LEGION IS OFFERED Y. M. C. A. 'MOVIES'

Hillis Better America Lectures and Picture Book Program Are Available

SHENTON POST TO DINE

All posts of the American Legion have been offered the Hillis Better America lectures and the "Picture Book Program" by the Young Men's Christian Association to enliven meetings.

This offer of motion pictures has been made through the Educational Service Section, of which Major George W. Braden is director. Application forms are being forwarded with the request that posts desiring these programs return the forms to Mr. Braden at the Central Branch Y. M. C. A.

The Y. M. C. A. service is a part of the Americanization program. It would have been promoted more vigorously by the Legion, were it not for the fact that the Americanization committee ceased to function with the ending of the county organization.

Originally the association had decided to provide only ten posts of these features for Philadelphia. But the national headquarters were advised of the existence of seventy-six posts here, and agreed to furnish more.

Donald T. Shenton Post held a banquet last night at the Engineers' Club, 1317 Spruce street, which was one of the largest functions of the post. William G. Murdock, department adjutant, was a guest.

Tomorrow evening Lawrence E. Delaney Post will conduct a special meeting at Court Fairmount Hall, in the interest of the bonus parade next Saturday. All former service men who desire to participate with the Fifteenth ward veterans are invited.

Logan legionaries will gather Friday night in a meeting at Parker Hall, 4822 North Broad street. There will be an entertainment and refreshments.

OPERA 'CARMEN' PRESENTED

Farrar and Martinelli Star in Bizet Opera by the Metropolitan

THE CAST

Carmen	Geraldine Farrar
Micaela	Alice Nielsen
Frasquita	Mary Mellish
Mercedes	Grace Ingram
Don Jose	Giovanni Martinelli
Escamillo	Clarence Whitehill
Dancaïro	Robert Leonhardt
Remendado	Pietro Dua
Zuniga	Giovanni Martino
Morales	Mario Laurenti
Conductor	Albert Wolff

The Metropolitan Opera Co. presented "Carmen" as the second Philadelphia offering in the operatic season at the Academy of Music last night before another capacity audience. The performance of the opera was perhaps more convincingly dramatically than musically, although there were times in the work where a very high musical level was reached.

Miss Farrar, as Carmen, gave her usual impassioned interpretation of the temperamental and self-willed Spanish girl. She was not in especially good voice, but the score of the opera makes relatively small vocalistic demands of the heroine. Miss Farrar's great histrionic gifts make the role one of her greatest, because as Carmen the ability to carry out the manifold temperamental manifestations of the character are of probably greater importance than the vocal requirements. Notwithstanding this, she sang the role well, the Habanera and the Seguidilla in the first act being especially well done and thoroughly in the spirit of the music and of the action.

Mr. Martinelli showed that Don Jose is one of his best parts, as it is suited to him both vocally and in stage presence. Naturally he reached his highest level in the flower song, which was superbly done, while his acting has gained in vigor and conviction. Mr. Whitehill was fairly good in the trying role of Escamillo, a part which requires the register of both baritone and bass, with equal tonal power at both extremes against the rather heavy, not to say pompous orchestration which the composer has provided for the chief vocal numbers of the part. The role was generally well sung, although more tone would have been acceptable in the toreador song. Miss Miriam made her Philadelphia debut as Micaela and did well. Her voice is pleasing in character, although of only moderate strength, a fact that was apparent in the great solo in the third act.

Of the minor roles, Messrs. Leonhardt and Dua were admirable as the smugglers, as were Misses Mellish and Ingram in the parts assigned to them. The quintet in the second act was one of the best pieces of work of the whole performance, as was also the scene of the cards in the third, sung by Misses Mellish and Ingram, together with Miss Farrar.

The ballet was of especial beauty, Mme. Rosina Galli and Signor Bonfiglia again showing their wonderful art, while the ensemble was of almost equal perfection. An unintentional piece of comedy was revealed in the fourth act, when the horses upon which the picadors were supposed to make their triumphal entrance to the bullring were apparently appalled at the prominence so suddenly thrust upon them. Evidently they were accustomed to the darkness of the home stable rather than to the lights of the Academy and the inspection of an audience of the elect of Philadelphia. After the first horse had balked at the barrier two or three times a more docile steed was substituted for the lead, but all viewed their surroundings with manifest distrust, and one charger caused a small-sized panic among the Spanish peasants gathered around the bull-ring before his rider decided that discretion was the better part of valor and unceremoniously dismounted and led his fiery steed into the ring. All of which goes to show that horses, like humans, should have many rehearsals for a complicated opera.

The elaborate orchestration of the opera was beautifully performed, and Mr. Wolff conducted the work with a full understanding of its many difficulties.

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"Dad" Has Daughter Guessing on the Ring She Wants for Xmas

FATHER and his daughter of some eighteen years were standing in front of a jewelry store on Chestnut street looking at the sparkling display in the window.

"Why, father," said daughter, who was very easy on the eyes, "I couldn't think of letting you do that for me. Those platinum ones cost a fortune. I'd feel terrible if I let you spend all that money on me." There was more silence and more looking in the window. "Besides, mother would kill me. She'd think I bluted."

The generously-built gentleman with the expensive overcoat and the most velour of velour hats puffed pensively on his cigar.

"Well, of course," he said slowly, seeming to pick his words, "if you think your mother would be angry I wouldn't want to get you in wrong with your mother. Oh, well, let's forget about it."

The most surprised young lady in seven states wheeled around like a flash.

"Well, that is dad," she said as slowly as slowness was compatible with a very delicate situation. "I only meant I supposed mother might be angry at first. I'm sure she'd feel all right about it—well, almost right away. I'll tell you what, father, I'll give you the ring I have on and then in case you should want to get me any old kind of a ring for Christmas—it doesn't have to be one of those platinum ones, though I do love them, dad. Just look at them, dada, aren't they beautiful? Well, anyway, I'll give you this ring and then just in case you'd need it you'll have the size."

The gentleman in the expensive overcoat politely rose to the occasion and accepted the proffered bit of gold in silence. The scene moved swiftly to a swagger little dark blue roadster waiting at the curb. The exit speech is worth jotting down.

"Oh, dad, Martha M. said something about getting a tontinum and diamond ring for Christmas. Do you suppose she really meant it?"

IT WAS a strange place for a young man and young woman to be standing discussing the psychology of Christmas. Every one in the expensive specialty shop was so busy that it would seem none had time for anything else in the world but to wrap mysterious looking packages or to impatiently wait for them. The counter was the one where they sell all the fragrant, billowy little what-nots that all women love to give and to receive.

"What's the use of all that foolishness," he was saying. "If people must give presents at Christmas I don't see why they don't give practical things. These useless things get my goat. They're just pretty to look at or they smell sweet. I'll tell you what—"

A slow speaking girl voice interrupted him.

"But all gifts are useless, for that matter," it said, as though the matter had been very deliberately thought out.

"I wouldn't go as far as to say that," was the rather gruff rejoinder. "How do you make that out?"

"Well," said his companion, and somehow there was a good bit of the rose-glow of life in her face.

"How can anything in the world be of any use when you take out of it all that is worth living for?"

Then she turned her attractive eyes up at the tall, dissatisfied-looking young man.

"Did you ever try to tear the moon light apart?" she asked pertly.

There was no answer, only a big smile starting to break through.

"Well, then," she finished, triumphantly, "come on here, carry these."

HE WAS an aristocrat from the top of his little beaver hat to the tips of his expensive, little tan shoes; but the kingdom of childhood is distinctly a democracy. And so, released for the moment from the last word in nurses, the little scion of the rich found himself in line with assorted little boys and girls of every size and description. At last the great moment arrived. His turn came.

Diffidently, as though clothes did not make the man, he took the momentous step that brought him directly in front of Santa Claus.

"Well, well, well," said the big, red genial Kriss Kringle, who never gets out of temper in his kingdom in the department store, "how old are you?"

"Free years old in September," came the reply in a voice that had something of the fright in it.

"I suppose now that you're a big man, you'll be wanting an automobile or something like that," suggested Santa Claus.

The curly head hesitated just a second. Then it gave itself a vigorous and solemn shake.

"Well, what is it, then, that you want, Buster?" Kriss Kringle helped out, with true democracy.

"Somepin for Uncle Petie," was the solemn rejoinder.

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