



Hitching Jokes to Actors

They name cigars after stage beauties and wish jokes upon actors—when the supply of Congressmen gives out. This latter fact is one of the mysteries of modern advertising. Everybody knows these anecdotes are fakes. They have the evidence written in their very first line. For they invariably begin: "G. Gracious Purfhard, the extraordinarily popular comedian, now playing at the Lyrrret Theatre in the phenomenal laugh-success, 'Hay It Again,' once met one-armed tramp driving an auto, who said—"

Occasionally, of course, they are good anecdotes, even ingenious ones. Witness the following concerning the questions which George Nash (see advertising column for the usual facts) heard a young gentleman of five ask a mother who was very busy knitting for the Belgians:

"Mother, what color is the grass?" On being told, "Mother, what makes it green?" "God paints it." "Well, did God paint it?" "Finally the weary woman, to avoid further discussion, began answering from between the lines of her book, 'I don't know, dear,' to his endless battery of questions. After this had continued for some time and the eager child had asked possibly a dozen questions, the boy lost patience and at last exclaimed in great disgust, "Why, mother! I am ashamed of you, really. You just don't know nothing at all!"

And sometimes the story really could have happened to that particular actor and to nobody else. For instance: "Francis Wilson, who is not appearing at any theatre in Philadelphia, was a great admirer of the art of the late Joe Jefferson, in whose company he acted many times. In fact, Wilson has written a long and most interesting biography of him. Jefferson was a most enthusiastic amateur painter, and produced many canvases, chiefly landscapes. One day Wilson happened to hear of a number of these Jefferson pictures being put up at auction, and being desirous of yet another souvenir of the admired player, purchased one. Word of the sale reached Jefferson, and he wrote Wilson to this effect: "Congratulations on your courage; don't tell any one what you paid for it." And by return mail Wilson sent this: "I'm ashamed of it, too; don't tell any one I bought it."

Granville Barker's Season

A week from today Granville Barker, easily England's foremost producer, begins his first American season. Whether any city but New York is to have the privilege of seeing his work is not announced. As present plans go, Mr. Barker, his wife, Lillian McCarthy, and their English company are to produce Bernard Shaw's delightful early-Christian comedy, "Androcles and the Lion," at Wallack's on the 18th. Ian MacLaren, who has been playing at the Little Theatre, is with Mr. Barker, as are also O. P. Heggie, Arnold Lucy and Edna Kent. With "Androcles" goes a short play by Anatole France, "The Man Who Married a Dumb Wife." The staging of the latter will be

Her vehicle is a playlet called "The War Brides."

Satirical revues are proving so popular this season that a vaudeville house in New York is planning a series of short burlesques of current pieces. These satirical sketches by the drama will begin with a travesty on "On Trial," called "On Fire." Tommy Gray, librettist of "Watch Your Step," will supply the wit.

It is a mere statement of financial fact, not an indication, to record that Joseph Brooks is taking off "My Lady's Dress." The profits have been insufficient.



ADRIAN—The Belts of Bond Street, with Sam Bernard. The Girl from Kay's, re-staged. Mr. Bernard is just as amusing as ever in his impersonation of "Pinky." 8:15 BROOK—Jerry, with Max Billie Burke. A comedy by Catherine Chisholm Cushing. Miss Burke captures a husband in eight costumes. Amusing. 8:15 FRANKLIN—The Girl of Gipsy, with Natalie All. A new musical comedy, with a pleasing score by Greta Vespaie, the Atlantic City ready dill. 8:15 GARRICK—The Miracle Man, with George Nash, W. H. Thompson and Gail Kane. George Nash's comedy-drama of the cross who try to exploit a patriarchal deity and sell as concert. A satirical handling of difficult subject. 8:15 KETTER—Mr. and Mrs. Carter's Haven, "On the School Playground" (Money) set here as a variegated bill of more than equal merit. 8:15 LITTLE—George, the new production of an Englishman's play against war. 8:15 WASHINGTON—A Fool, His Money and a Girl, with Max Ward and Lucy Daly. A musical tramp. 8:15

DR. LIPSCHUTZ'S RECITAL

Philadelphia Baritone to be Heard in Excellent Program.

One of the most interesting recitals that has been arranged in some time is that of Dr. S. H. Lipschutz, the well-known baritone, for Monday evening, January 25, at Griffith Hall, 149 Chestnut street. Doctor Lipschutz has appeared with the Philadelphia Orchestra in a number of its educational concerts at the Academy of Music and elsewhere and has been heard in recital with other well-known soloists in Philadelphia. His rich baritone voice



DR. S. H. LIPSCHUTZ

is well known for the sympathetic rendering of lieder of many styles as well as in operatic arias in which he has also been heard in connection with the Philadelphia Operatic Society.

The program which he has arranged for his recital is an exceedingly striking group of numbers by the greatest of song writers, including Brahms, Tschakowsky, Strauss, Bizet, Wolf, Debussy, Massenet, Franz, Weingartner, Fogel, Wagn, Gilbert, Bauer, Hindach and Homer. The choice shows excellent discretion in seizing upon characteristic numbers of each composer, and the concert has attracted a great deal of attention by reason of its artistic promise.

MUSIC

The Kneisel Quartet

Do not think, because you are citizens, there shall be no more cakes and ale. The concert of chamber music given last night by the Kneisel Quartet was a study in temperaments and a lesson in generosity—temperaments because their three numbers were one exquisite, another profound and the third human; generosity because we who have our cakes and ale do not renounce virtue and beg those who have virtue (Bocherini in this case) not to repudiate the cakes and ale of Schoenberg and Dvorak.

What was to be expected in the work of the quartet with Mr. Lutz restored to it and with Mearns, Gardner and Blenberg to assist it, was judicious playing, robust and satisfying tone and a measure of exaltation which arose more from sincere interpretation of the music than from virtuosity of temperament. Precisely these things were realized; the allegro of the Dvorak quartet (in D minor), with which the program began, was almost stupidly played, but before its ravishing adagio was reached the players had taken up the slack of their inspiration. The complexities of execution in the Schoenberg sextet were solved with a fine facility, and the touching and artificial grace of the Beethoven quartet were neatly and deftly expressed. Mr. Gardner, playing now the viola, and Mr. Blenberg, the additional "cello" both in Schoenberg and Becherini, were thoroughly good.

The Schoenberg sextet bears the title of a poem by Richard Dehmel, an adjunct or offspring of the (Uberreicht) movement. The music which this happy movement evoked was largely ragtime, such as the settings to the songs of Otto Julius. The "Verklarte Nacht" is not of that order. It is of exceptional dramatic power and intensity, a conversation between a man and a woman, in which forgiveness for sin is itself transcended into affirmation. After the fact one can think of Nietzsche and his "beyond good and evil." In a sense it can be said that the music of Schoenberg is also "fenselst."

It is not of the same period as the quartet heard here last year, and it does not offend normal, or critical, canons in any way. The strict logic of Schoenberg which leads him to distinct development of the four voices of a quartet, as it might lead him to the distinct development of the hundred voices of an orchestra, without regard to the discords which such a development might bring about, is only suggested in the sextet. In fact, the union of the instruments, in carrying the melodic themes, and in expressing the motif of the transformation, is particularly notable for its power and effectiveness. When the strings are divided the contrapuntal development is sane and conventional. If the sextet is a despairing affirmation, all this, if for success, it would never be played.

The fact is that it is the result of a profound and moving inspiration—the poem of Dehmel. It is a theme which is infinitely more worthy of discords and romantically by Dowson, and religiously in the New Testament. In this time, it must be treated with a certain tragic optimism, a bitter joyousness, and a despairing affirmation. All this, if should say, the music of Schoenberg has expressed. He has expressed it with more beauty of melody than the profound tone poem of Strauss can often be made to yield. His major themes are of an ineffable appeal, and the melodic intricacies of the middle portion, which suggest the later development of his genius, are infinitely more worthy of attention, because they are infinitely richer in meaning than the "passage work" which can be found in nine-tenths of the chamber music from the 18th century down. Quoted as may with the later renunciations of beauty in the name of musical justice, we are none the less compelled to yield tribute to the fresh and far-reaching inspiration of this work.

It may be noted, for the sake of completeness, that the applause after the sextet was normal; after the quintet of Becherini it was enthusiastic and bore a certain aura of thanks—for this relief. After Schoenberg, Becherini this, like the prattling of a doll, before Schoenberg, Dvorak was as the voice of a man. And remained so.

Blaine Alumni to Give Show

The Alumni Association of the James G. Blaine School, 5th and Norris streets, will give a minstrel show and dance in Lu La Temple tonight. The entertainment will be given under the direction of Robert Adams and members of the alumni have charge of the sale of tickets. The music will be furnished by the school orchestra under the direction of Henry Klonow.



BETTY NANSEN Denmark's leading emotional actress, wife of Ibsen's publisher, who is appearing in Box Office Attraction films.

PHOTO PLAYS



The question of Sunday opening is being considered by many reputable managers. There is no desire on their part to offend the church element, but an honest effort will be made to furnish clean amusement for the thousands who do not attend places of worship on Sunday afternoons and evenings.

It is argued that photo-plays are noiseless, and so will not offend; that semi-educational pictures could be shown, and that nobody will be hurt and many thousands amused.

One manager, who declined the use of his name on the ground that he might get into political trouble, made the sweeping accusation that Philadelphia was hypocritical in the matter of Sunday amusements.

"In the summer," he said, "you can go to Fairmount Park on Sundays and slide the slide and ride the merry-go-round and indulge in similar amusements. But to look at motion pictures in the city, less than two miles away, is sinful. You can see photo-plays at Willow Grove Park, but not in Market street, wherein lies the difference." In Europe, and especially in Austria, which is the strictest Catholic country in the world, every amusement, from photo-plays to grand opera, is in full swing on Sunday. I cannot see the harm of clean amusement on Sunday.

What action managers will take to agitate the matter is not yet clear. It is known that some of the political leaders are fundamentally opposed to Sunday opening, and as an act of the legislature and permission of the city authorities would be required for consent, the prospect is not any too good.

CENSORIAL PRONOUNCEMENT

The State Board of Moving Picture Censors announces that from this time forward every film exhibited in Pennsylvania, irrespective of the time it has been on the market, must bear the official stamp of the board.

Forty exhibitors have been fined \$50 each for showing films that have not been approved by the board. Since January

SCHOOLS AND COLLEGES

STENOGRAPHY—BOOKKEEPING—New Day and Evening Terms just opening. Unsurpassed equipment. Expert men teachers. Send for folder. 1421 ARCH ST.

MODERN DANCING

Modern Dances—The CORTISIOZ School, 1520 Chestnut St. Phone, Locust 3192.

PORT OF PHILADELPHIA

Table with columns for Steamships Arriving Today, Steamships to Arrive, and Steamships to Leave. Lists ship names, companies, and destinations.

PORT OF NEW YORK

Table with columns for Steamships Arriving Today, Steamships to Leave, and FREIGHTS AND CHARTERS. Lists ship names, companies, and cargo details.

WHAT'S DOING TONIGHT

Medical Club of Philadelphia, Bellevue-Stratford, 9 o'clock. Discussion, "New Movements in Art," Academy of the Fine Arts, 8 o'clock. Banquet, Typothetae of Philadelphia, Manufacturers' Club, 7 o'clock. Dramatic Review Club of Oak Lane, Mercantile Hall, 8 o'clock. Dinner to General William C. Gorham, Seawance Club, 7 o'clock. Hays Club "frolic," Lu La Temple, 8 o'clock.

Dobson Weavers Resume Work Weavers in the Falls of Schuylkill mill of John and James Dobson, Inc., returned to work today. The weavers quit work yesterday afternoon, it is said, after a dispute arising out of an alleged reduction in price on piece work. Mill officers today would neither deny nor affirm that scale had been raised.

TODAY'S PHOTOPLAY CALENDAR

Table listing photo-play venues and titles for the day. Includes IRIS, GERMANTOWN, GRAND, TULPEHOCKEN, CHESTNUT ST. OPERA HOUSE, REGENCY, THE RIDGE, CAYUGA, OVERBROOK, LEADER, CENTRAL, WINDSOR, LOCUST, MIDVALE, AVIATOR TRAITOR, BEAUTIFUL UNKNOWN, THE BRACELET, THE CHRISTIAN, CRUISE OF THE HELL SHIP, DEEP PURPLE, ENGLAND'S MENACE, GIRL STAGE DRIVER, HIS FATEFUL PASSION, Mrs. Black Is Back, SILENT BELL, SONGS OF THE SOUL, SPOILERS, Walls of Jericho, ZUDORA.

CHILDREN'S CORNER

Night Caps

ONE DAY in the middle of winter, some fairies out in the lake drifted toward the shore. "Oh me!" they exclaimed, "what a funny looking place this is!" "To think this is the wonderful shore we have always heard about!" said one. "But it looks bare and queer," cried another, "not one bit like I thought it would look. I'm almost disappointed!" "You needn't be," said one of the bigger fairies, "for when it is this way before, and I assure you it's all right."

"Then you need me to help!" he said, "for I can make the water dash higher than you can!" So he pitched in and helped them. All the short winter afternoon they worked, Mr. North Wind flinging the water over the piles and the fairies changing it into ice before it could get back down again. By night time, the piles were covered with a cap of white. The fairies were happy because they could see the children, for children came running to see the wonderful sight. They called the ice caps "night caps." Have you ever seen ice night caps on the edge can find them.

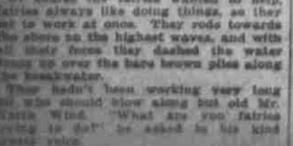
Copyright, 1915—Clara Ingram Judson.



"Then you need me to help!" he said, "for I can make the water dash higher than you can!" So he pitched in and helped them. All the short winter afternoon they worked, Mr. North Wind flinging the water over the piles and the fairies changing it into ice before it could get back down again. By night time, the piles were covered with a cap of white. The fairies were happy because they could see the children, for children came running to see the wonderful sight. They called the ice caps "night caps." Have you ever seen ice night caps on the edge can find them.



"Then you need me to help!" he said, "for I can make the water dash higher than you can!" So he pitched in and helped them. All the short winter afternoon they worked, Mr. North Wind flinging the water over the piles and the fairies changing it into ice before it could get back down again. By night time, the piles were covered with a cap of white. The fairies were happy because they could see the children, for children came running to see the wonderful sight. They called the ice caps "night caps." Have you ever seen ice night caps on the edge can find them.



"Then you need me to help!" he said, "for I can make the water dash higher than you can!" So he pitched in and helped them. All the short winter afternoon they worked, Mr. North Wind flinging the water over the piles and the fairies changing it into ice before it could get back down again. By night time, the piles were covered with a cap of white. The fairies were happy because they could see the children, for children came running to see the wonderful sight. They called the ice caps "night caps." Have you ever seen ice night caps on the edge can find them.



"Then you need me to help!" he said, "for I can make the water dash higher than you can!" So he pitched in and helped them. All the short winter afternoon they worked, Mr. North Wind flinging the water over the piles and the fairies changing it into ice before it could get back down again. By night time, the piles were covered with a cap of white. The fairies were happy because they could see the children, for children came running to see the wonderful sight. They called the ice caps "night caps." Have you ever seen ice night caps on the edge can find them.

HEPPE A Victrola in the home affords a great variety of entertainment HEPPE Victor Prices and Terms Victor prices are uniform all over the United States, but at Heppe's you may purchase any Victor outfit at the cash prices and settle by cash, or charge account or our rental-payment plan, by which all rent applies to your purchase, without any extra interest charges for this privilege. We deliver free anywhere in the United States. Patrons tell us that our service is a great advantage in record shopping. Here are our outfits complete with prices and the terms of our rental-payment plan. VICTROLA IV 6 10-inch Double-face Records \$15.00 4.50 Total cost \$19.50 Pay \$3 down, \$2.50 monthly. VICTROLA VI 6 10-inch Double-face Records \$25.00 4.50 Total cost \$29.50 Pay \$4 down, \$3 monthly. VICTROLA VIII Records, your selection \$40.00 5.00 Total cost \$45.00 Pay \$4 down, \$3.50 monthly. VICTROLA IX Records, your selection \$50.00 10.00 Total cost \$60.00 Pay \$5 down, \$4 monthly. VICTROLA X Records, your selection \$75.00 10.00 Total cost \$85.00 Pay \$5 down, \$5 monthly. VICTROLA XI Records, your selection \$100.00 10.00 Total cost \$110.00 Pay \$8 down, \$6 monthly. VICTROLA XIV Records, your selection \$150.00 10.00 Total cost \$160.00 Pay \$10 down, \$8 monthly. VICTROLA XVI Records, your selection \$200.00 10.00 Total cost \$210.00 Pay \$10 down, \$10 monthly. Write for large illustrated catalogues. C. J. HEPPE & SON 1117-1119 Chestnut Street 6th and Thompson Streets VICTROLA VII OAK VICTROLA IX MAHOGANY OR OAK VICTROLA XIV MAHOGANY OR OAK VICTROLA XVI MAHOGANY OR OAK