MAKING MIRACLES, MUSIC AND MYSTERY PLUS PUBLICITY

Or, Is Philadelphia a Musical Centre Because Stokowski Conducts Mahler?

(The following conversation was taken down by the dictagraph attached to the backs of the two men who spoke. The record was then sent to this office and transcribed. The two names on the outside of the package were George Massacre and Peter Quince. Occasionally there was a rumble in the record supposed to be

Peter Quince-Well, they've done it! I George Massacre—Whatever it is, I probably know. What is it?
P. Q.—The Mahler symphony. Great, wasn't it?
G. M.—Great! Did you hear it?

P. Q.—No. I wasn't talking about the music. But it was a great stunt. I see that Philadelphia has become the musical centre of America on account of it. I like that. It makes me feel good.

G. M.—Yes. It ought to make you think cod, too. What would you call a mugood, too. 3 P. Q.—Why, well, you know, a place where, anywhere where, you understand, where a lot of good music was performed.

More than anywhere else.

G. M.—Yes. I suppose a lot of good music is essential. Did you go to the performance of "Tristan und Isolde" the other night?

other night?

F. Q.—Yes. Great, wasn't it?

G. M.—Great! Did you hear it?

P. Q.—I just told you I did.

G. M.—No. You just told me you went to hear it. So did I. What I heard was the price of my neighbor's box, on the right, and the price of my neighbor's butter, on the left. The prelude I heard through an exercipating obligate of seats. ter, on the left. The prelude I heard through an excruciating obligate of seats being bounced into place by irate late-comers. The agonies of Isolde were not more keen than my agonies.

comers. The agonies of Isolae were not more keen than my agonies.

P. Q.—I thought you were talking about Philadelphia as a musical centre.

G. M.—So I was. (Editor's Note: Here the rumble begins and continues for several minutes. The next sentence is drowned out, a few words—"magic wand," "thousands," "sold out," can be distinguished. By the voice it is the person we call G. M., who is talking when next the record comes clear.) * * admit. You forget that I heard and you did not hear the symphony and I say that he is a great man. I even say that he has done a tremendous lot for the city. But he is not a wizard.

P. Q.—Of course. * * (interrup-tion; these cars are dreadful), * * * of speech. But no other city has done as G. M .- Were you at Casals' recital

P. Q.—No. He hasn't given one.
G. M.—How many first-class planists have given private recitals, I mean apart from the Orchestra, this year?
P. Q.—I don't know. Hofmann—let's

see, that was somehow for a charity. Paderewski, once for charity, once not.

There haven't been many.

G. M.—How many years ago was it that Busoni couldn't fill a small hall?

How many years do we wait for a great artist? Have we heard Eddy Brown or Grainger or Leginska? Don't answer me, how namy days a week in the Metronol. How many days a week is the Metropolitan given over to music? What earthly claim to musical interests—to the very faintest glimmerings of musical knowledge—would you have here if not for the Orchestra, a fewgreat artists who live

here, and amateur organizations?
P. Q.—You are trying to belittle Philadelphia. Why should you? Everybody else, even outsiders, is boosting.

G. M.—I am boosting, too. But I hate the little-town attitude, which praises it-self for an accident. Stokowski is a sub-lime accident, the Mahles lime accident, the Mahler symphony and its success are sublime accidents. The things that are not accidents are an empty opera house, empty halls which should be filled not only by great artists but by great populaces, eager and intent for music. People gabbling through divine and so here I am. programs, when they are given, are not accidents; they go to gabble, not to hear. Upon my word. I had rather the Mahler symphony had not been given. Because now I fear very much that we will all sit back, fold our hands and wait for Stokowski to do something else, instead of laboring untiringly in some musical work of our own. What earthly good can come of patting ourselves on the back when the fact is that we haven't begun to have a music-loving people?

P. Q.—Oh, but we have. The ten thousands who will have heard the Mahler by the end of April will not forget music

NEWS PHOTOGRAPHS OF STAGE AND SCREEN STARS OFF DUTY



WHEN STAR MEETS STAR Lillian Gish, of the movies, explains to Mme. Melba, of the opera, just how she made "Daphne and the Pirate," a Triangle film to be seen at the Arcadia next week.

AUTOBIOGRAPHIES OF THE PLAYERS WILL DEMING

fult Pays to Advertise" Company.)

I was a stagestruck kid, and when I was 14 I struck out for myself and joined Primrose and West's Minstreis as a boy with "The Power of

Money," under Ed-mund Collier, at Me-Vicker's Theatre, I became a leading man at the age of You could hardly call me a leading man, because the organization I was with was the Hess Ju-venile Opera Com-pany, but I sang all of the leading roles, About that time the king of melodrama,

Lincoln J. Carter, was at the very top notch of his reign in Chicago, and I played in several of his blood-and-thunder productions. Finally I decided that I would branch out as a manager, and as the United States did not offer a broad enough field for my managerial talents, I took one of Mr. Carter's plays to London. We shall not discuss that venture any further nov Let the dead past bury its dead.

Between the years 1900 and 1905 I think I established a world's long-distance endurance acting record. I was in stock during these seasons and I played nearly 409 parts in that time. I don't think any one else ever came near that mark in five

William A. Brady is a manager who appreciates endurance in anything or any-body, and after my remarkable record in the stock field he took me with him

Well, it pays to advertise, you effects.

IZZY LEOPOLD OF THE ZIEGFELD FOLLIES

Ed. Wynn, one of the important come-dians of the "Ziegfeid Follies" at the For-rest Theatre, is a native of this city. Mr. thousands who will have heard the Mahler by the end of April will not forget music altogether.

G. M.—You are right. Pardon me, for I have been a little excessive. Put it down to the heat, old fellow. Well, here's where we part. Are you going to the Orchestra tonight? (Editor's Note: It seems to have been a Saturday).

P. Q.—Well, I may drop round. Are there any good musical shows in town? (Editor's Note: Here the record becomes quite unintelligible. The next recognized human power to make out. The salitor wishes to thank Messra. Massacre and Quince for their interesting conversal fully scraped for further recordings, upon request at this ofice).

G. V. S.

dians of the "Zicgfeld Follies," at the Forcest this first and the star at the photodrama that music does in the spoken drama. "Nothing extraneous to the dramatic action on the screen should be brought in the spoken drama. "Nothing extraneous to the dramatic action on the screen should be brought in the spoken drama. "Nothing extraneous to the dramatic action on the screen should be brought in the spoken drama. "Nothing extraneous to the dramatic action on the screen should be brought in the spoken drama. "Nothing extraneous to the dramatic action on the screen should be brought in the spoken drama. "Nothing extraneous to the dramatic action on the screen should be brought in the spoken drama. "Nothing extraneous to the dramatic action on the screen should be brought in the spoken drama. "Nothing extraneous to the dramatic action on the screen should be brought made the return to the Walm the Function of the Wynn appeared in music and the Walm the Function of the Screen the first action on the screen should be brought action of the Walm the Function of the Walm th

HAZEL DAWN GOES BACK TO THE CHORUS

IT ADVERTISES TO PAY The play at the Garrick believes in its thesis. Here are the "rube" and his trained rooster that divert every town in which "It Pays to Advertise" plays.

LIGHTING IS TO THE MOVIE WHAT MUSIC IS TO THE DRAMA

Now it is claimed by the motion-picture industry that one of its leading directors entirely confined to Europe, for certain has finally established the scientific fact that the emotions of people who watch Have I been talking about myself too piled use of recently discovered lighting

> Cecil B. DeMille, the well-known Lasky director, declares that as a result of experiments he has carried on for a period of years, he has discovered that lighting effects in the motion picture have virtually the same definite characteristics as music. In other words, he says that artistic lighting in the motion picture assumes the same value in the photodrama that music does

THE CASTLES IN THE AIR SEEM TO HAVE NO FOUNDATION

pugnacious and disturbing rumors were heard to issue from the Castles, mean Vernon and Irene, Certain disquiet Certain disquieting motion-picture plays may be swayed with the case of an orator's logic by the applied use of recently discovered lighting the case of an orator's logic by the applied use of recently discovered lighting the case of the case to each other even when they danced."

Well, we will not inquire into this matthe past, the present and future seem bright, for the Castles again are rec-onciled. Since Vernon went to war the atmosphere of domestic upheaval has cleared and Irene misses him, at least so one would judge from letters and telegrams from her to Vernon's sister, who by the way, is Mrs. Lawrence Grossmith, playing here next week in "Notedy Home," under the name of Coralle Blythe.

Through the courtesy of this lady we print portions of letters to her from Irene, showing that the Castle is not stormed yet. Here is frene's telegram:

Grand Rapids, Mich. March 5, 1919.

Mrs. Lawrence Grossmith—Care Nobody
Home Care Grossmith—Care Nobody
Home Care and the Care Nobody
ter, darling have written but your ict
ter, darling have written but grown to foronto.
Gut cable from Vernon week ago yesterday
that be arrived safely, all lone, Richyk.
We are glad Vernon arrived safely,
Hope he returns the same. The following is from a letter from Irene to Coraller ing is from a letter from Irene to Coroller. Corie, darling—Thanks for your sweet letter. I hope you get my wire all right. Reality, since Vernon left I have not liked writing—in fact, Ive felt so cruined and empty I haven't been able to think clearly. I was releved to get a cable from him presently raying he had arrived safety, but I sould live in horror new of learning sementing has happened to him. I might be able to go over with you this spring. I am craw to go right over now, but I know I must be brave and stock it out as long as I can. It would be such fine if we could go over together and even if yernon could only be with me a day or two. I smooth love staying with you and Spepris for a while. I should feel so much nearer to him. Couldn't we go in May?

THE PLAY THAT SHAW FORGOT

Continued from Page One

tion, by G. Bernard Shaw," in flaming letters on a background of yellow. The furniture consists of a folding bed and a table, and one chair painted on the wall. The windows are at an angle of 45 degrees, a clock stopes similarly, and the entire effect is as "crasy" as Mr. Shaw probably intended it to be. The following subtle comment on stage settings is made by the author in his description of the setting: tion of the setting:

A certain air of theatricality is produced by the fact that though the room is rectangular it has only three walls.

In this same passage he makes this ntirical melodramatic comment:

satirical melodramatic comment;

Not a sound is heard except the overture and the cracking of the lady's hair as the maid's brush draws electric sharks from it in the dry air of the London midsummer.

Somewhere in the play Adolphus Bastable, lover of Lady Mugnesia Fitatolic-mache, is poisoned by her jealous husband, Fits. He repents and suggests exting some of the lime from the plaster ceiling as an antidote. They all throw boots at the ceiling, and pieces of plaster fail to the Hage. Mr. Shaw has this bit of humor concerning that:

As it is expressely difficult to find an actor.

As it is extermely difficult to find an actor capable of sating real planter. It will be found convenient in performance to scinsificult the tops of old weathing cakes for bills of planter. There is but little difference is minurial between the two substances; but the taste of the weeding call is considered more agreeable by many people.

MUSICAL CARL TSCHOPP CORNE PAIR AND SPOLIN. BANGO, GUITAR, BITHUR

HAVE YOU SEEN HIM? When W. C. Fields, the very humorous juggler of the Ziegfeld Follies, walks down Broad street with this set expression on his new one." On the stage, however, he looks as vacuously carefree as a clam.

IT'S HARD TO FIND A SONG THAT IS ORIGINAL

Few persons who attend the theatres today can appreciate how hard it is for men or women to obtain songs to sing exclusively for their own use. About the only way to do this is to write their own songs, and even then the songs are "lifted" by others who are less fortunate. "lifted" by others who are less fortunate in securing suitable numbers. In the old days of the varieties there was not so much repetition of songs, but neither were there so many singers as there are today, and it was not so hard to get a supply of songs. Song writing and song publishing have grown along with everything else in the theatrical business. The syncopated style of melody has grown so popular that every new song which has a catchy swing to it is grabbed hold of at once and soon everybody is whistling. once and soon everybody is whistling, humming or playing it, so that by the time it is heard a few times on the stage it is considered stale and the public is it is considered state and the public is clamoring for something new. The singer with the newest songs is the successful singer, and this has been proved in the case of Adels Rowland, who comes to B. F. Keith's Theatre next week for her first vaudeville appearance here. Heretofore Miss Rowland has been identified with musical comedy, and her success in "Katinka." The Only Girl" and "Nobody Home" is well remembered by those who saw these productions. The strongest assets possessed by Miss Rowland are personality and mannerism, but her greatest claim on recognition in her chosen field is the fact that the sings her own songs. She has already qualified as a song writer and some of the biggest hits she has scored have been with songs for which she has written the words. Some day Miss Rowlami hopes to publish a song hit with her own music and words but for the present she is content to callaborate with such she is content to callaborate with such popular writers of catchy melodies as Gene Buck Dave Stamper, Jerome D. Kern and Schuyler Green.

Elmendorf and Sicily

Sicily, with the majestic Mount Etna, the Madonie, the Acolian Isles, and the relies of the Greco-Roman art, will be the illustrative theme of Dwight Elmen dorf's travel talk to be presented at the Academy of Music next Friday and Satur-day.

Academy of Music next Friday and Saturday.

On Friday evening and Saturday afternoon of the following week Mr. Elmendorf will give two extra travel talks—a general lecture on India will be the evening topic, and "Famous Paintings from the Galleries of Europe" will be the subject of his discussion on Saturday afternoon.

DANCING

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WAGNER SERVED EN CASSEROLE AT THE ACADEMY

Excerpts From Operas Not in Ring Played by Orchestra

The second Wagner concert of the season was played by the Philadelphia or-chestra yesterday, and by a peculiar concatenation of circumstances precisely half the program had more than the usual atmosphere of familiarity. "Lohenging is the one Wagnerian opera heard her both last year and this; the "Tanniaeser" overture (without the Venusberg music, was played here last Monday, and "Tristan und Isoide" is still fresh from the spiendid performance led by Mr. Bodansky two weeks ago. These instances are not mentioned, however, for any other purposes than that of recording them. Stokowski's program did not suffer in any way. For which the dead Wagner and his vibrant interpreter are both responsible.

is vibrant interpreter are both responsible.

The patron of orchestra and opera approaches such a Wagner concert with almost a certainty that nothing new can be offered him. He knows his Wagnes and he sometimes wonders whether there is anything, after all, in this talk about conductors and their interpretations. He feels that Wagner, beyond dictating the mere notes, determined precisely how the music should be played. Fortunately for the preatige of conductors, there do come times when a notably ragged performance is given, when the notes are played and the tempi followed, and the music is not there. And, more fortunately, once in a ray while a concert comes like the one played yesterday afternoon, when what the composer wrote down is scrupulously played, and when something is added which the poser wrote down is scrupulously played, and when something is added which is not to be defined, but which may be called the

to be defined, but which may be called the divine fire.

Certainly it played over and through the music of Wagner, some of it not the greatest music of Wagner, yesterday atternoon. It burned low or bright and almost faded out of existence in the opening of the excerpt from Tann. hacuser," but it flamed with a wild orginatic fury in the Bacchanale and took on strange and passionate lovelines in the "Liebestod." But divinity, in spin of our limited experience of it, we assume to be composed of more element than these. It has humor and kindlines and pathos and a variety of emotions which need not be catalogued. Neither Wagner nor Stokowski approached the heights in the pristine or secondary expression of them. Happily the great part of the concert was given over to feelings more intense, to what are known, since libsen, as the heights and the vistas of life. That is why the concert was very great. The other things accounted for its life. That is why the concert was very great. The other things accounted for its having been exceedingly pleasant to la-

ambition.

"Maybe I have been too busy to grow very ambitious," she admitted, "or, perhaps, I'm just too happy. I am almost always happy. Of course, I think it would be very nice to see my name in electric letters over a theatre—I know it would because I did see it—where? With a picture play, and as I hadn't at all expected it. I made the friends I was with stop the motor we were in while I spelled it out to them and said it over with as many different inflections as possible and gazed and gazed. I tell you, it was most exciting. So I can just guess what it must be like to be an electric light star." And to the latter contributed unquestionably the fine work of the orchestra. It would be invidious, for once, to single out a choir, not to mention an individual, for special notice. The orchestra was very good, as good as it has been hard, this season. And that is a great deal. this season. And that is a great deal G. V. &

DANCING



TOO HAPPY TO BE

AMBITIOUS If a good fairy came and offered you

three wishes, would you ask for more than

to be a really pretty girl, with success in your grasp, at an age when most of us

are just beginning to think of what we shall do? Hardly, unless you are very

greedy, indeed. So it is not really sur-prising that Ida Joye, who will be seen at the Walnut Street Theatre next week in "The Girl He Couldn't Buy," should confess that she hasn't any consuming

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