By HENRY M. NEELY

THE new musical comedy, "Afgar," will be the only novelty in the legitimate theatres Monday. It comes to the Lyric for two weeks, with the fascinating Alice Delysia as the featured player. The Walnut Street Theatre will be dark Holbrook Blinn comes in with "The Bad Man." Of course, there will be sual changes of bill at Keith's, the Chestnut Street Opera House and the vaudeville places, but otherwise the theatrical bill of fare remains as is.

THE closing of the Walnut shows the present appalling stagnation in theatrical business. So many shows are going bankrupt and being put on the

Old Favorites Under Way ice box that no theatre is now able to depend upon conmainder of the senson. A manager sever knows when some play that he is depending on will be withdrawn, either in New York or on the road, and, when that happens, it is virtually insemble to find a nother than the semilar to find a nother than the processing the semilar transmitted to find a nother transmitted transmit bookings throughout the repossible to find another to fill in with.
Fire shows closed in New York this
week and three last. There have been
more withdrawals so far this season Mr New York houses dark next week for this reason.

to this reason.

The public is "shopping" for its entrainment this year. It isn't buying tertainment in the state of the s sale, as it has done in other It isn't paying good money for ter a whole lot, anyway.

The new shows have had the hard-at kind of sledding. They have found

The are really tragedy. it so difficult to get under way that Easiest Way" and "The

Widow' started R. Now we get "The Chocolate Soldier." are to get "The Chocolate Soldier."
"Bought and Paid For." "Alias
Jimmy Valentine." "The Squaw Man."
"Salomy Jane" and "Within the Law." to say nothing of another pres-"The Return of Peter

weeks for the presentation of his latest photoplay spectacle, "The Two Or-photoplay spectacle, "The Two Or-phans." Then, in March, it becomes one of the Shubert vaudeville chain. haum who is interested with the syndicate, is strong for the site of the Adams Express Company building at Eighteenth and Market streets. The Company building at yndicate prefers the old Episcopal Academy site, conthwest corner

are in perfect accord," they told me. "The site for the theatre has not yet t is, both Mr. Mastbaum and Mr. Dilingham will be satisfied." Thomas M. Love, an official of the syndicate, also denies reports of any

Mastbaum interests.

T WILL be good news to followers of the Mac Desmond players to know that the rumors of her attack f appendicitis are exaggerated. The story was that the company had to close syddenly in Schenectady so she could be hurried here for an opera-tion. The truth is that she broke down from overwork, but is now re-covering rapidly at Atlantic City and will reopen at the Metropolitan Opera House the day after Christmas.

SORRY I didn't get aisle seats for "The Broadway Whirl," at the now on. I didn't mind it until those pretty little girls came down among the audience for their "Button-Me-Upfor their "Button-Me-Up-and "Let-Cutie-Cut-Your-Cuticle" stunts.

see what was going on, too. So when she came down for the "cuticle" stunt she walked right up to the same man and, while she was buffing his nails, tried to engage stern wifey in conversation. The thermometer in that vin. The thermometer in that vicinity went down so low that I looked around for signs of liquid air. can imagine what a nice, cheerful, jolly little dinner table that par-ticular home presented that night. Ob, yes. They probably talked it all over and laughed gleefully about it. Blooey!

THEATRICAL people are beginning every night." to regard "The Bat" as a sure

According to an announcement this point until next April anyway, and longer if the business holds up to even two-thirds of what it is now.

IEE SHUBERT came over from Nov.

Is always fooled.

It always fooled.

Next week's new show is a musical comedy called "Afgar," put out by Comstock and Gest, sponsors for the sponsors for t

EE SHUBERT came over from New LESHUBERT came over from New

York Monday night to see Leo
Ditrichstein in "Face Value." Liked it
to much, he ordered the show right into
New York after its Pitisburgh engagement next week. That was already
Advertised and couldn't be canceled.
The Shuberts are going to name their
new theatre on Forty-ninth street,
New York, the Ditrichstein Theatre.

"Mecca." I understand that it is
quite a spicy bit of work, but after
seeing all the shows at all the theatres
this season, that doesn't mean a thing
in my young life. They have taken
all the spice out of spiciness. In fact
(though it sounds mixed up from a cullinary viewpoint) the rawest things are
see that but will sell them for less if necessary.

Pome by Skinny Martin
Wats the Use?

I saw a 2000 yeer old mummy
Wen I went to the museum one day.
But Id rather be a baby in a baby
coatch
Than 2000 and looking that way. New York, the Ditrichstein Theatre.

Shows That are Coming

To Philadelphia Soon

December 19 — "Declassee," with Ethel Barrymore, Broad, December 26—"The Famous Mrs. Fair," with Henry Miller and Blanche Bates, Garrick, "The Passing Show of 1921," Shubert, "Red Pepper," with McIntyre and

Heath, Lyric.
"The Wandering Jew," Forrest.

there is one essential to good tragedy. The main character must have som there have been in any the control of the oldest inin the memory of the oldest inint. There will be half a dozen
attribute; it may be love or hatred,
generosity or miserliness, cowardice or
generosity or wietne. Whichever it there have been in any entire human attribute in really big form. It may be a favorable or an unfavorable bravery, vice or virtue. Whichever it is, it must be big and the tragedy must

be the inevitable outcome of this at-

tribute. Juan Gallardo lacks this. He rears. It isn't paying good money for Juan Gallardo lacks this. He is merely a petty, vain, selfish, lustful that, if the show doesn't suit, it doesn't animal. He is the small-time type that We are waiting now for our friends to see a play first and tell us whether it is good or not. We aren't buying for them really to hate. Consequently, blind. We're looking over the samples they aren't particularly interested in what becomes of him. and, if we don't like 'em, we aren't what becomes of him. Therefore, the new shows have had the hard. death to them is merely an incident

The one really big feature of that final scene falls to the role of the faithful and loving wife. As Gallardo's eyes glaze in death and she leans over him, dened plans for new productions and glaze in death and she leans over him, he thinks it is the beautiful Dona Sol. and he is happy in the thought that she has returned to him. And the wife, still sacrificing her all for his happiness, carries out the decelt, though heart is breaking, and lets him die in the blissful impression that it is the other woman whose arms are around

The trouble is that this bit of real tragedy comes so suddenly and quietly and unexpectedly that its true sig-THERE are some interesting changes in prospect for Philadelphia theatre-In prospect for Philadelphia theatrepoers.

First comes the news that the Forrest Theatre goes into pictures on
January 9. "The Wanderin Jew" there. His fear of death is "planted" opens the day after Christmas and in a dozen places earlier in the play.
will be the last of the legitimate per- It should be coupled with the Dona Sol formances in the house. On January idea to get that final scene across with 9. D. W. Griffith takes it over for six the full force that is possible to it.

There are many interesting rumors a big situation; in fact, she is the regarding the new theatre that is to outstanding artist of the cast, with all be built here. A man who is in pretty close touch with amusement any event, the role of Gallardo as writfairs locally tells me that there is a ten shows a man whose very nature difference of opinion as to the best site. keeps him from being the central figure. The story he gets is that Jules Mast- of a tragedy. He is only the contribu-

Academy site, conthwest corner of Juniper and Locust, just behind the Hotel Walton.

His dope is that if Mastbaum withdraws, Charles Dillingham will put the necessary money in, providing the downtown site is chosen, but that Dillingham will have nothing to do with the Eighteenth street place. This is denied from the Mastbaum offices, when he curses the head of the Eighteenth street place. This is denied from the Mastbaum offices, when he curses the head of the great bull on the wall and fires his recommercial and industrial supremacy volves at it in token of his hard and convention of the Metro-politan last the annual convention of the Metro-poli "Mr. Mastbaum and Mr. Dillingham volver at it in token of his hatred and we must produce commodities that have contempt for the whole bull tribe and the bull ring with its fleeting glory and the bull ring with ring with ring with the bull ring with ring the theatre has not yet the bull ring with its fleeting glory and selected, but wherever its fickle plaudits of the cruelly heart-tendent of schools, also spoke at the who in the role of Henry Ashton was less crowds, rises to a fine height of emotional work.

undicate, also denies reports of any not have time to read the program riction between the Dillingham and before the second act. But as it went on I became impressed with a small bit art education, C. Valentine Kirby. played by an attractive young would at the piano. There was something about her that made her comedy get the footlights and she right across the footlights and she scored with lines that were not in themselves provocative of even a smile. She showed such genuine comedy instinct that as soon as the lights went up I consulted the program to see who was. The name was Cornella Otis

Skinner. I'm glad I didn't see it before the out the influence of her famous father's name. I'm a rooter for Cornelia from

THE success of "Bull Dog Drummond," at the Garrick, added to the triumph of the Adelphi thriller, seems to point a way out of the present theatrical slump. It is: verite good melodrama has had a drama. Good melodrama has had a Funniest comedy I've seen this year was due to these songs—but the comedy wasn't on the stage. It was furnished by a very stern and severe matron who stated fixedly—and cery companies. fixedly—and very ominously— a pup. It will be appealing schen this it ahead of her while her fat old earth cools down and prepares to straight ahead of her while her fat old earth cools down and prepares to husband buttoned one of the girls up join the ranks of dead celestial bodies. the back, and took his own good time But "Bull Dog Drummond" deserves its \$500,000 for this Rembrandt mastersuccess. There isn't even a minor part

> Nelson's Fall at the Shubert, in "Last Waltz" wonders about that Not Accidental fall that Eddie Nel fun-maker, takes into the orchestra pit. On all sides you can hear comments such as "I'll bet that was uninten-tional" or "Wonder if he does that "Wonder if he does that

Well, as a matter of fact, that is all cure for sick theatres. Up to and including last Saturday, the show had played 550 performances in New York, Waltz" through an accident. Nelson. 642 in Chicago and eighty here. Now it has gone into the Lyceum Theatre, vaudeville with him. At any rate, in Baltimore—with another company, of course—and has put that house back on the map, after a season in which the theatre has done year back back on the map. theatre has done very bad business with main thing is, however, that everybody other shows, dental, and a portion of the audience is always fooled.

Comstock and Gest, sponsors for wunts to sell his old roller skates for 35 "Mecca." I understand that it is cents but will sell them for less if nec-

New York, the Ditrichstein Theatre.

There seems to be a very general though vague disappointment at Ekinner's new play, "Blood and Sand" now at the Broad Ought to Be isn't merely because the ending is tragedy finds ready admirers. But the stay in New York last season.

So well done that mere spice doesn't coatch Than 2000 and looking that way.

The star of the show is delicious disappointment at though vague disappointment at though vague disappointment at senting the love of London and the nectar of the love of London and

STARS OF THE STAGE COMING HERE NEXT WEEK



The morning department most pleasing. He has a voice of unon the night I saw the play I did not have time to read the program before the second act. But as it went in the second s luncheon.

QUESTIONED ART REAL SAYS J. E. WIDENER

Rembrandts Bought From Prince brought to a close with "Otello" Taken Out of "Hock," He Says

Rumors that the two Rembrandts sold | PRAYER DAY TO HELP DRIVE to Joseph E. Widener by Prince Youssoupoff are fakes are flatly denied by \$14,500,000 Lowest Figure Possible act began. It gave me a chance to form an unbiased estimate of her with-out the influence of her famous father:

Mr. Widener. "I bought the two paint-ings from Prince Youssoupoff himself in Mr. Widener. "I bought the two paintings from Prince Youssoupoff himself in London last summer," said Mr. tions and the size of the \$14,500,000 the lellevue-Stratford on Tuesday at Widener. "The pointings, when I budget just prepared by the Evenutive."

His father, the late P. A. B. Widener purchased "The Mill" from piece. The two pictures purchased last The little girl was smart enough to that isn't taken with quite exceptional summer, which now adorn Mr. Widewhat was going on, too. So when ability. Park home, are portraits, one of a man, "Titus," and the other of a woman, "Madalena Van Loo." Mr. Widener is said to have paid \$750,000 for the pair.

LITTLE **BENNY'S** NOTE BOOK

By Lee Pape

THE PARK AVE. NEWS Weather, Grate. .

Sissiety and Spoarts. A sudden stag party took place last Satidday aftirnoon in Mr. Charles (Puds) Simkinses house on account of it starting to rain wile the fellows was all setting on the frunt was still raining on account of the thing that holds back the parler curtains

Of almost equal import was the first appearance with the company of Ciro Deritis, a young Philadelphia baritone.

tette was well sung and heartily re-ceived. The audience was large and responsive and Ernesto Knoch gave a delightful reading of the tuneful score. 'Lohengrin' will be sung at the matince today and the second week will be

Widener. "The paintings, when I budget just prepared by the Executive budget in 'hock."

"Pawnbrokers of London has lent budget just prepared by the Executive Commission of the General Assembly of the Presbyterian Church, the commission has issued a call, setting aside

It is recommended by the commission that "the services be devoted to an explanation of the work, the needs and opportunities of missionary and benevolent boards and agencies."

It is also recommended that this be It is also recommended that this be accompanied "by earnest and united supplication that God would reveal to the Church as His witness in the world its enlarging and irresistible ob-ligation, and would make it, by His grace, both worthy and willing to per-form this lofty duty."

To Give "Everyman"

The noted morality play, "Every-man," whose origin dates back to the days of the Tudors in England, will be presented for a single performance at the Academy of Music tonight at 8:15 o'clock. Charles Rann Kennedy, author of "An Army With Banners," "The Servant in the House," and other Kennedy, plays with religious motives, and his wife. Edith Wynne Matthison, long familiar on the stage, will present 'Everyman' with a specially selected company.

Travesties In "Passing Show"

The latest Winter Garden producthe fellows was all setting on the frunt tion, "The Passing Show of 1921," steps but it broak up almost immeeditly which comes to the Shubert Theatre for and everybody had to go home wile it an engagement beginning December was still raining on account of the thing 26, will contain travesties of many recent stage successes, including "Mecca," "The Lady of the Lamp," "The Bat" and "The Bad Man." Willie and Eugene Howard are the

> 'Wandering Jew" December 26 David Belasco and Al L. Erlanger's production of "The Wandering Jew, by E. Temple Thurston, comes to the Forrest Theatre for two weeks beginning Monday, December 26. This play, based on the famous legend, is in four phases and has many elaborate scenes.

Wen I went to the museum one day.

But Id rather be a baby in a baby coatch

Than 2000 and looking that way.

Intristing Facks About Intristing Peeple. Ed Wernick is ony 10 yeers old altogether but he has broak his arm twice, his leg once, his nose once and 3 ribs once apeece.

Sissiety. Miss Maud Jonsin says that Miss Loretter Mincer is libel to get sued for libel if she keeps on spredding jellis reports about her.

The big cast are such well-known players as Tyrone Power, Helen Ware, That Lawton and Miriam Lewes.

The Young People's Society of the Welsh Presbyterian Church, Philadelphia, will give annual Elsteddfod in the Academy of Music, January 2. More than 1000 of Weish glee clubs and choruses will complete. Dr. William Surdival, Arch Druid, American Gorsedd, will be the conductor. The music adjudicators will be Dr. Edward C. Broome. Toronto, Canada and H. Alexander C. Broome. Toront

Verdi's opera "Ernani" will be sung next Tuesday evening at the Academy of Music by the Metropolitan Opera Company. For the first time. Titta Ruffo, the famous barltone, will sing with this company in Phliadelphia, His role will be that of Don Carios, Mme. Rosa Ponselle will sing the role of Donna Elvira, Mr. Crimi will take the role in which he won high praise in Italy, and the bass role, that of Don de Silva, will be sung by Mr. Mardones, Others in the cast will be Mme. Egener as Giovanna, Mr. Hada as Riccardo and Mr. Reschilian as Joso, Miss Galii and Mr. Honfiglio will lead the ballet. Mr. Papi will conduct.

missed to suddenly and quietly and unexpectedly that its true significance is lost on half the audience. The idea should have been "planted" some time before. There should be a statisfied to die if only Dona Sol were there. It dealer to would be perfectly and the perfectly and the

the soloist at the concert of the New York Symphony Orchestra, under the direction of Walter Damroach, in the Academy of Music next Thursday evening, which also will be the occasion of the distinguished conductor's farewell appearance in Philadelphia this reason, as he is going abroad. The remaining concerts here, of the New York Symphony Orchestra will be under the baton of Albert Coates. The final program of Mr. Damrosch will contain Weber's overture "Freischuetz." Beethoven's Fifth Symphony, 'Les Preludes' by Liszt and 'Le Tombrau de Couperin.' by Ravel. Mine. d'Alvarex will sing Bizet's Seguidilla from 'Carmen' and Asnus Del: 'Ye Who Have Yearned Alone,' by Tschalkowsky, and air Prodigue."

At the Philadelphia Orchestra concerts on Friday afternoon and Saturday evening next the program will include the Brandenburg Concerto No. 2 in F major, by Bach; the G major symphony of Haydn and the "Scheherazade" Sulte of Rimsky-Korsakow,

Hans Kindler and Leo Ornstein will be leard at the third concert in the Monday torning musicales at the Believue-Stratford in December 19.

The American Organ Players' Club in-augurates its thirty-first series of free organ recitals next Tuesday at 8 P. M. at St. Mary's Church, Locust below Thirty-eighth street. Arthur W. Howes, Jr., will play. No tickets are required.

Sascha Jacobinoff, violinist assisted by Mile. Eugenie Besnier, coloratura seprano, will give the second concert of the artists' series in the fover of the Academy next Monday afternoon.

Monday evening in Witherspoon Hall, Kerekjarto, the Hungarian violit, virtuoso, will make his Philadelphia debut with Mme. Clara Kuery, the Hungarian light opera prima donna; Casper Szanto, the Budapest Royal Opera tenor, and Desider Antalffy, Hungarian planist.

The fourth free Sunday afternoon concert at the Academy of the Fine Arts will be given on December 11 at 3 o'clock. The performers will be Ruth Lloyd Kinney, contraite; Edward Lane, planist, winner of last year's Stokowski Medal, and Arthur Seymour, baritone, with Mary Miller Mount at the plane. Contributions may be sent to Mrs. Herbert L. Clark, treasurer, 2012 Spruce street.

A recital will be held next Wednesday evening at the home of Mrs. Daniel Moreau Barringer, 2105 Wainut street, by the ad-vanced punits of Miss Watson, Miss Love and Otto Meyer, Mme, Oga Sevrina, of Dresden and New York, will be heard for the first time in Philadalphia as a cellist.

The Philadelphia Mandolin Symphony Orclestra, compored of members of the Young
Men's Helrew Association, will give its first
recital of the winter at the Y. M. H. A.
Building, 1616 Master street, tomorrow
night. Alexander Drossin is the conductor.

The Orpheus Club. of Wilmington, Ralph
Kinder, conductor, will give the first concert
of its fifth season in the Playhouse on December 15. Noah H. Swayne, of Philadelphia, will assist the club.

Elizabeth Gutman, of Baltimore, will make her cieratic debut at the Metropolitan Opera House next week, when the San Carlo Com-pany repeats "Carmen," the opera will which the serson was opened. She will have the role of Micaela.

Selections from Handel's "Messiah" will be sung at the First Baptist Church by solo-ists and an augmented choir, under direction of Frederick Maxson, on Sunday at 7:30 P. H. Seloists: Mary Merkiee, Agnes Relfany-der, Phil Hippie and Horace R. Hood.

THE CRITIC TALKS TO MUSIC LOVERS

especial impression on me or on the opera was enthusiastic, notably that of opera was enthusiastic, notably that of san Francisco, where in 1900 and the three seasons following I appeared in it four times a week in a season of the weeks." tremendous popularity that was to come three weeks.'
to 'Boheme' later, although I must say hat, from the first I felt its intense dramatic and musical possibilities.

"In the same way, I do not remember much of the detail of that first performance. I was associated at that time with the De Conte Opera Company and the chief thing that I remember and the chief thing that I remember are and the chief thing that I remember are the chief high the chief thing that I remember are the chief thing the chief t seemed to make a greater impression on Caruso's first appearance as Rodolfo the public than any operatic work which

the public than any operatic work which we did.

"A FTER we gave 'Boheme' in Los Angeles we went to San Francisco, where the second performance in the country was given. After that we toured East, giving the opera in a number of cities. I also sang Rodolfo in the New York premiere of the work in 1898, given, if I remember correctly. In the Wallack Theatre. As few days after this, we gave it for the first time in Philadelphia, at the South Broad Street Theatre. There are many Phila-Street Theatre, There are many Phila- a success of this role, for he gets no street Theatre. There are many that success of the support whatever from the orchestrance and a number of persons have told me during our present stay in this city, that they heard it.

"Not long ago the matter of the "Lohengrin," "Tristsn" and in places from September until late in May.

"Not long ago the matter of the first performance of 'La Boheme' in this country came up as a dispute be-tween Los Angeles and San Francisco all. The later Verdi, Puccini and Wag-ner all use a heavy orchestration, which city had had the American premiere. I was in the East at the time, but they sent for me to come West and tell in person where it was performed. At considerable personal inconvenience I did so, and was obliged inconvenience I did so, and was obliged to tell the San Franciscans that the total lack of legate and of sustain to tell the San Franciscans that the first performance took place in their rival city. They were sorely disap-

IN° HER SPECIAL

FILM

PRODUCTION

month.

"The first performance of 'La Boheme' in the United States," said Signor Agostini, "was at Los Angeles in November, 1897. I have forgotten the day of the month, as the performance did not, at the time, make any angeles and the seasons the attitude of the American public toward this great opera was enthusiastic, notably that of

SIGNOR AGOSTINI has been closely associated with the opera in which the created the principal male role in this country. "In 1903," he said, "Mr. Caruso made his American debut which circumstance which circumstance of 'Boheme' by the Metropolitan Italian operas, together with only 'Tro-"On the afternoon of the day of the

'Aida,' but 'Traviata' is the hardest of all. The later Verdi, Puccini and Wag-Mr. Gallo, I determined to quit the road which supports the voice throughout

W ficult, as a rule, to sing than the Italian operas, because of the almost total lack of legato and of sustained melody. "The Wagner roles are harder on the voice itself," he said, "and harder in what I might call the mechanics of singing. The old bel canto style of the Italian singers has now almost gone out of existence. The now almost gone out of existence. The old life, I closed the school for the time

PROBABLY very few of the large audience who heard the fine presentation by Giuseppe Agostini of Rodolfo in "La Boheme" at the Metropolitan last Wednesday evening were aware that they were listening to the man who created the role in the United States, twenty-four years ago last month.

"The first performance of "La between the transfer of the opera as the United States, the performance of "La appreciated the opera, as might be expected the role in the United States, the performance of "La appreciated the opera, as might be expected to the opera as the United States, the performance of "La appreciated the opera, as might be expected the role in the United States, the performance of "La appreciated the opera, as might be expected by the relative places."

The first performance of "La appreciated the opera, as might be expected to the relative places."

The first performance of "La appreciated the opera, as might be expected to the relative places."

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The first performance of "La appreciated the opera, as might be expected to the relative places."

The first performance of "La appreciated the opera, as might be expected to the relative place whole opera. Now if a tenor has a

learn only the arias.

"In six years of hard study I learned only six operas; all the rest was vocalization. Nowadays a tenor will 'learn' a role in ten days—and then forget it; in six years now he will learn the entire repertoirs twice overlearh the entire repertoire twice over, I studied hard for six years before I was allowed to go on the stage. After was allowed to go on the stage. After twenty-six years of work I have thirtyfive roles at immediate command.

TN HIS long experience before the country. 'In 1903,' he said, American public in all parts of the Caruso made his American debut country, Signor Agostini has seen the growth of the interest in opera as has perhaps no other person on the operatic stage. "When I began singing," he stage. "When I began singing," he said, "the public liked best the older vatore' of the Verdi middle period. To that list was first added 'Aida' and 'Traviata' and now, 'Bo-heme,' 'Cavalleria,' 'Pagliacci' and 'Butterfly.

"The American public, like that of Italy, likes best the operas which it knows best. The people like to hear melodies which they recognize and with which concert singers and the talkit machines have made them familiar.

OPERA singing is like a virus, which, once in the blood, is hard to eradi-cate. "I have toured for about a quarter of a century," said Signor Agostini. "I have sung in Canada, with the ther-mometer 42 degrees below zero and in the South when it seemed like 142 above, and have generally been on tour "Last year after seven seasons with

and opened a singing and operatic school in New York. It exceeded my greatest hopes and was, for a new venture, very successful. Then, one day Mr. Gallo WAGNER, he considers, is more dif-ficult, as a rule, to sing than the who was ill and for whom he had no sent for me to take the place of a tenor

AS TO the reception by the Amerianos of singing. The old belated the stage, the sound of the orchestra and the stage, the sound of the orchestra and the atmosphere of the opera house of 'Boheme,' it was natural that, musically, it should not be so well appreciated as it became later. Puccini was composing in a way entirely new ment, giving full play to the voice. The style today is for a full orchestra.





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