Outlook for Season Here a Present Time Chaotic-Profession Hard Hit

BATTERED by the war, buffeted by eason of 1918-19 made its belated ap-marance at the Academy of Music esterday afternoon, when the Phila-leiphia Orchestra gave the first imporconcert: in fact, it might almost be to have been the first concert of the

The war has made itself felt in every walk of life and music has not escaped the lot of the other professions. Indeed, as the active cultivation of the art in the form of learning to play or sing might be considered somewhat of a luxury, there is little doubt that financially the musical profession has been harder hit than most others. At the same time, the value of hearing good music, with its tremendous, if silent, effect upon the public morale, is recognized by those who are directing the destiny of the ration. Therefore there is little doubt that music will be considered as an "essential," as it really is, in the last analysis. in the last analysis.

THE outlook for the season at this THE outlook for the season at this time, outside of the regular orchestra concerts and operatic performances, is somewhat chaotic. Comparatively few concerts have been postponed, because condition caused by the war were so uncertain that few soloists cared to announce recitals until the season began with the concerts of the big orchestras and the musical atmosphere clarified. The most important of the postponed recitals was that of Jascha Helfetz, scheduled for last. Wednesday at the Metropolitan, which concert was torn from its moorings by the gale of influents and swept away to a date to be announced later.

The attitude of America towards music in wartime is still more or less of an unanswered question. There are many whose sons or husbands have made the supreme sacrifice for universal liberty, and into the souls of whom the iron has entered deep, but as a nation we have not had the real horrors of war brought home to us. Therefore, it remains to be seen whether we as a people will turn to music for solace in the same sense as have the burdened, weary people of France and England; whether the problems of the world strife will merely distract our attention from time, outside of the regular orchestra

whether the problems of the world strife will merely distract our attention from music, or whether the world's burden of grief will drive us to it for the solace it unquistionably gives. Upon the answer to this hangs the fate of the coming

THE concerts of the Philadelphia Or-The concerts of the Philadelphia Orchestra have begun and, together
with the series by the Boston Symphony and three concerts of the New
York Symphony Society, form the basis
of the local season.

The orchestra has unquestionably
been strengthened in personnel by the
changes which Mr. Stokowski has made.
Andre Maquarre, for many years first
flutist of the Boston Orchestra, takes
the same position in our orchestra, suc-

the same position in our orchestra, suc-ceeding his brother, Daniel Maquarre, who left at the close of last season. Emile Ferir, solo viola of the Boston Emile Ferir, solo viola of the Boston Orchestra, takes the same position here, succeeding Alfred Lorens, who returns to the first violins, from which choir he was originally selected by Mr. Stokowski to become first viola. There are a number of other changes in the personnel which have tended to strengthen the

organization.

In one way the influenza epidemic helped the orchestra, even if its effect upon the general musical season was not so good. It gave them three weeks of daily rehearsal, which in a season when a great many new or at least unfamiliar works will be performed, will prove to be a decided advantage. As there were no concerts during this time, the orchestra was able to give its undivided chestra was able to give its undivided time and attention to the rehearsal of these compositions, and much was gained which will be apparent to the regular concertgoer later in the season.

UCH interest, not to say curiosity, M attends upon the first two concerts of the Boston Symphony Orchestra. Philadelphia musicians are eager to see

NEXT FRIDAY ORIGINAL MOTION PICTURES AND COLORED VIEWS WITH THE "YANKS"

N PARIS . . . Nov. 15, 16 Lancaster Av. bet. 40th & 41st DAILY 2:18 and EVGS, 7 & 8 Beginning Monday Matines 5 BIG ACTS Ned Norworth & Co.

BALLY FIELDS, CHARLEY CONWAY & CO. SHETWELL'S S BLACK DOTS CHILDREN OF CONFUCIUS

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Daily, S A. M. to 5:80 P. M. Walnut 4424-Race 67 METROPOLITAN OPERA HOUSE TUES. EVE., NOV. 5, AT 8:15 BENT BY PRENCH GOVERNMENT

Paris Conservatoire Orchestra

M PLAYERS

ANDRE MESSAGER, Conductor
ANDRE DESCRIPTION
ANDRE MESSAGER

ANDRE ME nis dated Oct. 16 must this performance TROPOLITAN OPERA

the D-minor Symphony of Cesar Franck, which Mr. Stokowski has made familiar to Philadelphia audiences.

THE advent of Rabaud next month will also be of great interest. He has never ben in this country, and so

Musical Events

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By JOHN HUNTER BOOTH Founded on KATHERINE CECIL THURSTON'S NOVEL

MONDAP EVENING, Academy of Music.
Boston Symphony Orchestra. Soloist,
Florence Easton.
MONDAY AFTERNOON, Bellevue-Stratford, Monday musicale. Lucien Muratore, Georges True and Alexandre
Delmille.
FRIDAY AFTERNOON, Academy of
Music, Philadelphia Orchestra.
SATURDAY EVENING, Academy of
Music, Philadelphia Orchestra.

how the ordanisation came through the famous "Nuch" raking episode of last spring, an episode which not only deprived the orchestra of its leader, out also caused sweeping changes in the personnel. And not all of those who left were of the enemy countries, as witness the coming of Maquarre and Ferir, both of the French musical school, if not of actual French citizenship.

However, the chief interest centers in the new conductors. Pierre Monteux, of the Metropolitan Opera House Company, will conduct the concert next Monday evening and the new permanent conductor. Henri Rabaud, will conduct the second concert in December.

Monteux's work as an operatic conductor is well known, but as a symphonic director he is an unknown quantity in Philadelphia. His work will be of especial interest because it is not given to every one to conduct opera and symphonic works with equal skill. Philadelphians will have an unusually good chance to judge because he will interpret the D-minor Symphony of Cesar France, which Mr. Stokowski has made familiar

Five dollars a week was the first sal-ary received by Robert Harron, leading man in "Hearts of the World," the D. W. Griffith production, which will be seen here Monday at the Walnut Street Theatre. Harron has been in pictures since 1907, when he was fourteen years old.

old.

"I was going to a parochial school," he says, "and one day I asked my teachers to let me know the next time they heard of a place for a boy. A little later I was sent around to the Blograph studio. The man in charge was named McCutcheon. His son, Wallie, is now a major in the British army. He asked me the usual questions, and the upshot of it was that I went to work in the cutting room at a wage of \$5 a week." week."
Harron stayed at the Biograph studio until D. W. Griffith took him to California. He has been with Mr. Griffith ever since, and has appeared in "The Birth of a Nation," "Intolerance" and "Hearts of the World." In the latter production he is seen as the boy.

TONIGHT, 8:15

POP. MAT.

THURS.

Best \$1.00 Seats

PHILADELPHIA'S LEADING THEATRES UNDER THE DIRECTION LEE & J. J. SHUBERT

DIFFICULTIES OF A DUAL ROLE

Swift Changes by Guy Bates Post in "The Masquerader" Every person who sees "The Masquerader" has his own explanation of the tricks by which Guy Bates Post,

who plays the dual role of John Chilcote and John Loder, appears to chilcote and John Loder, appears to be in two places at one and the same time. The difficulties arising from the playing of the double part are great, because of the sudden shifts in characterization, makeup and costume. The playwright has Mr. Post in a tight box on two occasions, and it takes several moments for the audience to recover from the shock of seeing him in a place where it doesn't seem possible for him to be.

where it doesn't seem possible for him to be.

The first of these occasions is the scene in Lady Astrupp's garden. That suspicious lady has discovered Loder's scar on what is supposed to be Chilcote's hand. Spy talk is in the air, and suspicion is at once aroused. Loder steps back into the alcove of the garden and by accident escapes at the same time that Chilcote, impersonated by a nonspeaking player made up to look like Mr. Post, enters. The crowd comes into the alcove and drags the latter forth through a gateway, only to have the audience of a second later sit face to face with Mr. Post himself.

Another swift change comes in the Another swift change comes in the

MISS HELEN FRASER "Current Events in Europe"

with special reference to Women's Work, in the ballroom of the RITZ-CARLTON on Monday morbings during November at 10:45. Teleket at the door and at the British Re-ilef, 1024 Wainut street. MISS FRASER will also lecture at R o'clock on the evening of the 25th of No-vember at the RITZ-CARLTON on "THE MORAL ISSUES OF THE WAR."

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Maytime is destined to live longer than the usual musical comedy of todayforth American.

Maytime verified the glowing reports that had preceded it from its record breaking engagement on Broadway.—Press.

MESSRS LEE & J. J. SHUBERT, Present

SWIFTLY MOVING FROLIG OF BEWILDERING SURPRISES

THEATRE MAT.

coms with his substitute as Chilcote ying drugged from the morphine on he couch. A few moments later when Chilcote awakens, it is Mr. Post who is here to speak the lines.

1859 Sick and Wounded Return Washington, Nov. 2.—The War De-partment has announced 1859 sick and wounded men from the American expe-ditionary forces were landed in this country during the week ending October 25, making the total for the month 4389.

MONDAY MUSICALES BELLEVUE-STRATFORD BALLEOOM First Recital Mon. Att., Nov. 11 at 2:00 ote date changed. Tickels dated Nov.4 good LIVIES

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