### CARUSO TRIUMPHS IN "MANON LESCAUT"

Full Spiendor of Great Tenor's Art Restored in Puccini's Opera

ALDA SINGS TITLE ROLE

The temptation to employ the late Tody allton's most fulsome adjectives in conwith the salient feature of last performance at the Metropolitan Caruso was himself again. Is predigality of tone, in manifestation of ted reserve powers, in splendor of ique and in rapturously dulcet voice he recalled the effulgent who first swam into our at the Academy of Music in 1905.

For several seasons opera patrons have endering whether the world's fatenor could ever again ascend the des of art scaled by him in the Heina Conreid days. Unrivaled by other ers of his register, the difficulty of ing the artistic record of his first five ears in this country has at times seemed

But all doubts were triumphantly conlast night in "Manon Lescaut."
with a histrionic portrait of Des-more sincerely conceived than any ix, more sincerely conceived than any soperatic gallery. Enrico Caruso content in the property of the content o core, thrilled an audience numerically maller than any assemblage which heard in here at his worst a year ago.

musically the tenor part does not dominate either "Madama Butterfty" or "Tosca" and it is somewhat secondary to the soprano in "La Boheme." In "Manon Lescaut," the most popular of contemporary Italian composers has written the most important and effective of his roles for the high male voice. None of its opportunities was neglected in last night's thrilling offering. With the first notes of the "Tra Voi, belle brune e blonde" aria it was evident that exquisite art was to characterize the Metropolitan's second offering of the new season.

The opera itself, for all its musical

The opera itself, for all its musical merits, is by far the most unfamiliar of Puccini's works. It is, however, decidedly fresher in inspiration than some of its predressors and graced with much more carriety of coloring. The infrequency of its presentation here may be partly due to faults of its libretto.

Massenet's "Matton," on the same theme, vinces subtler respect for the spirit and eignant delicacy of the Abbe Prevost's fapoignant delicacy of the Abbe Prevost's fameus eighteenth century novel, despite liberries taken with the finale. Meilhac and
Gille, who made the book of the carller
music drama, faithfully painted the engaging frailty of Manon and the tragic dilemma of Des Grieux in a way that infused
humanits and vitality into the characters.
In Puccini's work the exar-crossed pair
more closely resemble the conventional
tenor and soprano of the lyric stage,
destined for tragedy through "opera distenor and soprano of the lyric destined for tragedy through "ope ease" when the final curtain falls "opera dis

The libratio of "Manon Lescaut" is epi-odic and disjointed, and the incidents presome and disjointed, and the incidents pre-sented certainly fail to clarify the tale to those unfamiliar with the course of Pre-vost's narrative. The theme, moreover, cries for treatment in the French tongue. The Italian text imparts a flavor of robust melodrama far from the atmosphere of the original tenderly touching tale. On the other hand, Caruso's Gallic Des Grieux is altogether wrongly conceived. His art has the proper setting in Puccint's operation

Frances Aida was not precisely a frail eroine, but she sang the colorful music ssigned her with radiance and a keen ense of taste. As the rascally Lescaut, Pasquale Amato's growing vocal deficiencies were again displayed, although the part is far less exacting than that of Anonasro, in which the once superb baritone failed so in which the once superh baritone failed so lamentably a week ago. De Segurola's Geronte had tonal authority and sound histrionic virtues. The minor roles were all satisfactorily given, and the Metropolitan's unsurpassed chorus covered itself with the usual glory.

Suitable settings were revealed save in the final scene, which suggested that the French colony of New Orleans was planted somewhere in the vicinity of the Grand Canyon. Gennaro Papi conducted. He read the exquisite intermezzo, which synopsizes

## VICTORIES AT HOME

Britain's Strange War Engines Reproduced for "Pride of New

By the Photoplay Editor of trenches and tanks

The new products of flightand will be seen in "The Pride of New York," a forth-coming photoplay starring George Walsh.

Unable to borrow the original tank that was brought overseas to New York city to aid in the Liberty Loan drive, Director R. A. Walsh teld his needs to the technical staff and in a short time the armored cars were ready.

The chassis of two automobile trucks vere used as bases. Sheet iron formed be covering and the caterpillar threads the covering and the caterpillar fitteads were made of iron bars. Real guns were buf in the turset. Director Walsh then put them through a severe test. A long-line of trenches had been dug on a "location" near the Port Lee, N. J. studios, and the Pox-made tanks were sent rough-shoul over them.

shot over them.

One of the most interesting and pictureral scenes in 'The Pride of New York' shows the trenches being stormed by several companies of l'nited States troops ata regiment now encamped in the

by the Famous Players-Lasky Corporation to write especially for the photoplay pro and the motion pleture version arranged by Mr. Maugham himself. This will constitute Billie Burke's second Paramount picture, the first having been Gelett Burgess's "The Mysterious Miss Terry."

Mr. Maugham is one of the most prolific

Mr. Maugham is one of the most profile of contemporary English dramatists. In the past he provided Miss Burke with "Mrs. Dot." John Drew with "Jack Straw." Marie Tempest with "Penelope" and Ethel Barrymore with "Lady Frederick." His exceedingly powerful "Our Betters" was acted in Philadelphia early in the season by Crystal Horne, Pass Continuous A. Frede Williams. Herne, Rose Coghlan and Protz Williams, and his "Caroline," presented by Margaret Anglin, now holds the stage at the Little Theatre. Joseph Kaufman, who used to be a member of the stock company at this playhouse several years ago, will direct "The Land of Promise" picture for Billie Burke.

#### BE SURE YOUR TURKEY DIDN'T CHEW TOBACCO

Dealer Says Some Birds Have the Habit and It Makes 'Em B tter

Make sure that Thanksgiving turk of yours wasn't a tobacco chewer in his gay, wild youth. A New York market expert, from Virginia or North Carolina usually chew tobacco. This makes em bitter.

Other questions in choosing the illustrious bird are stirring the routs of feast-preparing hostesses today. For instance, "How can you tell for sure whether your turkey is fresh-killed or cold storage," institute on the contract of the contr quired on timorous young bride. "Why, that's as plain as plain, madam," was the genial response of the dealer. "By the way be turns in his toes."

The grateful tumble in turkey price that now provides cold-storage birds as low as thirty-two cents a pound in some sections of the city has fixed also the price of the ducks and goese that many provi-dent housewives are planning to substitute Chickens are twenty-five cents to thirty two cents a pound; geere, thirty cents; guinea hens reasonable at \$1.25 a pair, while rabbits will play the leading part on many a Thankegiving menu because "a chicken you can cut into only so many parts, but with a rabbit there's always cnough for one more," as one hostess has it figured out, just in case that soldier had uid chance to bring along a lonely mate

Maryland-grown chestnuts — the great, bursting ones the market affords just now— few guests will stop to notice if you serve

Mince pies, the one-time unfailing con-emitant of Thanksgiving cheer, have been and hit this year by the Hooverian injunction to cut them out in order to save the meat contained. But, oh, come, what's even better than a mince pie? A jump-kin pie, of course, and Mr. Hoover has not the slightest objection to them. We may cat them to our heart's content, pumpkins being both cheap and plentiful.

So are cranberries, you may reason. But to slow, Mrs. Housekeeper, Cranberry ors are delustre this year. Even at two-ents a quart, for those of second grade, by the time you've counted in sugar enough at time and a half cents per pound to re-move their br--ring pucker, that begul-ing mound of red has run into enough cuch to supply the sycets and the raisins, too, Honey or maple sugar flavored, of course, the sweets must be, in deference to Hoover-ngain. Surprising how we're coming to appropriate these once unfamiliar sweeteners. Corn bread instead of white bread, if you're truly pairtoite. Get out some of the good old southern recipes, and see if they won't more than fill the place of the absen-

"AIDA" AT ACADEMY TONIGHT

Operatic Society to Sing for Benefit of Philadelphia Base Hospitals

Philadelphia base hospitais have been

Wassill Lope, musical director of the society, has trained the 150 voices during

rich, who will sing the title role. George Bothermel, tenor, who has won many successes with the Philadelphia Operatic Society, will fill the role of "Rhadames." Horace R. Hood will sing the role of "Amonasro" and Miss Winnifred Gross will be "Amneris." The "High Priestess" will be sung by Miss Lottie Loeben, William O. Miller will be "The King. "Ramphis" will be sung by Rudelph Steraberg and Henry Szammeth will be the "Messenger."

Miss Louise Segal has been chosen as at the United Serv he solo dancer and the ballet is being Thanksgiving Day.

directed by Miss Frances Fitch, teacher of esthetic dancing at the University of Pennsylvania. Earle W. Marshall, who has had operatic triumphs in Italy, especially in "Aida." is the stage manager and dramatic

No Tea Thanksgiving at Service Club There will be no Thursday afternoon for mothers of soldiers and sailors this week at the United Service Club, Thursday being

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ment are excellent, too, for the care of the hair, dispelling dandruff and keeping the hair live and lustrous. All druggists sell Resinol Soap and Resinol Ointment (two sizes).

Go just as strong as you like on po-tatoes this year. Their prices has taken a welcome break to forty cents a peck— fine ones, too. Served with a sauce of dramatic soprano, Miss Lillian May Gin-November 30th—Last Day for Collecting Labels from Freihofer's Liberty Loaf in the Liberty Bond Contest Friday ends the big drive for labels in the Freihofer Contest for free Liberty Bonds-4% interest-bearing Gold Bonds of the Government of the United States! A One Hundred Dollar Bond goes to you if yours is the largest number of labels from Freihofer's Liberty Loaf bread. Or, a Fifty Dollar Bond if your number of labels is among the ten next largest. Remember, only labels taken from Freihofer's Liberty Loaf bread will be counted. Labels must be turned in to Freihofer's Main Office, 20th and Indiana Ave., next Saturday, Dec. 1, 1917. No labels accepted after that date.

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