HOLD-UP DIDN'T FRIGHTEN GIRL

Miss Marion L. Jones Only Astounded When She Faced Pistol

ITALIAN GRABS PURSE

Emergency Aid Aide Robbed on Brilliantly Lighted Street Near Her Home

"No, I wasn't a bit frightened. I was just astounded at the colossal nerve of it all."

Miss Marion L. Jones, prominent in social circles and member of the Emergency Aid, was telling about being held up at the point of a pistol in front of her home, 4524 Chestnut street, last night. An Italian met her just a few doors from her home, pointed a pistol at her and snatched her purse.

"The streets were brilliantly lighted as I got off a trolley at Forty-fifth and Chestnut streets about 9 o'clock last evening," Miss Jones said. "There were some friends standing at the corner and I stood for a minute chatting with them before I started for home. I saw a man coming toward me, but it never occurred to me to be frightened. I was so near home and the streets were so light. I saw he was an Italian, with coat collar turned up and a cap pulled down close over his forehead.

Ordered to Hold Up Hands

"He had his hands in his pockets and as he came closer he pulled a pistol out and ordered me to hold up my hands. I guess I started to scream, for he sort of whispered, 'Shut up!' I wasn't a bit afraid he would shoot me. I was just scared he might hit me and knock me unconscious. Streets never looked so deserted to me in my life. He grabbed my purse, slightly lowered his pistol and then I screamed. Immediately he fled past me and turned the corner.

"A man from the garage across the street heard me call and ran out to help me. We both ran to the corner, but no one was in sight.

John Powell was the man who came in answer to Miss Jones's call. When they found their pursuit of the highwayman was hopeless Powell and Miss Jones notified the police at the Forty-fifth and Market streets station.

"The purse the man took was a gold mesh, one of some value," Miss Jones explained, "and it contained about five dollars in cash and all the trinkets a girl usually carries. I'm sorry to loose it, but I'm thankful it was no worse."

Gives Good Description

From the clear description Miss Jones gave of the highwayman, police believe he is the same man who, a few evenings ago, knocked down a woman at Fifteenth and Chestnut streets, and committed various other robberies in the neighborhood. Miss Jones describes him as an Italian with bright black eyes; about five feet, eight inches tall; thick set and stocky.

"What I dislike most about the affair," declared Mrs. C. E. Jones, mother of Miss Jones, "the purse contained our house keys and address, so the man will know where to find us again."

Police believe the man was formerly employed at the Hog Island shipyard. They are making every effort to capture him.

84 GIRL GRADUATES AT WEST PHILA. HIGH

Ev[illegible] Will Be Held This [illegible]ing in Auditorium of Institution

Eighty-four students at the West Philadelphia High School for Girls will be graduated this evening at 8:15 o'clock in the school's auditorium.

Prof. Parke Schoch, principal, will present the diplomas and make a short address. Following a prayer by the Rev. James Ramsey Swain, Miss Edna May Brooks will deliver the salutatory, which was written by Miss Margery Methany, and is entitled "For the Duration of the War."

The valedictory will be delivered by Miss Martha Jean Williams, speaking on "American Ideals," an essay written by Miss Frances Arline De Haas.

The senior essay, which was written by Miss Mildred S. Bridener, on "Children and the War," will be read by Miss Dorothy E. Tapley.

Miss Kathryn L. O'Boyle will play a piano solo. The graduates follow:

Anderson, Alma	Kirshner, Pauline
Ashton, E. W.	Knight, M. C.
Balsley, K. A.	Kolb, Ruth A.
Bauer, E. A.	Korb, F. E.
Black, D. M.	Kyle, K. M.
Blacher, M. P.	Lamont, M.
Booth, Barbara	Lindberg, Dorothy
Boyer, Ida May	Lindenberg, Rebecca
Bridener, M. S.	Logan, Elsie
Brooks, Edna May	McKain, R. S.
Bryan, P. C.	McKenty, F. W.
Bucher, P. M.	Mallon, D. V.
Burdsall, M. W. K.	Mancill, M. B.
Chestnut, M. A.	Methany, M.
Clayton, E. M.	Miller, A. E.
Clift, E. E.	Motell, Florence
Gram, E. G.	Murphy, R. F.
Cronin, M. J.	O'Boyle, K. L.
Davis, Ella F.	Olsen, E. A.
De Haas, F. A.	Otstot, M. E.
Donohue, R. E.	Peterson, J. S.
Dougherty, K. M.	Pfeifer, R. F.
Eberhard, E. I.	Pierce, P. L.
Einselen, A. F.	Portnoff, B. R.
Entriken, D.	Preston, M. S.
Erdman, M. H.	Pride, Hazel E.
Fell, Aimee	Reeves, Kathryn
Foering, Ruth	Reilley, I. McK.
Gelb, Frances	Rice, M. E.
Getz, Helen Ruth	Riebenack, E. G.
Gittelman, F. S.	Rountree, Mary E.
Goldberg, Myrtle	Rulin, E. P.
Goldberg, Sadie	Rung, M. R.
Green, Sarah Anna	Russell, Selma
Greiss, Anna May	Rutledge, A. L.
Haliss, V. K.	Schriebman, H.
Halligan, Mary C.	Scott, M. J.
Harrison, E. H. B.	Shollenberger, M. A.
Harrison, M. L.	Sircoulon, M. M.
Hartman, S. A.	Sloan, C. C. F.
Hastings, E. E.	Sloan, Mary B.
Haubrich, E. M.	Smedley, K. A.
Hays, M. B.	Smith, J. C.
Heffner, A. A. B.	Taggart, Lillian
Heinitz, J. P.	Tapley, D. F.
Henderson, L. H.	Tevril, Native
Hershenhorn, S. R.	Thomas, M. M.
Hilliard, D. C.	Trimble, E. M.
Hessler, A. K.	Wagner, M. K.
Hess, J. G.	Weldow, A. L.
Hipster, J. E.	Waters, J. V.
Jackson, B. S.	Williams, M. J.
Jensen, Marie	Wiman, Frances K.
Jones, M. W.	Witcher, Ruth
Jordan, D. A.	Wolfe, A. P.
Kerr, E. J.	Zaitlin, A. G.
Kirkman, M. M.	Zamrin, Frances

INJURED CYCLIST DIES

Collision Fatal to Nineteen-Year-Old William Lanner

Injuries received in a motorcycle collision proved fatal today to William Lanner, nineteen years old, 4100 North Eighth street. Lanner died at the Germantown Hospital.

According to the police, Lanner was repairing his machine in front of 2524 North Broad street, when another motorcycle, ridden by Walter G. Christie, 1700 Jefferson street, crashed into him. Christie was arrested by the police of Tioga and Lehigh avenues police station and will have a hearing today.

BATTLE IN BELGIAN STREET THRILLED PHILA. WOMAN

Mrs. Charles Macloskie Writes Cousin, Mrs. Powell Evans, After Four Years

Writer of Books and Articles. Rejoices at Freedom From Germans' Cruel Yoke

MRS. CHARLES MACLOSKIE

AFTER more than two years of silence, while relatives anxiously wondered and tried to discover what had become of her, Mrs. Charles Macloskie, formerly Miss Julia Helen Twells, of Philadelphia, has written from Belgium, rejoicing over the freedom that followed the signing of the armistice.

Mrs. Macloskie's letter came to her cousin, Mrs. Powell Evans, of the Wellington, Nineteenth and Walnut streets. It is the first letter to come to the anxious relatives since the beginning of the war, more than four years ago, though meager news came directly from Mrs. Macloskie through a friend who returned from Brussels nearly three years ago.

The five years in the heart of the war zone brought stinted food rations and "gallant tyranny of rule," when Mr. and Mrs. Macloskie could get no news to or from their American friends, but she writes that the onsy real excitement came after the armistice was signed in conflicts between German officers and revolutionists.

The most serious of these was witnessed by Mrs. Macloskie. In contrast to years of suppression, she said, she found the taste of battle rather exhilarating.

She and an American woman friend went downtown a few days after the signing of the armistice to see what was going on.

Troops Crowded Streets

"The streets were crowded with troops coming and going," she wrote, "also with a great many natives, though these confined themselves mostly to side streets. Cannon drawn by teams of four and six horses, mounted cavalry, field kitchens, great war motor wagons filled with men and all the paraphernalia of war were thundering to and fro through the wide boulevards leading to the Gare du Nord. Before the station a large number of troops were massed, and at a certain point civilians were not allowed to pass. We, not knowing this, attempted to go on, but were checked by an armed soldier, who appeared either drunk or mad.

"When we very politely asked why we could not proceed, merely seeking information, he became purple with rage and bellowed, 'Zuruck! Zuruck! or I shoot!' and leveled his gun on us. As his looks were even more terrifying, we obeyed, but returned to the Boulevard still further up. This, it proved, was a reckless thing to do, for we soon understood why the man had stopped us.

"In the railway station a number of officers with certain loyal troops had taken possession of the building and were holding it against the revolutionists, whom they wished to prevent using the railway. We had scarcely returned to the avenue leading to it, when a great commotion occurred just ahead of us. A shot was fired, followed by others, and then suddenly a terrific volley of quick-firing guns from the station windows, replied to by the soldiers on the streets. It was a veritable battle, the noise deafening, the confusion frightful. Those who like us had ventured too far, came rushing back like a tidal wave. I was separated from my friend by a team of plunging cannon horses, terrified by the racket. All the maddened horses in the vicinity seemed to gather about me in the middle of the Boulevard, preventing my going forward or back to gain the sidewalk and shelter.

Taste of Real Battle

"The excitement was dazing, but as a taste of real battle rather than exhilirating. Bullets flew on every side, smashing windows and taking bits from the houses. A number of civilians were killed and many soldiers. When the cannon passed I was able to rejoin O., who stood at the door of a shop waving frantically for me. In the end the soldiers took the station and made the officers surrender.

"This and an airplane conflict, which took place just over our house, were the most exciting things I have experienced in the five years in the very heart of the war. The rest was all dull monotony, only set off by the horrors of death penalties and arrests of people we knew. Now it is all over, thank God, and I hope by spring I may be able to see you all again. It seems almost as though no world existed outside this place, or that there were no ocean, New York or London."

Mrs. Macloskie is a native Philadelphian, and is widely known in America for her books and magazine articles, written under the maiden name of Julia Helen Twells. She is a daughter of John Twells, for many years American consul at Naples, and the late Julia Helen Watts Twells, also an author. She married Charles Macloskie, an engineer deeply interested in public utilities in Belgium. Several years before the war they established their home in a suburb of Brussels.

"Today for the first time," her letter dated November 14 told, "we had white bread and lighted our fires in the morning. We dared not do this before because of the dearth of coal.

"Iron Hand From Throats"

"To think the censure is dead; the Great Terror passing away; the iron hand has been taken from our throats, and I can write without fear of having armed men force their way into the house and drag me to the commandant militaire!

"It seems impossible—abnormal. Probably you, over there, who have been able to follow events step by step without being deceived, gagged, choked with false reports and lies that prevented the last ray of light breaking through darkness, such as we have existed in here, cannot understand what sudden astounding effect this abrupt melting away of the war clouds has made upon us. We know only what the occupying government thought fit we should know and almost up to the last moment were made to believe the scales weighed in their favor. Then suddenly from the outer stillness—the dead unresponding stillness which seemed to surround Brussels like a void wherein nothing existed more humanly articulate than the constant, but ever distant thud of cannon—suddenly from that void came the roar of nearby guns, shuttering, thrilling and awful, but to us like triumphant music! Not since 1914 had it been so near; not since that first awful summer when its thunder meant Belgium's destruction, had the houses in Brussels quivered to its blast as in these last days.

"But now it spoke freedom and deliverance, and to us in particular, was additionally thrilling in the knowledge that America's great troops were straining forward with the others to crush the criminal "Frankensteins" that were crushing the world and had buried its cannibal fangs so deeply into helpless and innocent Belgium. Nothing can adequately express with what emotion that thunder of approaching and liberating force was heard here—and then, as though those staggering blows had struck the vital core of Germany's monster, the whole hideous horror fell crashing to bits!

"One day we began to hope—the next freedom was brought to us by the enemy troops! A finale no one could ever have anticipated, a coup de ciel beyond the wildest expectations of the maddest dreamer. I wonder what you think of it over there. I wonder if it has dazed the outer world as it has all of us here. What a reply from heaven to that blasphemous muderer—motto "Gott mit uns" Germany howled across the torn and bleeding lands of Belgium and France. If ever in history divine vengeance has been clearly shown, it is in this death of a Godless and pitiless monster on its own sword.

All Delirious With Joy

"But I suppose you don't care to hear all these deliriums. You would rather hear some rational facts. The truth is I am delirious, as every one is here. Over four years of suppression is a long time, and most of us really feel as though iron hands fell from our hands and feet.

"First of all, both P. and I are very well and have not suffered physically from the situation formerly existing here, beyond decidedly stinted fare and certain other petty discomforts. The real misery was moral, the constant view of suffering and the galling tyranny of rule. The years were long, discouraging, with nothing to relieve the wearing monotony of surrounding wretchedness and the dread of having our houses invaded. Since the first summer we have not even had the excitement of war, and no trustworthy information from outside. No letters, no newspapers—save those the Germans permitted, full of lives! Only the constant sight of suffering that can never be described or forgotten. But now it is all over! No cannon can be heard, and it seems so unnatural that often I fancy I hear the old familiar boom coming to us across the forests of the Bois.

"The first visible indication we had of the new course matters had taken was the astounding independence of German soldiers toward their officers, here in the streets. Those slaves who, at sight of a general, capered like monkeys according to the humiliating laws imposed on them, or stood with heads up and hands hanging like brainless blocks of wood when a superior officer passed them, no longer even raised their hands to their caps. Officers suddenly disappeared, and many who tried to run through in motor-cars were held up by the revolutionary soldiers and had their epaulets torn from their shoulders and thrown amid the crowd of gaping Belgians. It was all done quietly, but was most impressive: the might of the people; the might that had been for so many centuries enslaved to a false idea."

Mrs. Macloskie explained that this letter would have to be taken through to Holland by automobile, but they expected trains to be running again in a few weeks.

AMERICAN COMPOSERS' FIELD DAY—THE MUSICAL CALENDAR

THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

THE American composer, for the piano at least, had a field day in New York last Saturday afternoon, when no less a musical personage than Josef Hofmann devoted a recital of an hour and a half exclusively to the works of living American composers. The idea, to quote from one of New York's leading critics, was to demonstrate in a measure that some of the music, which, it has been assumed, popular opinion wished to have banished from our concert rooms, out of deference to patriotic sentiment, might be replaced by music created by native composers still in the flesh.

The composers represented on Mr. Hofmann's program were Horatio W. Parker, Fannie Dillon, Reginald De Koven, Rubin Goldmark, Edward Royce, Daniel Gregory Mason, Mrs. Beach, Clayton Johns and Alexander McFadyen. The work of the last named was the most ambitious and in the largest form of any of Mr. Hofmann's selections, being a piano sonata in four movements, a style of composition not often written in these days except by students, and still less in favor of the publishers.

The compositions were well received, as naturally anything played by Hofmann would be, and several, notably the sonata by Mr. McFadyen, were warmly praised by the best of the critics. The chief objection to the works, taking them as a whole, seemed to be that not one of them "contained a note which might not have come from across the waters, from Germany or England or France—not one measure which by any stretch of the imagination could be set down as characteristically American," to quote one distinguished reviewer.

THIS seeming lack of originality of musical thought is a reproach which has long been laid at the door of the American composer, and not without reason. In the first place, there is an almost total lack of the first fundamental requirement for a distinctive national "school" of music in this country in the fact that we have virtually no folk song. From the folk song has sprung every one of the great national styles of musical composition, which for lack of a better term we call a "school."

The greatly discussed folk song of the southern negro, which has much of the African aboriginal music in it and very little of anything distinctively American, has been tried by such eminent writers as George W. Chadwick, one of America's best composers, and others without apparently revealing itself as the cornerstone on which a very imposing musical structure can rest. Dvorak may be excluded, as he was a Bohemian, who always wrote in his own racial idiom in spite of the experiments with negro melodies that he undoubtedly made in his "New World" symphony, the "American" quartet, the string sextet, the piano quintet and other works.

The folk song of the American Indian seems to offer an equally unpromising foundation. It is not fundamentally musical in the modern sense of the word and in it are expressed only the most primitive emotions. It is not constructed on the eight-tone scale, which is the basis of the music of all civilized nations now and has been for more than two centuries, and it does not in any sense represent American musical thought at the present time. It may be that when this definite American thought crystallizes both the negro and the Indian music may play some part in the sum total, but from present indications neither will be a very large one.

WITH this tremendous handicap, the charge of nonoriginality made against our composers must not be taken too seriously. There must be a starting point for every "school" of national music and, deprived of the advantage of a folk song, which simply represents the combined emotional characteristics of a nation, filtered through centuries of time until it represents these characteristics in a highly concentrated form, the American school, which has not yet fully found itself, must look elsewhere for its initial impetus.

What this will be no one can say. It may be that it will take the form of an amalgamation of the musical thought of some or all of the other musically developed countries and from this produce something which shall contain parts of the characteristics of those countries, but with a sufficient infiltration of our own national characteristics to stand as distinctively American. At any rate, from the present outlook, the starting point of the "American school," if such a thing is ever to exist, must be something other than the folk song.

The whole question is interesting, but is decidedly as yet in nebulous form. Lacking thus far the first fundamental of a national school, and lacking also the appearance of a genius of the first water, who can crystallize into the space of a lifetime what it ordinarily takes 200 years to accomplish (as Sebastian Bach did for the Germans), the charge of a lack of originality, or rather the lack of a distinct national form of emotional expression, for this seems to be more exactly what was meant by the critics, while it must be admitted, is not necessarily fatal. It is not a sign that our composers have nothing to say; it is rather a sign that we are not yet a nation highly developed musically. And this, considering our artistic youth and the various other handicaps herein mentioned, is not surprising.

WHAT the result of Mr. Hofmann's experiment will be can only be guessed at. One result, however, can be accurately forecast and that is that Mr. Hofmann's mail will be overcrowded for some time to come with the manuscripts of ambitious American composers for the pianoforte. Nevertheless, it was a fine thing thus to encourage our own composers, and a better man to do this than Mr. Hofmann, both by reason of ability and popularity, could not have been found. That the original idea seems to have been his own is all the higher a compliment to our native sons.

That this recital will prove a great encouragement to American composers goes without saying. The incentive to do one's best in the hope that some day possibly a work might appear on the program of a pianist like Josef Hofmann is the greatest that could be put before a composer. It will also doubtless encourage the writing of more works in the smaller forms, where, naturally, the chance to have them performed is much better than in the larger forms. The American composer has had many chances to be heard this year, but there will be few probably that will be of more benefit to him than this recital of Josef Hofmann, and it is to be hoped that his example will be followed by more of the eminent pianists now making their homes in this country as well as by some of our own fine native-born players.

THE Symphony Club, which was founded and is maintained by Edwin A. Fleisher, gave its first orchestral concert of the season this week. The organization is composed of amateur musicians who, under the direction of professionals, take up the study of classical music in its various forms, including orchestral and chamber music as well as voice and the solo instruments. Mr. Fleisher has built a home for the society, at which the rehearsals are held, and he maintains the body, which is now several years old.

Entirely apart from the philanthropic side of this work, about which more will be said later, and the encouragement which is given to individuals in their musical studies, the good which organizations of this sort do for music as a whole can hardly be overestimated. It gives young musicians, who would otherwise have no opportunity of so doing, a chance to become acquainted with the great masterpieces of composition through playing them, and the leaven of this knowledge must necessarily spread among their relatives and friends. Probably a majority of the audience of the Symphony Club, which heard, among other things, the first movement of the "New World" symphony of Dvorak, a sextet for piano and wood-wind instruments, and other works of equal merit, were not familiar with these works and, apart from a very creditable rendition, they had the added personal interest of knowing some of the performers, which naturally lent attention and concentration in the hearing.

Philadelphia is fortunate in its large number of good amateur orchestras and choral bodies, and in no way can the principles of good music be so widely and rapidly spread. These bodies deserve every encouragement possible for their prosperity and continued life, for it is the one way in which the non-professional musician can come into close personal contact with the works which require large forces to perform. Excellence of performance in such organizations, while desirable is, after all, a secondary matter; it is the knowledge of the works and the inculcation of a love for the best music that really counts.

SOME professional musicians are inclined to believe that the amateur organization is a menace to the welfare of the professional by reason of drawing attention from professional work because of time given to rehearsals, etc. Never was there a greater mistake. As interest is stimulated and knowledge grows, there is the desire to hear the same and similar works better done than is possible by the amateur body, with the result that the professional benefits thereby.

Some years ago the writer was identified with an amateur organization and, out of curiosity, found out roughly what proportion of the members regularly attended the concerts of the Philadelphia Orchestra. In the first years it ran about 8 per cent of the total enrollment, but in the course of three or four years it had climbed to about 20 per cent. However, when the Philadelphia Orchestra played one of the easier symphonies which the amateur organization had studied the attendance at that concert of the professional orchestra jumped always to 80 per cent and even higher. Which goes to bear out the contention that the professional and the amateur bodies really work hand in hand, and that what redounds to the benefit of good music as a whole redounds equally to the benefit of all.

Next Week's Musical Events in Philadelphia

SUNDAY—Chamber Music Association, 4 p. m., Bellevue-Stratford. Society of Ancient Instruments.

SUNDAY—Neighborhood Sing, 8:15 p. m., Music Settlement School, 416 Queen street.

MONDAY—Hahn Quartet, Witherspoon Hall, 8:15 p. m.

TUESDAY—Metropolitan Opera Company, "The Barber of Seville," Metropolitan Opera House, 8 p. m. Frieda Hempel, Carlo Hackett and Giuseppe De Luca.

TUESDAY—Matinee Musical Club, Bellevue-Stratford, 2:30 p. m. "The Sirens" (cantata), and Orville Harrold, a soloist.

TUESDAY—Violin recital, Jascha Heifetz, Academy of Music, 8:15 p. m.

WEDNESDAY—Boston Symphony Orchestra, Academy of Music, 8:15 p. m. Sergei Rachmaninoff, soloist.

FRIDAY—Philadelphia Orchestra, Academy of Music, 2 p. m. Olga Samaroff, soloist.

FRIDAY—Concert of finishing pupils, Philadelphia Conservatory of Music, New Century Club, 8:15 p. m.

SATURDAY—Philadelphia Orchestra, Academy of Music, 8:15 p. m. Olga Samaroff, soloist.

Musical Events in Concert Hall and Studio

The Tioga Choral Society gave its eighth annual winter concert last Thursday evening in St. Paul's Reformed Episcopal Church at Broad and Venango streets. An excellent rendition of Mendelssohn's "Hymn of Praise" was given by the members of the society, under the direction of James H. Hartsell. The soloists were May Ebrey Hotz, soprano, and Henri Merrican, tenor, and two members of the society, Miss Ruth Groeneveld and Mrs. Fanchon Cassavant Diller, sang a duet for two sopranos in excellent style. Mrs. Henrietta Groeneveld Morris was the pianist. The concert was one of the best that the society has given in its eight years of existence.

D. Hendrik Enzerman, the pianist, and Sascha Jacobinoff, violinist, announce a sonata evening to be given at the Little Theatre some time in March. They have given very successful sonata evenings for each of the last several seasons.

Sergei Rachmaninoff, the Russian composer-pianist, will be the soloist at the concert of the Boston Symphony Orchestra at the Academy of Music next Wednesday evening. He will play his own concerto in C minor for piano and orchestra. The other numbers will be Cesar Franck's symphonic poem, "Psyche"; Saint-Saens's symphonic poem, "Phaeton"; Faure's suite written for Haraucourt's play, "Shylock," and the familiar "Euryanthe" overture of Weber.

At next Friday and Saturday's concerts of the Philadelphia Orchestra the soloist will be Philadelphia's own pianist, Mme. Olga Samaroff, who will play the Brahms Concerto No. 2 (in B flat), for piano and orchestra. It will be her first appearance with the orchestra (except when she played in the Bach concerto for three pianos last year) since November, 1916. The purely orchestral numbers on the program will be the overture to Leonore No. 3 of Beethoven and the modern "Poeme d'Extase" of Scriabine, which Mr. Stokowski first introduced to Philadelphia music lovers a season or two ago.

Rossini's merry opera, "The Barber of Seville," will be given next Tuesday evening by the Metropolitan Opera Company. The opera has not been given here by the Metropolitan for several years. Frieda Hempel will sing the part of Rosina and Carlo Hackett, the American tenor, will make his Philadelphia debut as Count Almaviva, a part in which he has been conspicuously successful. De Luca will be Figaro, the role in which he established himself in this country, and the cast will be completed by Mardones as Don Basilio, Malatesta as Don Bartolo, with Mme. Matzenauer, Mme. Reschiglian and Mr. Audisio. In the lesson scene Mme. Hempel will sing her own arrangement of the Blue Danube Waltzes. Pipi will be the conductor.

On Sunday afternoon the Chamber Music Association will again hear the Society of Ancient Instruments in the Bellevue-Stratford. The following program will be given:

Mouret .....Divertissement
Brunt .....Concerto for quinton
Rosinconi .....Quartet for oboe
Asiolo .....Concerto for viola d'amore
Mondonville .....Concert Champetre

The first recital appearance in this city this season of Jascha Heifetz will be on Tuesday evening next at the Academy of Music. His principal number will be the Paganini Concerto in D major and he will also play the Tartini Sonata in G minor and Beethoven's Romanza in F, besides a number of smaller pieces, closing with the brilliant D major Polonaise of Wieniawski.

Efrem Zimbalist, the violinist; Sophie Braslau, of the Metropolitan Opera Company, and Leo Ornstein, composer-pianist, will give a joint recital on Wednesday evening, March 19, at the Metropolitan Opera House, under the auspices of the Van Hugo Musical Society.

The Hahn String Quartet will be heard in Witherspoon Hall next Monday evening under the auspices of the University Extension Society. They will play the D major quartet of Mozart, the Dvorak terzetto for two violins and viola, and, with the assistance of Viola Jenny, pianist, the first quintet of Dohnanyi for piano and strings.

The Matinee Musical Club at their next concert on Tuesday afternoon, February 4, in the ballroom of the Bellevue-Stratford, will present "The Sirens," a cantata, by Rheinnold L. Herman. Orville Harrold, tenor of the Metropolitan Opera Company, will be the visiting artist and will sing two groups of songs. Edna Florence Smith, Varwig and Marie Stone Langston will also sing, and Miss Elizabeth Gest will play a group of piano solos.

W. LeRoy Fralm, director of the Philadelphia Institute of Music and Allied Arts, announces a concert to be given by the pupils of the primary and intermediate departments in the Presser Auditorium, on Saturday afternoon, February 15, at 2:45 o'clock. Cards of admission can be obtained by application to the secretary of the Institute in the Fuller Building.

A return concert by John McCormack, the Irish tenor, is announced for Friday evening, February 28, at the Metropolitan Opera House.

The Philadelphia Operatic Society is now preparing "The Serenade," which will be its next offering to its friends later in the season. Rehearsals are held each Wednesday evening in the Parkway Building, Broad and Cherry streets. There is still room in the chorus for a few voices.

Mina Dolores, the lyric soprano, will give a recital in Witherspoon Hall, on Thursday evening, February 27. She will be assisted by Ellis Clark Hammann, pianist.

Selections from Haydn's "Creation" will be performed in the half hour of music which opens the regular evening service every Sunday at St. Paul's Episcopal Church, Overbrook. The parts of the famous oratorio which are to be sung will be rendered by the solo quartet of the church: Elsie Lorenz Cook, soprano; Marbelle Berretta Marston, contralto; Howard K. Berry, tenor, and John Vandersloot, bass. In addition there will be a largely augmented choir for the choral numbers, which will include "The Heavens Are Telling the Glory of God," and other well-known choruses, while the solo numbers will also be the best known and loved from the great oratorio. The whole will be under the direction of Rollo Maitland, organist of the church. The music service will begin at 7:30 o'clock.

Horatio Connell will give his annual recital Wednesday evening, February 12, in Witherspoon Hall, under the auspices of the University Extension Society. Ellis Clark Hammann will be at the piano.

There will be a "Neighborhood Sing" in the auditorium of the Settlement Music School, 416 Queen street, Sunday evening, February 2, at 8 o'clock. The public is invited.

Gaul's "Holy City" will be given at tomorrow evening's service at the Overbrook Presbyterian Church. The soloists will be Helen Buchanan, soprano; Ruth Lund Kinney, contralto; Nelson A. Chestnutt, tenor, and Adelphus Ashton, bass, under the direction of Roy Miller Boyd, organist of the church.

The Treble Clef Club will give a musicale in the ballroom of the Bellevue-Stratford on Wednesday evening, February 19, at 8:15 o'clock. The soloist of the evening will be J. Heiffenstein Mason.

The midyear concert of the pupils of the main and finishing departments of the Philadelphia Conservatory of Music will be given on Friday evening, February 7, at the New Century Drawing Rooms. The program will be made up of works for piano, violin and voice. The concert of pupils of the primary and intermediate departments will take place on Saturday afternoon, February 22, at the Presser auditorium. Tickets to both these concerts will be given upon application to the secretary of the conservatory.

ACTRESS PLUS ATHLETE

Lois Bolton Ascribes Success to Outdoor Life

Lois Bolton, who plays the leading feminine role in the Field-Mayo comedy, "Twin Beds," at the Walnut next week is an athletic girl. She was born in San Francisco and spends her summers rollicking in the country in California. To this outdoor life she credits her good health and spirits as well as her ability to assume new roles on short notice.

She got her first important engagement by playing the ingenue role with the Belasco Stock Company in Los Angeles on short notice, when the original player met with an accident. During this engagement Margaret Mayo was trying out her new farce with the stock company and was so impressed with Miss Bolton's work that she was signed for a long time contract. As the young wife, Miss Bolton has played the role over two thousand times without missing a performance.

Dancing Mrs. Jane P. C. Miller 1028 Chestnut St.
Dances—FRIDAY AND SATURDAY
Beginners' Class From 9 to 12 P. M. Thurs. Eve., 8:30 to 10:30; 12 Lessons $5
Private Lessons Daily From 10 A. M. to 9 P. M.

Dancing CORTISSOZ BAKER BLDG. 1520 Chestnut St.
Private lessons daily, 9:30 A. M. to 11 P. M.

DEATHS OF THE DAY

WILLIAM W. BANNARD

For 25 Years Head of P. R. R. Wilmington Division

William W. Bannard, who for nearly a quarter of a century was superintendent of the Maryland Division of the Pennsylvania Railroad, died yesterday at his home in Wilmington, Del., after an illness of ten days. He was seventy years old. Death was due to a general breakdown.

Until his retirement last year, Mr. Bannard had been a special agent on the staff of the general manager of the road, with offices in Broad Street Station.

He was a member of the Union League, the Wilmington Country Club, the national council of defense and a director of the Wilmington Y. M. C. A., the Juvenile Court and Probation Associations of that city.

Mr. Bannard is survived by his wife, who was Miss Mary Blanchard, of Philadelphia, and two children, Mrs. David D. Rankin, of Wilmington, and Captain W. W. Bannard, Jr., U. S. A. Funeral services will be held tomorrow at his home, 904 West Eleventh street, Wilmington.

The Rev. W. J. Morrison

The funeral of the Rev. William J. Morrison, O. S. A., who died Thursday night in St. Agnes's Hospital, will be held on Monday morning from St. Augustine's Church, Fourth and Pine streets. Father Morrison had been stationed for about five years at the church. He had been ill a year.

On Sunday evening the body may be viewed by the congregation in the church. The Rev. Charles M. Driscoll, O. S. A., rector of St. Rita's Church, will preside at the services to be held at 9:30. At 10 o'clock solemn requiem mass will be celebrated by the Very Rev. Nicholas J. Vasey, O. S. A., Provincial of the Augustinians, together with the Rev. D. J. O'Mahony, O. S. A., deacon, and Rev. C. M. Driscoll, O. S. A., subdeacon.

The sermon will be preached by Father O'Mahony, rector of St. Augustine's, and interment will be made in the Augustinian Fathers' vault in St. Augustine's churchyard.

Father Morrison was born in Shenandoah on May 6, 1857. He attended Villanova College and made his religious profession there as an Augustinian on September 24, 1878. On November 13, 1884, he was ordained to priesthood, and was stationed at different times at Troy, N. Y., and Staten Island.

The Rev. Alexander S. Taylor

The Rev. Alexander S. Taylor, a minister of the Reformed Episcopal Church, died yesterday in the Hahnemann Hospital. For thirteen years he was rector of St. Mark's Church, Chicago, but was compelled to retire several years ago on account of failing health.

Mr. Taylor was born in Scotland forty-nine years ago and was graduated from Temple University and the Reformed Episcopal Theological Seminary in this city. He lived in the South after leaving Chicago and came here several months ago for medical treatment. Mr. Taylor is survived by his wife, Mrs. Theresa H. Taylor, a Philadelphian, and a small daughter. His funeral will be held in the Oliver H. Bair Building, 1820 Chestnut street, on Tuesday, at 1 p. m., followed by services in the Church of the Redeemer, Sixteenth and Oxford streets, of which the Rev. Dr. W. A. Freemantle is rector.

Mrs. Ella G. Fallon, wife of the Rev. Junius G. Fallon, a retired Methodist preacher, died at her home, 4113 Spring Garden street, yesterday, after an illness of ten days of pneumonia. She was a daughter of John and Margaret Springer. She was born in Dorchester, N. J., fifty-eight years ago.

Mrs. Fallon was a member of the Centenary Methodist Episcopal Church, and participated in war relief work done by that church. She is survived by her husband and two daughters, Mrs. W. S. R. Smith and Miss Elsie C. Fallon.

Mrs. Henry B. Schofield, wife of Henry B. Schofield, of Collingdale, was buried yesterday in the Episcopal Church of the Good Samaritan, Paoli. Mrs. Schofield, who died on Wednesday night, after a brief illness, came of a family of artists. She was a daughter of John Sartain, one of America's most famous engravers, who died here in 1897, and a sister of Miss Emily Sartain, an artist of note, who is principal of the School of Design for Women, and of William Sartain, also a noted artist, who is president of the New York Art Club. Mrs. Schofield, who was eighty years old, had been active many years in church and charitable work in Collingdale and vicinity. She had been married sixty years. Besides her husband she is survived by three sons.

Edward M. Welch, a veteran of the Civil War, died Thursday, after a long illness. He was a member of the Twenty-eighth and 147th Infantry Regiments and Knapp's Battery and was in the battles of Missionary Ridge, Lookout Mountain, Gettysburg, and many other fierce fights, coming out of the war without a scratch. Mr. Welch was with Sherman throughout his march to the sea. He enlisted when only sixteen years of age. Mr. Welch, who was seventy-seven years old, lived at 6148 Washington avenue. He was a native of Chester County, coming here after the war, and was engaged in cabinet making. He was a member of Eureka Lodge No. 12, Knights of Pythias, and also of the Union Veteran Legion and the Pennsylvania Veterans' Volunteers' Association. Mr. Welch is survived by a son, Dr. Oscar F. Welch, and two sisters.

Ralph D. Stoneback, aged thirty-one, died yesterday at his home, 814 West Broad street, Quakertown, Pa., of typhoid fever. He was formerly a bank clerk, but for the last year he was connected with the office of the collector of internal revenue, and collected income tax in Bucks County.

Mr. Stoneback was a son of Mr. and Mrs. Charles Stoneback, of Coopersburg, and leaves a widow, who was Miss Grace Walp, and a young son.

Mrs. Elizabeth Zimmerman, who died Thursday evening from pneumonia, after a week's illness, will be buried tomorrow afternoon from her late residence, 3436 North Broad street. Interment in Oakland Cemetery will be private. Mrs. Zimmerman, who was thirty-three years old, was the daughter of the late George Asnip, well known in the northeastern section of the city. She is survived by her husband, Everett Zimmerman, a lumber merchant of this city, and one child, James Zimmerman.

Mrs. Jane MacBeth, eighty-four years old, widow of Robert MacBeth, died at her home, 914 North Twentieth street, yesterday from infirmities of age. Funeral services will be held Monday afternoon at 2 o'clock from the late residence. Interment will be private.

Miss Catherine Omensetter, ninety-six years old, died at the Methodist Episcopal Home yesterday from infirmities of age. Miss Omensetter was born in Philadelphia in 1822 and had lived here all her life. She was a member of the Arch Street Methodist Church and a member of the W. C. T. U. Miss Omensetter has no near relatives living. She entered the Methodist Home in 1903. The funeral will be held from the home, Belmont and Edgeley avenues, Monday morning, at 10:30 o'clock. Interment will be in Leverington Cemetery.

Catherine Carmichael, one of the oldest women in the city, died yesterday at the Indigent Widows' and Single Women's Asylum, 8615 Chestnut street. Despite her ninety-five years she had maintained a cheerful and happy disposition and was a favorite at the asylum. She was born in Ireland, but had been in this country many years and was capable of telling many years and was capable of telling many interesting tales of by-gone days and the development of the city. Funeral services will be held at the asylum on Monday, at 2:30 o'clock and interment made at Mt. Moriah Cemetery.

Americans to Write War History

Paris, Feb. 1.—To insure the writing of an accurate history of the war, a score of officers under orders to return to America have been detained and sent to Italy to make a study of regions over which the Italian and Austrian campaigns were fought. A large number of officers are now engaged in studying the devastated regions of France and Belgium for the same purpose.

SEE ANNOUNCEMENT DAILY IN THE PUBLIC LEDGER AND EVENING PUBLIC LEDGER PHOTOPLAY PRESENTATIONS FOR WEEK OF FEBRUARY 3 TO FEBRUARY 8

| Subject to Change | MONDAY | TUESDAY | WEDNESDAY | THURS