. Muzio and Messrs. Gigli and Danise. "Carmen" Friday evening, with Miss Farrar, and Messrs. Martinelli and Mardones; "Manon Lescaut" Saturday matinee, with Mmes. Olda and Messrs. Gigli and DeLuca; "Rigoletto" will be sung Saturday evening with Mmes. Ottein and Perini, Messrs. Chamlee, Danise and Didur.

At next Sunday night's "Opera Concert," Alexander Siloti, pianist, and Gutia Casini, violincellist will play. Mme. Nina Morgana and Mme. Julia Claussen will sing.

The Metropolitan opera season at the Brooklyn Academy of Music will close Saturday evening, March 19, with a double bill. "The Secret of Suzanne" with Miss Bori and Mr. Scotti, and "Pagliacci" with Mmes. Muzio and Messrs. Salazar and Caupolican.

'A ROYAL RENDEZVOUS' PLAYED

Miss Florence Reed in New Comedy at the Palace.

Among signs of spring noted at the Palace yesterday were new frocks of the Dolly Sisters, who change their gowns with the regularity of a movie house changing its bill. John Steel sang his varied program of songs pleasantly, and the third headliner was Miss Florence Reed, who appeared in a new comedy by Edgar Selwyn, "A Royal Rendezvous," which had a strong scene, for Miss Reed's powerful and mellow tones refuse to waste themselves on ordinary ones.

At the Broadway was an unusual offering, "Stars of Yesterday," presented by Milton Hocky and Howard J. Green, so old timers could triumphantly prove to the young snips of to-day that those were the good old days of vaudeville. Through a framework of memory set up by an elderly man for his grandchild stepped such favorites as Corinne, Barney Fagan, Joe Sullivan, Tony Williams and Miss Lizzie Williams, appearing in person, as the movie press agents put it quaintly. The younger generation seemed to take to this novel act as kindly as if they had been brought up on it.

Paul Specht's "Society Serenaders" formed the crowning achievement at Proctor's Fifth Avenue.

SERMON ON CLEAN PLAYS.

The Rev. Henry R. Ross, pastor of the Church of the Redeemer of Newark, N. J., will preach a sermon next Sunday evening on the subject, "Clean Plays and Clean Actors," using "Marjolaine" as an example of the former and the married life of Mr. and Mrs. Joseph Santley (Ivy Sawyer) as representative of the latter.

AMUSEMENTS.

F. F. PROCTOR'S N.Y. THEATRES BEST VAUDEVILLE & FEATURE FILMS

5th Ave BY & 28th St. — Spect's Band, Ed. Lee Wrothe & Owen Martin, Burke & Durkin, Carlo De Angelo & Co., Kitner & Reaney, Princess Nai-Tai-Tai, Old Fashioned Picnic To-night

23d St. NEAR 6th AVE — ANNIVERSARY WEEK. "THE SILENT CALL." All Star Cast and Supreme Vaudeville.

58th St. NEAR 3d AVE — "STRONGHEART," the Wonder Dog, in "THE SILENT CALL" and SUPREME VAUDEVILLE.

125th St. PARK & LEX. — Bob Albright & Co., Mullen & Francis, Kay, Hallen & Kay and other vaudeville. "THE SILENT CALL."

MARK STRAND B'WAY AT 47TH ST. "The SHEIK'S WIFE" Vitagraph Sensational European Production. Elaborate Prologue. Strand Symphony Orch.

CAPITOL B'y at 51 St. "FOOLISH WIVES" CAPITOL GRAND ORCH. Doors open at Noon this week NEXT WEEK "COME ON OVER"

STATE —LOEW'S— B'way and 45th St. Con. 11 A.M. to 12 P.M. Aft., 30c—Night, 50c. George Behan & Co. appearing in PERSON & in the Film Classic, "The Sign of the Rose" In addition to usual excellent Program.

HOTELS AND RESTAURANTS.

Paprika Chicken

Café Boulevard

41st Street, Just East of Broadway

A dish originated at the Boulevard and inseparably associated with the traditions of this long-established restaurant. Prepared today according to its original recipe, Paprika Chicken is still the favored specialty of a host of epicurean New Yorkers. Served with rice or egg dumplings, it's a culinary masterpiece that will haunt your palate.

80c TASTY LUNCHEON PROMPT SERVICE

DELIGHTFUL DINNER—TUNEFUL MUSIC $1.50

Dancing from 8 to Closing. Rooms for Beefsteak Parties.

"41 Steps from Broadway" on 41st St.

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AMUSEMENTS. AMUSEMENTS. AMUSEMENTS.

AMERICA'S FOREMOST THEATRES AND HITS. DIRECTION OF LEE & J. J. SHUBERT

WINTER GARDEN BROADWAY & 50TH ST. DAILY MAT. MR. ALEXANDER CARR, Ciccolini, Ernestine Meyers & Co., Dickinson & Deacon, Walter Brower, Bernard & Townes, Others. RAY MILLER ORCH. & Cliff Edwards. Smoking Permitted in Boxes and Loges.

ASTOR Thea., 45th, st. & B'way. Evs. 8:30. MATINEE TO-DAY 2:30. CECIL LEAN and CLEO MAYFIELD In the Musical Comedy Triumph The BLUSHING BRIDE Eves. (Except Saturday), Best Seats $2.50.

Ambassador 49th, nr. B'way. Circle 8752. Evs. 8:30. Mat. To-day, Best Seats $2. BLOSSOM TIME

SHUBERT The. 44, W. of B'y. Evs. 8:30 Last MATINEE TODAY 2:30 Week The London Gaiety Revue "PINS and NEEDLES" with Edith Kelly Gould & Harry Pilcer Beginning MONDAY, MARCH 13 Seats To-d. FRANCES WHITE and TAYLOR HOLMES In the New Musical Comedy THE HOTEL MOUSE

CAT AND THE CANARY NATIONAL 41st ST., W. of B'Y. Bry. 1564. Evs. 8:30. Mats. To-day & Sat.

JULIA SANDERSON CASINO EVS. 8:30 MATS. WED. & SAT. BEST SEATS $2.50 TANGERINE CARLTON HIT

44TH ST. THEA. NR. B'WAY EVS. 8:30 MATS. WED. SAT. UP IN THE CLOUDS MUSICAL COMEDY

BELMONT W. 48. Bry. 48. Evs. 8:30 Mts. Tom'w & Sat., 2:30. MONTMARTRE WITH ALL ITS FRENCH FLAVOR

REPUBLIC Thea., 42d St., W. of B'way. Evs. 8:30. Mts. Wed. & Sat. 2:30 LAWFUL LARCENY

ELTINGE WEST 42d ST. EVES. 8:30. Mats. Wed. & Sat. 2:30. THE DEMI-VIRGIN

Jolson's 59th St. Thea., 7th Av. & 59 St. Evs. 8:30. MAT. TO-DAY 2:30. AL JOLSON in BOMBO

PLAYHOUSE William A. Brady Presents West 48th. Evs. 8:30 First Mat. To-day. "UP THE LADDER" A New Play by OWEN DAVIS. "Good, Clean, Wholesome American Comedy Drama."—Telegram. "Extraordinarily well acted."—Journal.

BOOTH Thea., W. 45th St. Last Week at Mts. To-day & St. This Theatre. WILLIAM COURTENAY By Jules Eckert Goodman in "THE LAW BREAKER" Moves to the Times Sq. Theatre MONDAY EVENING, MARCH 13TH. On Tuesday Night, March 14, Winthrop Ames will present "The Truth About Blayds," a new play by A. A. MILNE, author of "The Dover Road" and "Mr. Pim"—with O. P. HEGGIE and ALEXANDRA CARLISLE, at the BOOTH Theatre. SEATS TOMORROW.

48TH ST. Thea., nr. B'way. Evs. 8:30. Mts. Today, Tom'w, Sat. THE NEST With LUCILE WATSON. MATINEES TO-DAY, TOM'W & SAT.

SELWYN THEATRE, W. 42 St. Evgs. 8:20. Matinees To-day & Sat. 2:20. Joseph Cawthorn and Lillian Lorraine in The BLUE KITTEN A MUSICAL COMEDY REVELATION.

COMEDY 41st St., nr. B'way. Evgs. 8:20. Mats. Tom'w & Sat. 2:20. Mme. Petrova in "THE WHITE PEACOCK," by Mme. PETROVA.

MOROSCO W. 45th St. Eve. 8:30. Mats. Wed. & Sat. 2:30. POPULAR MATINEE TO-DAY 2:30. SENSATION OF NEW YORK & LONDON. THE BAT. Keeps Standees on Tips of Their Toes. Extra Mat. St. Patrick's Day, Fri. Mar. 17.

NORA BAYES W. 44th St. Evenings 8:30. MAT. TO-DAY 2:30. JUST MARRIED with VIVIAN MARTIN & LYNNE OVERMAN

THEATRE GUILD PRODUCTIONS

HE WHO GETS SLAPPED. FULTON THEATRE 46th, W. of B'way. Matinees To-day and Sat.

BACK TO METHUSELAH GARRICK 65 W. 35 Eves. 7:30 sharp. Mats. Tom'w & Sat. 1:30. SEATS NOW FOR SECOND CYCLE

FROM AN UNKNOWN: "It is with the courage of one of many that I clap my hands and cry 'Bravissimo' for the personal triumph of Sidney Blackmer in "THE MOUNTAIN MAN" MAXINE ELLIOTT'S Theatre. EVES. 8:30. MATS. TO-DAY & SAT. 2:30.

JOHN GOLDEN Presents THANK-U 190th LAUGHING AUDIENCE LONGACRE W. 48th St. Evs. 8:30. Mts. To-day & Sat., 2:30. The 1st YEAR 614th Time of the Frank Craven Comedy LITTLE W. 44th St. Evs. 8:30. Mats. To-day & Sat. 2:30. STAGED BY WINCHELL SMITH

APOLLO WEST 42d ST. Twice Daily 2:10—8:10 including Sundays Pop. Matinees. Mats.—All Seats 50c & $1. D. W. GRIFFITH'S Empire of New Emotions ORPHANS OF THE STORM Nights & Sat. Mat. 50c to $2. Fine Seats Orch. $1.

Last Night's Vast Audience Proclaimed It A Masterpiece

CENTURY Theatre, 62d St. & Cent. Pk. W. Evs. 8:30. Phone Col. 8800. FIRST MATINEE TO-DAY TESSA KOSTA JAMES BARTON MARION GREEN In the new Viennese Operetta The ROSE of STAMBOUL WITH A BRILLIANT COMPANY

39TH ST. Theatre, E. of B'way. Evs. 8:30. Matinees To-day & Sat. 2:30. BROKEN BRANCHES Thrills, Tears and many a Hearty Laugh

KLAW THEATRE, W. 45th St. Evs. 8:30. Mats. To-day & Saturday, 2:30. YOUR WOMAN AND MINE "Belongs with 'Common Clay' and 'Madame X'."—Times.

MADAME PIERRE with ESTELLE WINWOOD GRAND YOUNG KITZ THEA. W. 48th St. Evs. 8:30 Mats. Wed. Sat. 2:30

F. RAY COMSTOCK and MORRIS GEST BELASCO'S CHAUVE SOURIS DIRECT FROM LONDON—PARIS 49TH ST. THEATRE, West of Broadway. Phone Circle 3826. Evs. 8:30. Mats. To-morrow, Sat. & Thurs., 2:30.

Belasco SPRING 6409 GREENWICH 7TH AVE. & 4TH ST. The PIGEON Evs. 8:30 MATS. THURS. & SAT. by GALSWORTHY

BIJOU Thea., 45th St., W. of B'way. Evs. 8:30. Mats. Today & Saturday 2:30. THE DOVER ROAD By A. A. MILNE, with Chas. Cherry Dir. of Guthrie McClintic

Arthur Hopkins Presents Pauline Lord in "Anna Christie" VANDERBILT W. 48th. Evs. 8:30 Mts. Today & St.

Broadhurst, 44 St. Ev. 8:20. Mt. Tom'w & Sat. MUSICAL COMEDY TRIUMPH MARJOLAINE With PEGGY WOOD & LENNOX PAWLE

LYRIC 42d St., W. of B'way. Evs. 8:30 Matinees To-day & Sat. 2:30. The Smashing Musical Comedy Hit FOR GOODNESS SAKE! JOHN E. HAZZARD MARJORIE GATESON CHARLES JUDELS VINTON FREEDLY HELEN FORD FRED and ADELE ASTAIRE

CENTRAL THEA., B'way at 47th St. Cont. Noon to 11 P. M. IF YOU WANT THRILLS, SEE PRISCILLA DEAN in Her Latest and Greatest Defying Thriller, "Wild Honey" SensiblePrices—Evs., Sat., Mats. 55c-$1.10. Afternoons to 6—Best Seats 35c and 55c.

NEW YORK'S LEADING THEATRES AND SUCCESSES

EMPIRE B'way & 40 St. Evenings 8:20. Mats. TODAY & Sat. at 2:20. "DORIS KEANE" GLORIOUS IN "THE CZARINA" Eve. World.

LIBERTY WEST 42d ST. Evenings 8:20 Mats. Today & Sat. at 2:20. The Authors of "DULCY" are responsible for the "Justice for Women" comedy success. "TO THE LADIES!" With Helen Hayes & Otto Kruger

LYCEUM West 45th St. Evs. at 8:20 Mts. Tom'w & Sat. at 2:20. "Learitly recommended to all lovers of sparkling entertainment."—World. IRENE BORDONI in The FRENCH DOLL A NEW COMEDY (with a few songs)

Henry Miller's 124 W. 43 St. Evs. 8:15 Mats. Tomor'w & Sat. Superb Performance—A Great Actress—Time. LAURETTE TAYLOR in J. Hartley Manners' New Play, "The National Anthem"

Knickerbocker, B'way, 38th St. At 8:30. POP. MAT. TODAY. BULLDOG DRUMMOND with A. E. MATTHEWS

DULCY FRAZEE, West 42d St. Last Week. Evs. 8:20. Mats. Today & Sat. LYNN FONTANNE FRAZEE, MON., MAR. 13—SEATS NOW By THE PIGEON GALSWORTHY

BELASCO West 44th Street. Evs. 8:20. Mats. Tomor'w & Sat. 2:20. DAVID BELASCO Presents LENORE ULRIC AS KIKI

NEW AMSTERDAM, W. 42 St. Evgs. 8:15. Pop. Mat. Today. 50c to $2.50. No Higher. ZIEGFELD TRIUMPH MARILYN MILLER LEON ERROL in SALLY NEW AMSTERDAM ROOF AT 11. NEW ZIEGFELD MIDNIGHT FROLIC

GAIETY B'way, 46 St. Nights 8:30. First Mat. TODAY 2:30. The NEW COHAN FARCE HIT MADELINE AND THE MOVIES with GEORGETTE COHAN "Best Farce Since Officer 666."—Mail

EARL CARROLL THEA., 7 Av. 50 St. Tel. Circle 3691. Evs. 8:30. Mats. TODAY & Saturday, 2:30. BAVU FRITZ KREISLER AND LAUGHTER.—Eve Telegram.

HUDSON WEST 44 ST. EVES 8:30 MATS WED & SAT 2:30 THE RUBICON A GAY FRENCH COMEDY with VIOLET HEMING

GOOD MORNING DEARIE Musical Comedy Sensation at the GLOBE Evs. 8:25. Mts Today & Sat.

GEO. COHAN THEATRE B'way 43 St. MATS. WED. & SAT. 50th Perf. ED. WYNN THE PERFECT FOOL

PUNCH & JUDY, 49th, E. of B'way. Evs 8:30 Mats. To-day, Fri. & Sat. The Talk of N. Y. MARY SHAW in MRS. WARREN'S PROFESSION

63d St. Music Hall, bet. B'way & C. P. W. SHUFFLE ALONG Evs. at 8:20. Mat. Sat. Tel. Col. 1446. Extra Matinee Performance TONIGHT 11:30

SOUTH BRONX