

# THE PICTOPLAY

### QUESTIONS AND ANSWERS

The Pictoplay 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 Pictoplay Editor, Evening Ledger.

Weber and Fields, probably the best-known comedians on the stage today, have signed a two-year contract with the World Comedy Stars Film Corporation to appear in single reel comedies. From the very beginning of their careers Joe 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 1894 that their great opportunity came. The Imperial Music Hall, situated at Broadway and 25th 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.



NAOMI CHILDERS  
Of the Vitaphone players.

It is a sentence that appears in almost every letter Miss Nilsson receives. And the writers are quite correct. The charming Kalem actress was the original Dorothy Starbuck girl, and her likeness has appeared upon any number of magazine covers. She also posed for Harrison Fisher.



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.

They have not always been "German comedians." Nine hundred and ninety 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 in turn-of-day for \$3 a week at a concert hall in New York's Bowery.

### Edeson's Debut

The first Vitaphone 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 Elkins as Flagg, Gladden James as Scalapoco and Muriel Ostriche as Bella. The picture is a story of a drug takes effect the sensations experienced by him under its influence are shown in vivid realism. He sees his own head getting larger and larger until it bursts. 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 force of the anaesthetic wears off, the soul returns to its physical habitation, Mr. Edeson receives a sensation of a severe jerk and bump. The experiences of the superman during its wanderings are leaving the body and falling into space. "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 in pictures.

### 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 himself from \$100 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 simmered down you will find that I myself played the drunk part. I first played the famous drunk part in a picture 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 played at well-known parties of the drunk of the stage box. This act was produced by Mr. Karno at the Star Music Hall, Bermondsey, London, England, in 1904.

Mr. Ritchie left the act under my brother's management and was succeeded by Harry Royston. Ritchie went to Gus Hill's burlesque show, 'Widely Apart,' 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. "Charles Chaplin was brought from England by my brother, Alf Reeves, about five years ago. He was working in an act called 'Wow Wow.' 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 closed the act in Kansas City in November, 1911, and went into pictures. "After leaving the Follies, I went back to Mr. Karno and went into the music hall act. After that I opened in an act called 'A Lesson in Temperance,' or 'Two Pail for Words,' in which I played the drunk character. While I was playing this act at the Palais de Eto, Brussels, Belgium, war was declared and I was given 24 hours to get out of the country. I returned to the States and opened with my act at the Fifth Avenue Theatre, New York."

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

In 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 inclusiveness and the phrases in pronounced rhythm. The tenor can learn a great deal from Mr. Thompson.

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

### THEATRICAL BAEDEKER

AMERICAN—"Peg o' My Heart" with an excellent cast. Hartley Manners' popular and amusing comedy of the impetuous young Irish girl who falls for one who writes her name. First-rate amusement. 8:15

AMERICAN—German repertory from the Imperial Palace Theatre. All performances except Friday evening. Friday evening, a musical comedy of the Great War, "Inner Peace Dear." Friday evening, "Flachmann, die Erbsen," Saturday matinee, "Die weisse Fledermaus." 8:15

FRANCE—"The Little Cafe," with Jean E. Young, return engagement of the musical play by Ivan Caryll and C. M. S. Molisch. First night, 8:15. "The Little Cafe" is a musical play by Ivan Caryll and C. M. S. Molisch. First night, 8:15.

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

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 "Kakadu" (one-step) and the old "La Russe" of Chailf. Following this is a record combining a tenor solo, "On the 5:15," and a vaudeville specialty called, "Happy That's All," by Almy Avery, the original Ratus. Then there are two popular songs, "Back to the Carolina You Love" and "There's a Bungalow in Dixieland," both sung by baritone. Finally, there are four sacred pieces for two records.

There is a whole movement on the tune, "Comme se canto a Naples," sung by Emilio de Gogorza. Specializing for the moment on Italian songs, suppose you look at the Victor and Columbia catalogs. The latter lists 12 songs, the former a few more. Take for a starter the

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Valli Valli in THE HIGH ROAD  
JEFFERSON TWENTY-NINTH and DAUPHIN STS.  
Low Dockstader in DAN  
IRIS KENSINGTON and ALLEGHENY AVENUES  
ON THE NIGHT STAGE  
THE THROBADOIR  
OPENING OF THE MOVIE CITY

Attacks Policeman With Knife  
James Grant was seen to the Philadelphia Hospital for observation today after barricading himself in his home, at 2305 Palethrope street, last night, and defying arrest. Neighbors who saw him rushing about the house brandishing a carving knife notified the police of the 4th and 10th 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 Peacock, 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.

Domestic Held for Theft  
Mrs. Helen Donson, 34 years old, of 110 Carlisle street, a negro domestic, employed at the home of Samuel Rosenthal, 111 North 15th street, was held in \$500 bail for court, by Magistrate Beaton, at the 20th and Buttonwood streets police station this morning on the charge of stealing a diamond bracelet valued at \$100, belonging to Mrs. Rosenthal.

"What's Doing Tonight?"  
St. Agatha's Roman Catholic Church minstrel show. Knights of Columbus Hall, 8 o'clock. Market and Locust streets. Free. South 4th street, 8 o'clock. Free. County Medical Society, College of Physicians, 22d and Locust streets, 8 o'clock. Meeting of osteopathic physicians, Hotel Adelphi, 8 o'clock. Penn Memorial Bridge Committee meeting, Hotel Adelphi, 8 o'clock. Lecture, Prof. Scott Nearing, Jenkinson High School, Free. Pickens' Fire Zouaves, Independence Hall, 8 o'clock. Lanesville Alumni Association dinner, Bellevue-Stratford. Buffrage meeting, Messiah Church, 12th and Wolf streets. Centennial celebration, First Presbyterian Church, 7th and Locust streets. Free.

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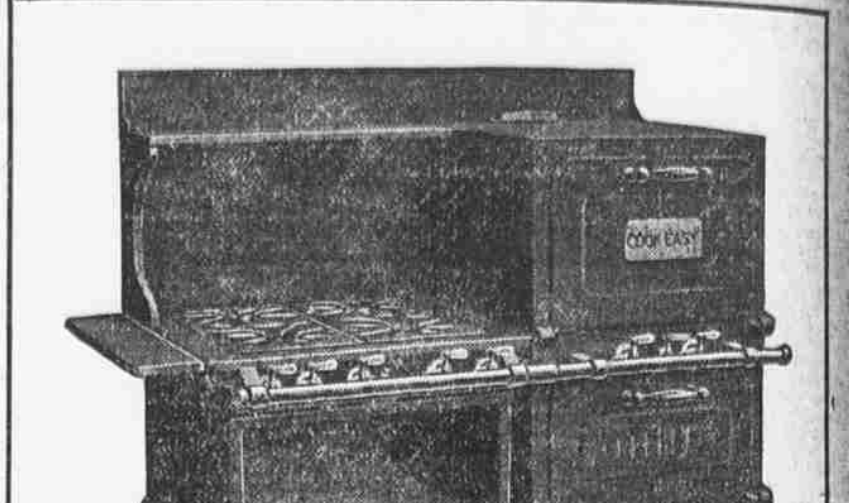
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famous "Maria Mari," which some people imagine is the only Italian song on the market. You can follow this with "O sole mio," and with "Mamma mia che vo' sape," and you can come to a glorious conclusion with "Funiculi-Funicula." The last alone is a queer lesson in folksong. Few of those who heard it in the old days of the Eighth street vaudeville theatre, fewer still of those who hear it in its rare appearances nowadays, know that this isn't, in actual fact, a folksong. It was written about 1850, by L. Denza, to commemorate the building of the funicular railway in Italy, and expresses with the gaiety 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 his "Aus Italien" symphony, he "fell" for this tune. Everybody was singing it, so he judged that it must express the feelings of everybody. As a result, he based a duet by Caruso and Elman, and he wasn't far from right. When a whole nation sings "The International Rag," you may be sure that "The Inter-



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