STRAUSS CONFESSES AT THE ACADEMY

His "Heldenleben" and Miss Parlow's Playing Feature Friday's Concert

The attitude of an audience is infrequently a perfect critic's guide, and the statistical measure of appliance at a concert would certainly be no vade mecum for a trip through a symphony concert. But certainly a concert like that of yesterday afternoon is as interesting for the audience as for the Philadelphia Orchestra, which played it. Notably does this apply to the two orchestral numbers.

Morart's overture to "Den Gluvanni" began the program, and there may have been more than one who sought, in the enthusiasm it might arouse, a peg for an attack on the opers companies which fall to produce the entire masterplece. Alas! to produce the entire masterpiece. Alast There was but a breath of applianse, and that perfunctory, although the orchestra played the overture very well, and although Mr. Stokowski, as frequently noticed in these columns, understands his Mozart and can distinguish between the silver of "The Magic Flute" and the rich gold of "Don Glovanni." His feeling for the tragic tone which creeps unbidden into this opera buffa was shown in the breathless hold which followed the opening chords; his feeling for the lightness of the early drama in it permeated the whole performance. But it passed for nothing.

Omitting, then, for a moment the concerto played by Miss Parlow, we come to the "Heldenleben," tone-poem by Richard Strauss. The reception of this work, brisen, inchoate, sardonic, ear-splitting and tremendously funny, was really inoredible. If it wasn't hissed, that is an indication of how familiar dissonance has become in our cars. But that it wasn't loudly laughed at canno' be explained at all. There is a deal of beauty in sections of this lengthy and tiring work, but the most of it is bound to be amusing. If the whole is Strauss' story of his own life, of his battles with the Beckmessers of his time and of his final defeat of them through the conquest of the musical world, then Mr. Strauss' life has surely been one of the most negligible of recent years. Berlioz was infinitely more inter-esting. As a matter of pure fact, Strauss is much greater than "Heidenleben." The mystery is not Strauss, but his audience. Is no music to be funny?

Of course, in the 40 minutes of con-glomerate sound and fury and music there were bound to be faults of execu-tion. The brasses and the wood-wind alike falled critically at times, and Mr. Rich alone emerged unscathed in the difficult trial by fire. It is impossible to say what Mr. Stokowski meant by his whole-souled reading of the score. Was it devotion, or generosity, or sarcasm?

Kathleen Parlow played the Beethoven concerto for violin, which was most re-cently heard here at the hands of Fritz Kreisler, So frequently, so passion-ately and so perfectly does Mr. Kreisler cently heard here at the hands of Fritz Refeisler. So frequently, so passion ately and so perfectly does Mr. Kreisler play this concerto that it seems now to be his in share with the composers, and any attempt to wrest it from him is foredoorsed. Yet Miss Parlow's playing was interesting and fine. She has all the applications of a great technician except a perfect ear, and at times the sensitive ear was hurt by her groping after tones. Yet sagin, at other times, her tone was full and sreat, accurate and powerful and sweet. Her trills and double stops were simply marvels of execution, her bowing usually firm, sometimes a little hard. But what one appreciated most was that in the sentiment of the first movement and in the pathos of the first movement and in the pathos of the first movement and in the pathos of the first path of feeling which was set down for her, it is as easy to spoil this concerto as it is to spoil this concerto as it is to spoil that other rare wonder, the Chopin concerto for the plano. The pathons of the chopin concerto for the plano. The pathons of the orchestra are doubly played, but nobly played. G. V. S.

THURSDAY, JANUARY 28

Philadelphia Operated Society in "Pagliacel" "Neal Of the Navy" (Pathe-Ballong Music, 1743. The cast will include Miss and others. Boundary of Music, at 743. The cast will include Miss and others. But what is the sensitive and others. But what the Auditorium of the Combs Conservatory of Music, in the Auditorium of the Combs Conservatory of Music, in the Auditorium of the Combs Conservatory of Music, in the Auditorium of the Cademan A Fragment. Atthur Hartmann full and great, accurate and powerful and sweet. Her trills and double stops were simply marvels of execution, her bowing usually firm, sometimes a little hard. But what one appreciated most movement and in the pathos of the first movement and in the pat played, but nobly played.

Else Alder on Her Way "Around the Map"

Eise Alder, who plays the principal singing part in Klaw & Erlanger's new musical production, "Around the Map," which comes to the Forrest Monday, January II, is a Vienness, and in this production made her first American appearance. She speaks English without account arice. She speaks English without accent, and though only a girl has played many leading roles in Vienna.

Miss Alder's first professional appearance was in grand opera, and her change to the lighter variety was made solely because the latter promised greater financial rewards. In Austria she created many of the roles in the long series of Vienness comic average that have later Viennese comic operas that have later been seen here in their harrybsmithed editions. Chief among them was "Sart." Among the others was "The Girl from Montmartre." "Lieber Augustine." "The Woman Haters." "The Girl and the Kalser" and "The Little Friend."

"Eva! Don't Care!"

It does not seem natural that an artists should grow to hate the song that made her famous, but Eva Tangusy declares she has learned to hate "I Don't Care" and wishes the theatre-going public would forget it and not ask her to sing it. Miss Tanguay comes to B. F. Keith's Theatre next week with a whole list of new songs, but at almost every perfor ance she is forced to sing "I Don't Care," and will probably have to do so here, "Probably I should not dislike the song because my audiences love it." says Miss Tanguay, "but I den't want to sing it, and only do so because those in front insist upon it. "I Don't Care' was one of the song hits of the musical show called "The Sambo Girl," in which I appeared before I went into vaudeville. Naturally, I used it as one of the numbers of the first variety are. bers of my first variety act. That's how 'I Don't Care' became famous. In the musical show it was the song of a character in the piece; in vandeville it hecame a part of me. Audiences ('dn't distinguish the difference.



"I DON'T CARE" Eva Tanguay will be at Keith's next week.

WHAT THE READY EYE OF THE CAMERA SEES IN THE LAND OF PLAY AND PHOTOPLAY



mous as the other. They are here shown out at Los Angeles, where Miss Janis made films for the Paramount program.

Musical Glasses

MONDAY, JANUARY 24 MONDAY JANUARY 2)
Mischa Elman, violinist in recital at the Academy of Music. His program: Vivaldi Concerto, I Minor Liberto Adlagro Adagio Allegro Concerto, F Sharp Minor, On 21. Ernst Variations on a Theme by Mozart Scolero (a) Arioso J. Bush (Arr by Sam Franko) (b) Caprice, E Flat major (c) Nuit Demai Michiele-Elman (d) Country Dance Weber-Elman Zigeunerweisen Saragate TUESDAY, JANUARY 21

"La Roheme," opera by Puccini, with Frances Alda as Mimi, Caruso as Rudoloh, Scotti as Marret and Caletti as Musatta, at the Metropolitan Opera House, at 8 o'clock,
Philadelphia Music Club's first evening meeting at the Addine Hotel. A French program will be presented by Mrs. Edith Meirose, Mrs. Leise, B. C. Donovan, David Griffin and David Dubinsky. WEDNESDAY, JANUARY 26

THURSDAY, JANUARY 27.

FRIDAY, JANUARY 28 Jose Hofmann in recital, under auspices of the Alumnae Association of the Philadelphia High School for Girls. MONDAY, JANUARY 31

Song recital at Withersecen Hall by Mme. Regima Hassler-Fox, daughter of Mark Hassler and pull of Slogfied Behren. She is a con-traite and has the rare combination of a good singuise voice and a directing intelligence. MONDAY, FEBRUARY 7

Orkady Bourstein, violinist, in recital at Witherspoon Hall Program announced later.

From Vaudeville

to "Twin Beds"

Ray Cox's impersonation of the pyro-echnic Signora Monti, in "Twin Beds," alisbury Field and Margaret Mayo's Salisbury farce of apartment house life, which the Garrick Theatre shortly, marks this comedienne's first venture into the "legitimate." ten years almost to the day after entering the vaudeville world. Born in Baton Rouge, brought up in Chicago, introduced to business in the world as a stenographer, scheduled by the old folks for a career in a law office, but lured behind the footlights with the late Mabel Hite, Miss Cox rose in the course of a decade from a \$12-a-week vaudeville "chasse" to a headling. chaser" to a headliner.

"After nearly 10 years in vaudeville," saya Miss Cox, whose voice might be de-scribed as light baritone, "my work in "Twin Reds," the first piece I have ever appeared in that was not of my own making, was indeed a red-letter event. Why, I didn't know what to do with myself. Every time I came off the stage I made a dash for my dressing room and began to peel. If it were not for my maid I would have left the theatre many a I would have left the theatre many a night before the first act was over. It was like starting all over again to have to catch cues and walt for several people's lines and make my meek little self s bit of a picture instead of going on as the whole works."

"To Be or Not to Be" Parthenia?

In spite of his great success since he went on the stage as an impersonator of women. Julian Elitinge, the star of "Cousin Lucy," now at the Forrest Theatre, is still dissatisfied. Elitinge feels that the plays which have been written for him "to reder" have feeled to vice him "to plays which have failed to give him sufficient scope and it is his ambition to one day appear in a role of more irretantions measurements. Such a role he believes he has found in "Parthenia," the leading character of the famous classic drams. Ingomar.

Eitinge's idea is to present "Ingomar in a new and novel manner by engaging an entirely male cast for it, retaining, of course, the part of Parthenia for himself. With this plan in mind, Ellinge is spend-ing his spare time studying the play, and to facilitate his labors he has secured the prompt books of Mary Ander-son and Salvini, both of whom gave the

aon and Salvini, both of whom gave the piece in America years ago. In speaking of the project Eltinge said: "I dare say the announcement of my desire to do 'Ingomar' will arouse considerable comment and not a little adverse criticism, but I am prepared. When I first decided to be an impersonator I was severely criticised. When I left vaude-ville and became a star I was criticised a great deal more, but I didn't mind, and I believe it helped me. I thrive an criticisms and I'll do a production of 'Ingomar' if I have to put up all the money for the production myself."

IT'S JUST BEEN "TOOK" Lillian Lorraine is the victim.

Douglas Bronston, director of "Neal of the Navy" (Pathe-Bal-boa), snapped her picture out in

Her dancing has for the most part a religious and symbolic character, for it should be remembered that, besides the dances founded upon the passions, the East has evolved a whole range of dances illustrative of philosophic ideas. Buddh-ism has carried the symbolism of the body to an extraordinary degree of re-finement. The locking and unfolding of the feet, the uplifting of the hands, the very curves of the fingers, have all their esoteric meaning.

The wealther temptes of India possess trained bands of dancers, sort of vestal virgins, known as Devadassis, the slaves of the gods. They have the happy and plous custom of dancing twice daily before the images, once in propitiation of fore the images, once in propitiation of their own sins, once in intercession for the sins of the world. It is this type of dancing that Miss St. Denis has sought to interpret. In her physical qualities she is well fitted to represent this type of dancer; while her beauty has much of the allure of sex, it also has that childish character which seems peculiar to the women of the East. Her figure is exquisitely slender, and her arms are as supple, her hands as refined as those of a native Hindu.



HATTIE DARLING Who appears at the Walnut next week with Herman Timberg in "School Days."

MUSICAL

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FOR HUNTERS AND THE LITERARY In the centre above appears Vivian D'Arville, of "The Passing Show of 1915," as she dresses for hunting. Below her we have the nook on the roof of Eleanor H. Porter's cottage in Cambridge, Mass., where she wrote the "Pollyanna Glad Books," from which the play

coming to the Broad was made.

SPARKS WILL FLY This Time Sparks of Friend

WHEN STARS MEET

ship Flew When Miss Collier Greeted Mr. Farnum

When Constance Collier, star of a stage, first gazed upon the person of Dustin Farnum, favorite of the street the English actress found it difficult repress a smile. And little woods, There in front of her stood "Dusty not in an immaculate full dress resuch as he caused "ahs and old brippte among the fair sex of audenes viewing "The Gentleman From Indian nor in the dashing apparel of the Westerner, such as he offered in "Capta Courtesy," but in a suit that a settirely in keeping with his nickname and into which he appeared to have we into which he appeared to have be poured. With his massive frame steen out all over the ancient coat, a most at an ambitious though unsuccessful tage art, the few remaining buttons of the fastenings at any moment, and white the steenings at any moment, and with the steenings are all above the tops of monstrous rural shoes, "Dusty" frette his visitor with a amile that was to only remaining identification of the charming leading man of the photography of the absence of a razor, while his dishered hair smacked of the Hoosler youth.

Who would not laugh at the popular

hair smacked of the Hoosier youth.

Who would not laugh at the popular Farnum in this get-up? And the actors make-up was far from being artificial, as will be attested by himself. However, the sufferings he endured in order to satisfy "art" by allowing his face to become eatranged from the razor for four days and the many experiences encountered and hours spent in Los Angeles clother shops in an effort to get the desired apparel, will not go unrewarded when "The Call of the Cumberlanda" is seen at the Stanley next week.

Stanley next week.

Soon the two celebrities were chatting as if they were old friends. "Do you prefer stage life, Miss Collier?" inquired the Pallas favorite. "I don't know any obse It'c," replied the New Morosco film star. "My father and mother, grandparents and great-grandparents on both sides were all stage people. In fact, my family hone of the typical old stage families of Great Britain, like the Drews and Barrymores in this country. I myself was bern in High street. Windsor, during an engagement my parents were filling at a botal theatre. My mother was a noted Shakespearean ingenue and was the ward of the great Samuel Phelps, with whom she played for years. Mme, Collier, my grandmother, was one of the great Coers of her time and introduced soms of the first ballets at the Alhambra.

the first ballets at the Alhambra. "I myself have been on the stage since Thyseif have been on the stage sines I was six, playing Cissy, the child, on the third tour of the Henry Arthur Jone drama, 'The Silver King.' At eight I played Puck, in 'A Midsummer Niaat's Dream.' I shall never forget a later experience with Sir Herbert Tree, which was the stepping-stone to my eventual traces. success. In one way it was very trying, but in another it revealed to me one of the sweetest examples of womanhood i have ever encountered, one which falways have regarded as a distinct credit to my profession.

Studio Gossip

In one of his recent productions Harry Myers used a number of close-ups of his hand holding a burning cigarette. The gradual consumption of the cigarette had a great deal to do with the plot, and when finally the cigarette was tossed aside it, too, was photographed. Nothing more was thought of the matter until the distributers of a famous brand of cigarettes approached Mr. Myers with a complimentary order for as many of their brand as the Universal director could use. It was their cigarette that Myers had employed.

The me to read a part for him. I had severad blank verse, and did it very bady.

"Lily Hansbury, his leading weman, and one who was to prove the kinder woman I have ever known, was preent with the rest of the company, and when the latter began to diter it may exhibition, she silenced them, and coming over to me put her arms around me, and leading me over to Sir Herbert shook his head and said he didn't think so, but ig she were so sure, maybe their between the two of them they could train me. And train me they did, and I stayed.

Writing "Glad Books" Up on the Roof

The tranquil philosophy and serenity of spirit reflected in Mrs. Porter's stories of Pollyanna, from which the play of that name has been made, are the out-come of her own manner of life. She has lived a quiet, domestic existence in New England since girlhood. One of her gifts was a beautiful soprano voice and she sang frequently in Boston concerts and church choirs. But a public career was distasteful and after an early marriage she settled down to the development of her talents as a story-teller. The mental attitude is affected by one's environment. Mrs. Porter loves the soli-tude of nature, but as her husband's mercantile interests are in Cambridge, a Boston suburb, she hit upon the happy expedient of finding seclusion in a little rose-embowered roof garden studio atop

her residence. It is there that she wrote her "Pollyanna" books. "I can concentrate there," says Mrs. Porter, "and I feel as much cut off from the rasping rattle and turnoil of the big city as if I had buried myself in the depths of a Maine wilderness. Then, too, the best regulated forest in the world isn't steam-heated, and my studio is I can write as cozil- and comfortable when the blizzards are sweeping over Boston Common as when the spring breezes whisper their tender message that nature has resumed a smiling, Joyous mood."

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the Southern Hemisphere, the second largest Latin city on the globe, wheat fields and cattle ranches that are almost daily adding to a list of millionaires al-

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