The Photoplay Editor of the Evening Ledger will be pleased to answer questions relating to his department. Questions relating to family affairs of actors and actresses are barred absolutely.

Queries will not be answered by letter. All letters must be addressed to Photoplay Editor, Evening Ledger.

Weber and Fields, probably the bestknown comedians on the stage today, have signed a two years' contract with the World Comedy Stars Film Corporation to appear in single reel comedies. From the very beginning of their careers Jos Weber and Lew Fields were ambitious, and, always quick and enterprising, they were able to keep up with the march of events. It was in the year 1896 that their great opportunity came. The Imperial Music Hall, situated at Broadway and 29th street, was placed in the market. Weber and Fields had an idea that if they could get hold of the place. fitted up, and remain there long enough they could make a success.

That these promptings were of the

right kind was demonstrated in the sucwas of the Weber and Fields Music Hall. Weber and Fields early became the fad in New York, and persons from out of town didn't consider their visit to the metropolis complete unless they had been to the little bandbox of a playhouse and had seen the show about which the whole town talked, with more stars on the stage at one time than in any other

playhouse in the world.

They have not always been "German comedians." Nine hundred and ninety-nine persons out of a thousand will try to tell you they have, but don't believe them. At the beginning, they were Irish comedians, and, unknown to their parents, they were playing 16 turns a day for \$3 a week at a concert hall in New

York's Bowery.
At the time when they made their first appearance this country was the haven of refuge for many foreigners, and Castle Garden, New York, the most conspicuous port of entry. The Land League troubles were ripe in Ireland then and a very large percentage of the immigrants were Irish. In fact, they outnumbered all others in the proportion of three to one. Therefore, it was not surprising that the two boys, determined on the stage career of comedy, should hit upon the Irish as the proper race to portray. This explains why Weber and Fields made their stage debut in green coat, green knickerbockers. green stockings and with pipe and shilla-lah, and sang a song that began like this:

"We are two joily Irish lads, As you can plainly see, And if we're not mistaken, We think you all agree That we are joily Irish lads, And happy as can be."

The first Vitagraph production in which Robert Edeson will be seen is a picturization of "Mortmain or the Dead Hand," from the story of Arthur C. Train. Mr. Edeson, who will portray Mortmain, will have in his support a cast including James Morrison as Forsythe, Donald Hall as Russell, J. Herbert Frank as Doctor Crisp, Edward Elkas as Flaggs, Gladden James as Scalscope and Muriel Ostriche as Bella. The picture is being directed by Theodere Marston under the personal

supervision of J. Stuart Blackton.
"Mortmain" as a screen story will be doubly attractive because of its strong dramatic action, and the scientific and psychological elements that make of it a decided novelty. Mr. Edeson, as Mortmain, is shown being put to sleep under the influence of ethyl-chloride, and as the drug takes effect the sensations experienced by him under its influence are enced by him under its influence are shown in vivid realism. He sees his own head getting larger and larger until it This is succeeded by a falling sensation as from a great height, and it is during this period the superman leaves the body and wanders off into space. As the soul returns to its physical habitation, Mr. Edeson receives a sensation of severs jerk and bump. The experiences if the superman during its wanderings after leaving the body make the story of "Mortmain," in which every scientific and psychological detail is pictured on the screen with startling clearness. It is a notable fact that this is the first time anything of the kind has ever been shown

Another Contender

The long-distance debate between Billy Ritchie and Charles Chaplin as to who was the original drunk in "A Night in an English Music Hall" has now become three-sided with the entrance of Billie Reeves, now leading comedian with the Lubin Company, who not only announces that he was the original drunk in the production, but offers to separate him-

production, but offers to separate num-self from \$1000 if his claim isn't correct.

"There has been a lot of discussion as to who was the original drunk," said Reeves, "but after all the talk has sim-mered down you will find that I myself mered down you will find that I myself played the part. I first played the famous drunk part in an act produced by Fred Karno. It was originally called "Twice Nightly" and later was called "The Humming Birds." In this country it was called "A Night in an English Music Hall" and I played the well-known part of the drunk in the stage box. This act was produced by Mr. Karno at the Star Music Hall, Bermonday, London, England, in 1904.
"The cast at that time included Charles

"The cast at that time included Charles Bell, the nated 'boy in the box'; Arthur Gallimore, as the wrestler; Miss Imy Minster (now Mrs. Reeves), the original soubrette, and Billy Ritchie, who played the 'bum' conjurer—Professor Bunco and the announcer for the wrestling match. The act was played throughout Europe, Australia and South America and

Europe, Australia and South America and I played the part of the drunk.

"In 1967 I had an engagement in Vienna and I could not return to open in the act as the drunk; and my brother, Alf Reeves, the manager, appointed Mr. Ritchie to play the drunk. I returned to the States and introduced the drunk character in the Ziegfeld Follies in 1906, and continued in the Follies of 1909, 1910 and 1911.

"Mr. Ritchie left the act under my

"Mr. Ritchle left the act under my

"Mr. Ritchie left the act under my brother's management and was succeeded by Harry Royston. Ritchie went to Gus Hill's burlesque show, 'Vanity Fair,' or 'Around the Clock.' In this show he played the business of the music hall act, which act was copyrighted. My brother sued Gus Hill and won the case.

"Charlee Chaplin was brought from England by my brother, Alf Reeves, about five years ago. He was working in an act called "Wow Wowa." The music hall act was in demand and my brother put Chaplin into the act in the drunk part. Chaplin played this part for about three years and was very successful. He diosed the act in Kansas City in November, 1911, and went into pictures.

closed the act in Kansas City in November, it and went into pictures.

"After leaving the Pollies, I went back to Mr. Karne and went into the music hall act. After that I opened in an act called "A Lesson in Temperance," or "Too Pull for Words," in which I played the drunk character. While I was playing this act at the Palais de Etc. Brussels, Heighum, war was declared and I was given it hours to get out of the sountry. I returned to the States and specied with my act at the Fifth Avenus Teatirs. New York."

There are any number of photoplay salrons who assert they saw Anna Nijene long before she became a Malem ther. In fact, "I am sure I saw you



NAOMI CHILDERS Of the Vitagraph players.

pictures," is a sentence that appears in letter Miss Nilsson ceives. And the writers are quite correct. The charming Kalem actress was the original Penrhyn Stanlaws girl, and her likeness has appeared upon any num-



For its final performance of the season the Behrens Opera Club sang at the Academy last night Offenbach's "Tales of Hoffmann." The program states that this was the first time for the "Tales" in this house, whether in English, as in the present performance, or in any language, is not specified.

It is sincerely to be hoped that this will not be the last performance, because there are a certain number of beauties which did not come out last night, and which should come out and should be familiar to music lovers. Offenbach is a much misunderstood man, despite the popularity of the Barcarole. The thoroughly musicianly composition of every thing he wrote, from the "Tales" to "La Belle Helene," is too often forgotten. He is always interesting, always bright, always fascinating. Except, of course, when the music is dragged, when the dances are repeated (ad lib.), and when there is a slight but persistent discrepancy between the playing of the orchestra and the singing of the singers. That is to say, except when the performance is as little in keeping with the composition as was that last night.

The indefatigable energy and devotion which amateur grand opera demands and receives at the hands of amateurs in this city cannot pass unnoticed. But it is time to say that the pretentiousness of their purposes too often makes their performances futile. The "Martha" of the present organization, in which some of the same singers took part, was, no doubt, not so important a piece of work, but it ran more smoothly and gave pleasure withal. Except for the singing of a few principals, last night's opera wa disappointment. The three heroines and the double villain were interesting, if not always satisfying. But it ought to be precisely the object of amateur operas to avoid the pitfalls of professional work. to minimize the star, to make opera the gathering of many forces. Local amateurs, are, invariably, without the slightest idea that opera can be any-thing more than singing and dancing. There is no attempt at fresh acting, at

interpretation, at scenic beauty, at hand-ling of lights, at development of scene. If these things were unknown to ama-teurs there would be a little excuse, but those who really love opera and devote themselves to its production are not all bound over to the grand opera tradition. The Philadelphia Opesatic Society, ex-cept when it produces light opera, and the Behrens, with possibly the same exception, do nothing but repeat the vices of the professional stage. They bring to it all its own vices, and add few virtues except that of sincerity. And sin-cerity is not enough.

The performance last night was prob-

ably all that its sponsors desired. The present criticism is not written with the Metropolitan's performance in mind. It is written with the hope that amateur opera may yet win a place for itself, the place recently taken by amateur theatricals, in regenerating a weakening

Giuseppe Boghetti in Recital

Giuseppe Boghetti, a Phiadelphia teno-aurprised a number of friends by th beauty of his voice at his first recital, in Witherspoon Hall, last night. The young singer has many fine qualities, which, however, he spoils frequently by faulty production.

production.

Boghetti's voice has the true lyric quality. The full beauty of this is somewhat lost because his tones lack volume. But he could do a great deal to overcome this natural deficiency if he did not sing so far back in the mouth. The singer last night held his lips stiff and his checks flabby, thus "gagging" the tone and utterly ruining any attempts at a clear enunciation. With more care and dis-

crimination in these points he could get the most out of his decidedly beautiful

direct contrast to Mr. Boghetti was John Thompson, his assisting soloist. Mr.
Thompson is one of the most direct and
decisive pianists heard here in some
time. Each note is given with full accent
and incisiveness and the phrases in pro-

and Inclaiveness and the phrases in pro-nounced rhythm. The tenor can learn a great deal from Mr. Thompson.

Mr. Boghetti's program included the usual Italian arias and a group of Ameri-can songs, while Mr. Thompson played from Brahms, Chopin, MacDowell and Saint-Saens. Eille Clark Hammann was



ADBLPHI— "Peg o' My Heart," with an excellent cast. Harriey Manners' popular and smusing comedy of the impetuous young Irist and what she does to a sedate English family. First-rate amusement. S.15

AMPIRICAN—German repertory from the irving Palace Thestre, New York, with Rudolph Christians as director. All performances except Frings evening and Saturday Afternoon a musical comedy of the Great War, "Immer Fes o Druff." Friday evening. "Flackamenn, als Erziches." Saturday matines. "Die Speciache Tilege" S.15

SHOAD—"She's in Again," an American ver-

ische Fliege. Saturay matines. See See.

BHOAD—"She's In Again," an American version, via England, of Ma Tants Honfleur."

a French farce by Paol Gavaut. The usual complications made more amusing in the last act than in the others. S:15

GARRICK—"The Little Cafe, with Js.in E. Young. A return engagement of the musical play by Ivan Caryll and C. M. S. Molelicabuit the waiter who was a man about town after 12. S:16

LYRIC—"The Blue Bird," Mesterlinck's fairytale allegory, back for one more visit in Philadelphia. The plees remains an entertainment quite as pleasant for grown-ups as for children. Sets of the Hills." A

VAUDEVILLE KEITH'S-Nora Bayes, Beatrice Herford, James and Bonile Thornton, Harry Ferr and commany in 'Veterany', Bert Errol, fe-male imperconator; Kallyama, ambidestrous Jap, Nonette, violinist, the Luncti Slaters, the Robert De Mont Trio and news movies. the hollert Lie Andr. Tro and news movies, NIXON'S GRAND-Hohby Heath, in a new "1915 Song Bevue"; George Brown, champion walker; Payler J. White, in "The Visitor"; Leon's Models de Luxe, Charles Gordon and charles White in "In the Marital Coach", Miller and Layle and movies.

"III-IIAM PENN-The Show Ski Giris, in
"In Old Tyro!" Harian E, Knight and Co.,
in "The Chalk Line" Harry Lester Mason,
in "The German Janitor": Grazia Nevdini,
Italian planist: Baldwin, Brayton and Carter,
Jack McGowan and Emily Gordon, in "Two
in One," and Charles Chaplin, in "The RROSS KEYS (first half of week)—"The Gar-den of Mirth" Clark and McCullough, Harry Bulger, Alf Ripon, Scotch ventriloquist, and the Nichol Erothers, on the roller skates. BURLESQUE.

CASINO-The Auto Girls: Simonds and Lake's company, in 'In a Millionaire's Jail, with CASINO-The and company, in "In a Millienaire's said, tharry Seymour.

DUMONT'S--Damont's Minstrels, in "Burnem, and Balley's Great Circus," and a new burlesque, "Good Servants Supplied."

GAYETY-The Crackerjacks, with Sam Green and Charley Brown, in a musical offering. TROCADERO- The Transatlantics" in rag

MAY DAY AT BRYN MAWR

Seniors of College Will be Central Figures in Picturesque Observance. An interesting program has been arranged for the May Day celebration which will be held on Friday at Bryn

Mawr College.
At 7 o'clock the members of the senior class will assemble in the tower of Rockefeller Hall and sing a Latin hymn. The class will then have breakfast. After a short concert the young students will proceed to the campus, drassed in white and ceed to the campus, dressed in white and wearing sashes of the class colors, to the strains of the old English tune. "To the May Pole Let Us On." The entire student body will then participate in the May

On Friday evening the freshmen will have dinner in Pembroke Hall and the alumnae will give a reception for the seniors in the gymnasium. On Saturday morning the finale of the track meet wil take place and in the evening the students will assemble for the presentation of "Yellow Jacket" by the Coburn players. Sunday evening Rabbi Stephen S. Wise, of the Free Synagogue, New York, will duct the service.

Attacks Policeman With Knife James Grant was sent to the Philadel hia Hospital for observation today after barricading himself in his home, at 2305 Palethorpo stret, last night, and defying arrest. Neighbors who saw him rushing about the house brandishing a carving knife notified the police of the 4th and York streets station and Policeman Ruhie was sent to arrest the man. Ruhie broke in the front door and Grant rushed at him with his knife. He was overpowered and taken to a cell. Dr. William Pea-cock, the district surgeon, was summoned and sent the man to the hospital. Grant lost his wife about a year ago and his mind is believed to have suffered from worry over her death worry over her death.

Domestic Held for Theft

Mrs. Helen Donsron, 34 years old, of 119 Carlisle street, a negress domestic, em-ployed at the home of Samuel Rosenthal, 111 North 15th street, was held in \$600 ball for court, by Magistrate Beaton, at the 20th and Buttonwood streets police sta tion this morning, on the charge of steal-ing a diamond la valliere, valued at \$100, belonging to Mrs. Rosenthal.

"What's Doing Tonight?"

St. Agatha's Roman Catholic Church minstel thow. Knights of Columbus Hall: 8 o'clock.
Market and 40th Streets Business Men. 7 south 40th street: 8 o'clock. Free.
County Medical Society. College of Physicians. 27d and Ludlow street: 8 o'clock.
Meeting of detecpathic physicians, Hotel Adelphia: 8 o'clock.
Penn Memorial Bridge Committee meeting. Hotel Adelphia: 8 o'clock.
Lecture, Prof. Scott Nearing, Jenkintown Bigh School. Free Pickens Fellowship, Hotel Walton: 8:15 o'clock. haxter's Fire Zouaves, Independence Hall; 5 awrenceville Alumni Association dinner, Bellevue-Stratford, Huffrige meeting, Messiah Church, 13th and Wolf streets, 8 o'clock, Pree, Centennial celebration, First Presbyterian Church, 7th and Locust streets, Pree,

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RANGES



This department will appear once each week in the Evening Ledger and will be devoted to all matters of and will be devoted to all matters or interest to owners, or prospective owners, of phonographs, player-planos and all other music instruments. Notice will be taken of new records and rolls and of new inventions or improvements in in-

struments. The editor of the department will

Two releases, the weekly Edison and the monthly Victor, make the present week a busy one for those who follow the records. At present there are four large companies and many smaller ones making records, and as month follows month it seems impossible that there should be anything left for the recorders to make. And yet each month brings something novel, something interesting, to make the possession of a talking machine a cumulative pleasure. There are records and records; there are those you buy because they please you for the moment and there are those you buy because you expect them to please you forever. Both are good, and the fact that you can buy both kinds is only another proof of the diversity of interests to which a talking machine may minister.

Take, for example, the Edison list of the week. (It should be born in mind, out of fairness to this company, that it is the only one which makes releases weekly, and therefore its list of new works at any particular time is bound to be smaller than those of the other companies.) The bulletin starts off with two dances, Felix Arndt's "Kakuda" (one-step) and the odd "La Russe" of Chalif. Following this is a record com-bining a tenor solo, "On the 5:15," and a vandeville specialty called, "Happy, That's All," by Van Avery, the original Rastus. Then there are two popular songs, "Back to the Carolina You Love" and "There's a Bungalow in Dixleland," both sung by baritones. Finally, there are four sacred pieces (on two records). They are Liddle's touching "Abide With Me." sung by Christine Miller, and the rocitative and aria, "Leave Me to Angulsh," by Rinaido, sung by Adelaide Bischer, on one record, and two mixed quartets, "Jesus Christ Is Risen Today" and "The Day of Resurrection," on the other. Such a variety, even on so small

PHOTOPLAYS

Chestnut St. GPERA Home of World's Chestnut St. HOUSE Greatest Photoplays Afts., 1 & 3—Evgs., 7 & 9—10c, 15c, 25c Mrs. Leslie Carter in "The Heart of Maryland"

NEXT WEEK-"GRAUSTARK" EMPRESS MAIN ST. MANAYUNK S. MILLER KENT in THE COWBOY AND THE LADY 5 Reels

KNICKERBOCKER THEATRE MARKET STREET ABOVE 40TH DAILY AT 2, 5c. EVENINGS, 7 & 9, 5c, 19c. CLARA KIMBALL YOUNG in THE DEEP PURPLE Chas. Chaplin in HIS NEW JOB

PARK RIDGE AVE. & DAUPHIN ST. Matiness 2:15, Evgs. 7:15 A Man and His Mate LEADER FORTY-FIRST STREET and Valli Valli in THE HIGH ROAD JEFFERSON TWENTY-NINTH and Lew Dockstader in DAN

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a list, is a fair indication of the possibili-

The Victor List

The Victor catalogue for the month is an extensive affair, and includes a num an extensive affair, and includes a number of this company's best-known artists. There is a duet by Caruso and Elman, neither of whom are making public appearance in this country, and there is in addition, a song by Julia Cuip, who has already been referred to in these columns as an example of little-appreciated gentus. She sings "At Parting," also known as "Sweetest Flower That Blows," in the way which recommends her to those who know about these ends her to those who know about these things as the finest lieder singer of our time. From the personnel of the Metrotime. From the personnel of the Metro-politan Opera Company there are Glovanni Martinelli, singing Mascagni's "Serenata." Sophie Braslau, recently heard here, sings a Swedish love song in English, and Margarete Ober sings Beethoven's setting of Herrosse's "Ich Liebe Dich." Emmy Destinn is also rep-resented, not with an operatic air, but with Schubert's lovely cradle song Schubert's lovely cradle song, Wlegenlied,'

Reference was made in these columns not long ago to the possibilities of ar-ranging an evening of folksongs, or even an hour of folksongs, which would be an hour of folksongs, which would be both profitable and entertaining. This is brought to mind by a new record, "Comme se canto a Napule," sung by Emillo de Gogorza. Specializing for the moment on Italian songs, suppose you look at the Victor and Columbia catalogs. The latter lists 13 songs, the for-mer a few more. Take for a starter the

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tamous "Maria Mari," which some people national Rag" expresses something the market. You can follow this with "O sole mio," and with "Mamma mia che vo' sape," and you can come to a giori-ous conclusion with "Funiculi-Funicula." The last alone is a queer lesson in folksong. Few of those who heard had old days of the Eighth street vaudeville theatre, fewer still of those who hear it Few of those who heard it in the in its rare appearances nowadays, know that this isn't, in actual fact, a folksong. It was written about 1820, by L. Denza, to memorate the building of the funicular railway in Italy, and expresses with the galety and abandon of the Latin presented with a new toy the feelings you experience as you go up what Punch calls "the vernacular." The song became so popular that when Richard Strauss went to Italy to search out tunes which sprang straight from the hearts of the people for "Aus Italien" aymphony, he for this tune. Everybody was singing it, so he judged that it must express the feelings of everybody. As a result, he based a whole movement on the tune. And he wasn't far from right. When a whole nations sings "The International Rag," you may be sure that "The Inter-

The Oldest Tune Did you ever sing "We Won't Go Home Till Morning?" Yes? Do you know that

it is probably the oldest tune in the world. There may be older tunes extant, world. There may be older tunes extant, but this is the oldest in daily use. In happens that it is on a Victor record of this month as the "Duke of Maribon ough," But the famous "Malbrook is va't'en guerre" is really a late version of this song which dates back to the Crasades, and probably further than that This song a Crusader's Hymn and a Norman War Song are presented on one record, unaccompanied, for which many a music lover will give thanks. At the record, unaccompanied, for which many a music lover will give thanks. At the music lover will give thanks. At the time these songs were written part-song were not yet sung. The first of the latter class, by the way, is also available for the phonograph. It is the orisinal "spring poem" about which every how-paper Jokesmith cracks a Joke svery year, and is called "Sumer Is Icumen In" (which is oldish English for "spring has come"). It was written about 126 and can be found on the first page of nearly every anthology of English verse.



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