PLAYING HERE IN NEXT WEEK'S STAGE PRODUCTIONS

THE CRITIC TALKS TO MUSIC LOVERS

LAST Sunday afternoon James Crosby Brown, one of Philadelphia's most devoted followers of chamber music and a chamber music player himself of very exceptional ability, gave a large number of his friends of this exalted form of the musical art one of the most interesting and pleasurable afternoons that it is possible to imagine. Through the courtesy of Mrs. Eleanor S. Coolidge, who was present on Sunday as an honored guest, Mr. Brown secured the composition which received honorable mention at the Berkshire chamber music festival held last fall, and the three hundred were invited to hear the quartet at Mr. Brown's home in Ardmore by the Letz Quartet, an organization which stands in the very front rank of American string quartets.

The occasion was made doubly interesting to Philadelphians because at its concert before the Chamber Music Association in the Berkshire in January Mr. Letz and his associates played the composition which won the prize, a quartet by Malipiero, a young Italian composer of the most pronounced modernistic tendencies, whose symphonic poem, "Una Pausa de Silenzio," was received with very mixed feelings by the audience when played by the Philadelphia Orchestra last season. Mr. Brown's guests, who had attended the Letz quartet concert, therefore had the opportunity of hearing all the compositions which received serious consideration for the prize at the Berkshire festival.

TO THOSE who are not familiar with the work of the chamber music being done by Mrs. Coolidge, a word of explanation may not be out of place. Every year at Pittsfield, Mass., she gives a period of about six weeks devoted to chamber music, which culminates in a festival held for four days in the Berkshire in a setting of unique beauty. The winners of the last year were Ernest Bloch, with a string quartet and piano, and Ma[illegible] piece for [illegible] distinguished figure in [illegible] position, showing that [illegible] attracted the [illegible] contemporary composers and [illegible] target for perfunctory and [illegible] sition.

Mrs. Coolidge [illegible] former Berkshire [illegible] Trio, composed of W. [illegible] cello (formerly a [illegible] sel Quartet, as [illegible] Mr. Letz in the days when that great organization had its first [illegible] Arthur Giorni, piano, and [illegible] Mr. [illegible] a magnificent [illegible] a combination [illegible] Mrs. Coolidge [illegible] fore one of the [illegible] American persons of [illegible] interest [illegible] performances [illegible]

THE [illegible] Mr. Brown [illegible] quartet [illegible] three [illegible] Mrs. [illegible] among the [illegible] It did [illegible] pared [illegible] one [illegible] had chosen [illegible] which show [illegible] musical [illegible] in the [illegible] of the [illegible] this very [illegible] writing.

Briefly, the Malipiero work is built upon [illegible] forms of ancient Italian poetry which [illegible] the strength of the emotional [illegible] gay and sad. It was worked out with the highest technical skill and [illegible] with an equal facility in the handling of the instruments, even if the composer did at times write "off the instruments" and give the performers passages compared to which the most excellent phrases of the great virtuoso concertos appeared like a C major scale.

It is futile to attempt any detailed analysis of complex compositions on a single hearing. But Mr. Brown gave the chamber music lovers of Philadelphia a wonderful treat in the hearing of these quartets, because it gave them an opportunity of knowing three compositions in the quartet form which, combined in the Malipiero work, presented a clearer idea than anything else could have done of the trend of modern quartet writing.

IN THE first place, all the composers threw architecture to the four winds of heaven. In its place was a superorchestration which should properly depend upon orchestral color—a thing impossible to realize in the string quartet. In the language of the lapidary, the string quartet is the cameo, depending for its beauty upon its clearness of outline, and its conception of proportion, and not at all upon its color. Of color, it has no more than a pastel of which polychromes of the artist, the quartet is incapable of giving.

These were features which were totally ignored by Malipiero and all the composers whose works were heard at Mr. Brown's home last Sunday. Mr. Travis's quartet suffered from a monotonous [illegible]. Mme. Leginska's "poems" were evidently not considered in the quartet form and would have been far more effective with an orchestral setting, where color would have added intense sensationalism with which they were filled. The works were either orchestral or pianistic; they had little of the string quartet feeling.

Mr. Bilchansky's quartet was more in line with the accepted form of quartet writing than any of the others. It suffered chiefly through the inability of the composer to stop when he was through. The scherzo was a very beautiful quarter conception but lost effect through undue length and repetition. Even the rondo closed in a slow tempo, a form—we had almost said "style"—made very popularized by Tschaikowsky's "Pathetique" symphony. But then the string quartet and the orchestra speak entirely different languages.

CONCERNING Mme. Leginska's "poems"—following certain hectic utterances of Tagore—it may be said that "program music" for the quartet has never been successful. Raff once composed a program quartet, "The Miller's Beautiful Daughter" (as nearly as the title may be rendered into English), which is admittedly a most charming work, but which has never been accepted as a real string quartet, and with reason. The string quartet, in all other forms of music, is written for the musician. It does not need a section of words, four of program to [illegible] its appeal. Technique of composition enters into it as it does into no other form of music, but it must be a technique of composition which is always concealed and made subservient to the musical thought of the work.

Of musical out of thematic material, there was little in any of the compositions played last Sunday. Of the relating of the theme and its development, Franz Kneisel once said to the writer, after he had listened to a certain famous quartet, "Why, one can discover anything for Mr. Kneisel's charming violin, I have thought of that, but he gives it to it afterward." As a true appreciation of the modern string quartet was received at Mr. Brown's last Sunday.

ONE thing is certain; if the ultra-modernism as expressed in the [illegible] Mr. Brown gave the people of Philadelphia [illegible] of hearing, [illegible] modern quartet [illegible] accepted by the public [illegible] masters of Haydn, Mozart, Beethoven, Schumann and Brahms are [illegible] for the [illegible] scrap heaps. [illegible] cannot exist, because they are [illegible] opposed in thought and [illegible] that thought. Which [illegible] the writer does not pre[illegible] although he is willing to [illegible] greater strong bet upon Haydn or Mozart than upon Mr. of Beethoven, the Rasumoffsky quartets, Schumann and Brahms, and a trifle stronger one upon the last six of Beethoven.

The work of the Letz Quartet in these intricate string compositions was simply [illegible] who has not played quartets can realize the immense amount of work necessary to make anything out of a modern quartet which is written with a magnificent disregard of the capabilities of the instruments and with a palpable desire to introduce into the string quartet all the color of the orchestra. Mr. Letz and his associate artists covered themselves with glory in a highly successful attempt to realize the almost impossible coloristic and technical demands of the composers.

Philadelphia had the honor of hearing the first [illegible] of these quartets. They were given for the first time in New York on the following evening and will be played later in Boston.

MUSIC NOTES

[illegible]

Giovanni Martinelli, who will be heard here Tuesday night, after a year of absence from the Metropolitan Opera, has just been decorated by King Victor Emmanuel of Italy in recognition of his talents and of the use he puts his talents to in helping Italians in America.

Mr. Martinelli has not been heard in Philadelphia since February 1, and his appearance next Tuesday in the title part of "Faust" will be the last time here for the season.

The next concert of the Mendelssohn Club will be given on the night of April 20 at the Bellevue-Stratford ballroom. Mae Ebrey Hotz, soprano, and Modest Penha, cellist, will be the soloists.

[illegible]

The Philadelphia Oratorio Society's performance of "[illegible]" in English, announced for April 14 at the Academy of Music, has been postponed to May 3.

The Choral Society of Philadelphia will give "Judas Maccabaeus" on April 21 at the Academy of Music. [illegible] with the following soloists: [illegible] soprano; Mabel Beddoe, [illegible], contralto; Henry Gordon Thunder, tenor, and [illegible] bass. The orchestra of the Philadelphia [illegible] will play and the chorus of the society, [illegible] will sing the great choral [illegible]. Henry Gordon Thunder will conduct.

[illegible]

Albert Reiss, [illegible], will give a recital in Wilbraham Hall on Thursday evening, April 21. Mrs. Maxwell King Miller, contralto, of the Metropolitan Opera House, and Mary Miller Mount will [illegible] the piano.

[illegible]

Mildred Faas, violinist, will give a recital Monday evening, April 25, at Witherspoon Hall, at which she will play Tartini's "Devil's Trill" sonata, a group of old French and English airs, a [illegible] Schumann and modern composers.

[illegible]

The Pittsburgh Art Song Male Chorus, the combined male choruses of Pittsburgh, has engaged Emilio Sagi-Barba, soprano, for their spring concert April 21. During April the chorus will sing at Marietta, O., about May 1 in Gloucester, Lexington and Coatesville.

[illegible]

Special musical services will be held in St. Paul's Protestant Episcopal Church, York and Ashburner streets, tomorrow evening, April 10, at 8 o'clock. Carl Pfeifer, organist, Florence Lippincott Herner, and N. Lindsay Norden, cellist, and choirmaster, [illegible]

YOUNG ARTISTS' CONTEST

Results of State Federation of Music Clubs' Competition Announced

The preliminary hearing of the young artists' contest of the Pennsylvania State Federation of Music Clubs has just been concluded with the following results: The winners were Evelyn Tyson, pianist; Cecilia Benowitz, violin; Mary Markley, soprano, and Arthur L. Seymour, baritone.

The winners were the pupils respectively, of Maurice Lefebvre, Frederick Haas, Mrs. Emily Stokes Conway, Hugo Bigham and E. Edmund Edmunds.

The judges were Stanley Addicks, John P. Braun, Lindsay Norden, Dr. Preston Orem, Dr. Theodore Rich, Emil Schmidt, Henry Scott, Mrs. Duncan Campbell, Mrs. Samuel W. Cooper, Mrs. George W. Stewart and Mrs. Harold Yarnall.

An interesting development of this movement is the simultaneous announcement of the engagement of the previous Philadelphia winners in the National Federation of Young Artists' contest, Marie G. Loughney and Katherine Meisle, to present solo parts in the $5000 prize-winning oratorio, "The Apocalypse," which has been awarded to Paolo Gallico, of New York city.

A PIONEER IN PLAYLETS

Valerie Bergere Popularized Dramatic Sketch in Vaudeville

There will always be a demand for the one-act play in vaudeville, according to one of the principal booking men of the two-a-day. It was not until vaudeville was placed on a plane where it appealed to women and children that the one-act plays became popular. In the old days of variety there were no dramatic sketches presented, but the condensed drama has undoubtedly come into its own in the present period of vaudeville.

No name on the vaudeville stage, probably, might claim more credit for popularizing the short play than Valerie Bergere, who has produced many success-full sketches. Miss Bergere entered vaudeville several years ago, after having won distinction on the legitimate stage, and quickly gained popularity as a vaudeville star. Miss Bergere has produced almost a score of sketches for vaudeville, appearing in most of them herself.

She will continue to produce plays for vaudeville and has four in the making at present, which she expects to have ready for next season. In the meantime, she is continuing in vaudeville with "The Moth," which she will present as one of the features at Keith's next week.

Dougherty to Manage 3 Houses

Fred G. Nixon-Nirdlinger, general manager of the Maryland and Colonial theatres and the Academy in Hagerstown, Md., yesterday announced the appointment of Thomas E. Dougherty, long well known in the theatrical affairs in Philadelphia, as manager of these theatres. For a period of nearly twenty years Mr. Dougherty has been associated with Mr. Nixon-Nirdlinger as treasurer, manager and in other capacities.

Newcomers on Walton Roof

Jack Edwards, a boy whose dancing has taken him from coast to coast in vaudeville and in the revues and recently with Jack Norworth, will present his unique style of dancing at the Walton. Originally Jack Edwards was with Lottie Dwyer and Boys, but he soon left to dance for himself. Viola May, who calls herself "The Dancing Sprite," will offer a new series of intricate dances. The Janet Sisters, newcomers to the vaudeville field, style their act "Just Dancing Around."

THE PEOPLE'S FORUM

Letters to the Editor

Letters to the Editor should be as brief and to the point as possible, avoiding anything that would open a denominational or sectarian discussion.

No attention will be paid to anonymous letters. Names and addresses must be signed as an evidence of good faith, although names will not be printed if request is made that they be omitted.

The publication of a letter is not to be taken as an indorsement of its views by this paper.

Communications will not be returned unless accompanied by postage, nor will manuscript be saved.

Wants City Daylight Saving

To the Editor of the Evening Public Ledger:

Sir—I was very happy to read in today's paper that the question of daylight saving for Philadelphia had not died, in fact, it seems to have been revived with increased vigor.

It is gratifying to know that the thousands of workers seem to be unanimous in favor of some relief in this direction. Ofttimes, however, the wishes of the so-called mass are not complied with in spite of the sentiments they express.

I hope and pray that in this case all political and factional interests will be waved aside and that some real constructive measures will be taken to bring about the desired result. We cannot have national daylight saving, apparently, nor can we secure state approval, so let's do the next best thing and have it locally, at least, in order that our thousands of workers, industrial, office and otherwise, may enjoy that extra hour of daylight.

Will some councilman have courage enough to be the sponsor of an ordinance providing for daylight saving in Philadelphia?

I am sure the Philadelphians appreciate the stand your paper is taking on this question, and we hope the good work will continue until the goal is accomplished.

W. H. HOOZER.

Philadelphia, April 6, 1921.

Live and Let Live

To the Editor of the Evening Public Ledger:

Sir—Reading the papers and looking around prompted me to contribute a few lines. I have lived in several large cities and I must say that the traffic here is handled as good as any place where I have resided. There was a comment recently about the traffic cop being in conversation with some person. "If you want to know, ask a policeman," is the slogan. You want the police to be polite and accommodating, and then when they "pass" a few words, you want to hang them.

Try standing out in all kinds of weather and having to contend with all classes and see how many smiles you wear on your face like the good natured traffic man. I was just thinking of selling a safety device to the city. It would work on the order of a breeches buoy to take people across the street. Just as I had about worked out my plan and thinking how safe people would be out of reach of the heartless drivers, a friend suggested: "Suppose an airplane was molting and one of the tail feathers would fall on your head, how would that be?" Well, that knocked out my whole plan. I was trying to figure out how many cops the city would need to protect the people on top.

I don't have time to figure it out. There is going to be no better condition until all hands join in.

How many times have you reprimanded a man for running you down, the very thing you are doing, now since you have a car? At the very lowest you can run ten blocks while the man walks one. Are you going to a fire, trying out your car or what in Sam Hill is wrong with you? Before you got a car you would buy a paper, sit on the trolley and might get lost on your breakfast, but you got there. Do you think how many people can afford to ride on a trolley and are at the mercy of your reckless driving? I noticed a man start across the street. The street car was at a standstill. Just as he passed the car an automobile came tearing by. The man jumped back on the car track and but for the quick action of the motorman, he would have been run over. No one cared to pass a standing trolley car. No one should come nearer than ten feet from a crossing where they stop their cars. You do not to be law-abiding citizens. Why don't you throw away your selfishness and remember there is some one else?

When I was a boy I delighted in going around killing birds, and yet until I was told the bird I killed may have had some poor little birds who would starve to death, as I had killed their only means of getting a living, did I stop. And the same applies to a person. Now every person who owns a car make up your mind to look out for the poor unfortunate person who does not own a car. Be a little careful. Don't indulge your habits. Be upright, honorable, thoughtful.

S. R. RICHARDSON.

Philadelphia, April 5, 1921.

Marine Needs Job and Bonus

To the Editor of the Evening Public Ledger:

Sir—In answer to "W. L. M." as to whether we, the veterans of the world war, should receive a bonus, I refute his claim of "No." I also have been in the war at the time the American doughboys were chasing Aguinaldo through the rice paddies and "bamboos" of Luzon, in the Philippine archipelago (Spanish-American War), and were the greasers of the "Cinco-dieciseis" (Mexican) war in 1916, but never got anything for these little stunts and did not want or expect any.

But this last war is a different proposition. It was no picnic excursion, nor battling an inferior enemy, but causes of our and there is where the difference lies as far as glory is concerned.

I enlisted in this last war in the city of St. Louis, Mo., on the 10th of April, 1917, as a volunteer in the United States Marines, and was honorably discharged in the early part of 1919. But did not get much time to realize the big money, as the slums came too quick. Now I'm unemployed and have a dependent to look after.

I lost all the "big money" because I thought of my country first. I could make hundred a week as an iron worker during the war, but the call to arms was the bigger job for me. We were going to Hell chasing Cooks (as they are termed by the marines) selling the sugar and coffee and protecting this country. This was after the armistice was signed. We were "hiking" over a narrow trail after the rebels under a hot tropical sun when most of the army men were home and working in good old U. S. A.

Before that time some had seen service in Europe and some were waiting orders to United States ports to sail to the seat of battle. The bonus is not what I need most at the present time; it is a job where I can support me and mine. Still, the bonus would come in very handy to me and would not go amiss in these quarters. "Nuff ced."

GEORGE COOPER.

Philadelphia, April 6, 1921.

To Secure Indian Information

To the Editor of the Evening Public Ledger:

Sir—You mentioned antidisestablishmentarianism as the longest word in the dictionary. Would add I have seen another word which also shares the honor—namely, pneumotransultramicroscopicsilicovolcanoconiosis.

If Daniel T. Sellers will write to the superintendent of documents, Government Printing Office, Washington, D. C., he can get Price List No. 24, which will give him the names of several books covering some tribal dialects of the North American Indians. He would also find the Handbook of American Indians by F. W. Hodge, a valuable addition to his library. This is a veritable encyclopedia, covering nearly everything that is known about the Indians of North America. Also a complete list of the bibliography covering the same subject, and can be procured through the above-mentioned office.

READER.

Philadelphia, April 5, 1921.

Thanks Obliging Readers

To the Editor of the Evening Public Ledger:

Sir—Will you please print the following in the People's Forum?

To the person who signed his or her name to a question mark in sending the poem "[illegible]" to me: I would like to thank you for the lovely poem, and for the time you must have spent on it to print it so lovely. I would like to say, too, that I have received also two other poems from other obliging readers of the Evening Public Ledger, but they sent their names, so that I could write to thank them. I am using the poems for English work in high school, and I appreciate your thoughtfulness very much.

(Miss) MARION A. WARD.

Norfolk, N. J., March 29, 1921.

Salaries of Railroad Men

To the Editor of the Evening Public Ledger:

Sir—I would like to call C. P. Wright's attention to some statements in his letter to the correspondence column, which I credit to his imagination more so than to any knowledge of the subject upon which he writes.

His statement that railway men are getting salaries far in excess of salaries paid for similar work in other lines is wrong. I have been employed for more than twenty years as a machinist. During that time I have worked in the Pennsylvania Railroad shops at Philadelphia, Altoona, Fort Wayne and Trenton. My salary at the Trenton shops, during 1918-1919, was between $29 and $30 per week for forty-four hours, or at the rate of sixty-eight cents per hour, which was the rate paid to all mechanics at that time.

I am at present employed on the Ritz-Carlton building construction job at Atlantic City. All mechanics, including steel workers, receive from $1.15 to $1.25 per hour, and double time for all over forty-four hours; boilermakers and firemen on stationary boilers receive eighty-five cents per hour, and common labor sixty-two cents per hour.

This is the standard rate on building operations; so the railroad rate is far below this standard. If a flageman receives $53 per week, as Mr. Wright's letter states, he must be on duty twenty-four hours per day and seven days per week. I do not think the railroads have to run any extra trains to accommodate the pass holders.

SAMUEL BLAIR.

Atlantic City, N. J., March 31, 1921.

His Conscience Says "Yes"

To the Editor of the Evening Public Ledger:

Sir—Since the advent of prohibition and for many years previous I have listened to and read many articles for and against it. I am sorry to say I have been many years in the liquor business, not from choice, but from necessity. Far away from home and friends, as a young man I drifted into the business in this city in a hotel now extinct. I held a good position for many years in the central part of the city. Finally I got married and had eight beautiful children and was always happy.

My wife asked me to try and get away from the business, which I tried many times without success. Simply because I was in the liquor business they would not handle me, and the very people who preach against it are the people who will not help a man to get away from it. This last year I got so disgusted I resigned a position paying me $40 per week, and have been looking for a position in vain. Did I do right? My conscience says "yes." What do your readers say?

HONEST JOHN.

Philadelphia, March 31, 1921.

Was Health Campaign

To the Editor of the Evening Public Ledger:

Sir—In so much as we have received the information, through a writer to the People's Forum, that the soldiers returned in better condition than they were in when they left, I suppose that in future wars every one will rush into the army for physical culture and to see the world. I think those who made war profits should be assessed for a fund to pay the boys a bonus. Is it not a little strange that money can be raised for everything else but a bonus? I fear that a government and a citizenry that is so criminally forgetful is piling up trouble for itself in the future.

A WAR MOTHER.

Philadelphia, March 31, 1921.

Questions Answered

Has Thirty-four Letters

To the Editor of the Evening Public Ledger:

Sir—Here is a word that seems to have been skipped: "Pneumonoultramicroscopicsilicovolcanoconiosis." Thirty-four letters. This is an old country school prize word.

J. D. DALTON.

Chester County, Pa., April 5, 1921.

$375,000,000

To the Editor of the Evening Public Ledger:

Sir—What was the approximate cost of the Panama Canal?

D. L. S.

Camden, N. J., April 5, 1921.

The Dresden

To the Editor of the Evening Public Ledger:

Sir—During the recent war what became of the German cruiser Dresden after the destruction of Von Spee's squadron in the battle off the Falkland islands?

S. L. C.

Philadelphia, April 5, 1921.

She sought refuge at the island of Juan Fernandez, in the Pacific. This island belongs to Chile and is famous as the abode of Alexander Selkirk, the real Robinson Crusoe. When British ships found the Dresden she claimed that she was interned. They sank her.

How Far Army Marched

To the Editor of the Evening Public Ledger:

Sir—In reply to your correspondent's marching army and courier query let me say:

The army moved forward 17,6840 miles, after which time the courier started for the head of the army 12,6840 miles away, using the same time in traveling the distance as the men, or five hours, and going the 17,6840 miles back in 2.07, in the same time as the men covered 7,316 miles.

L. BJORKMAN.

Philadelphia, April 5, 1921.

Yes, She's a Citizen

To the Editor of the Evening Public Ledger:

Sir—If a young lady, born in a foreign country and coming to this country when a child, whose parents have never been naturalized, marries a young man who is a natural-born citizen of the United States, will that make her a citizen also without taking out necessary papers?

W. H. AMES.

Philadelphia, April 5, 1921.

The Three Roots Problem

To the Editor of the Evening Public Ledger:

Sir—In your issue of March 25 Oscar Faust asks for the three roots of the equation

$$+3=1$$

One root is known to be unity, the other two are imaginary and are obtained by dividing X—1, giving the equation

$$X^2+X+1=0$$

the roots of which are

$$-\tfrac{1}{2}+\tfrac{1}{2}\sqrt{-3} \text{ and } -\tfrac{1}{2}-\tfrac{1}{2}\sqrt{-3}$$

The same results, as well as the imaginary roots of the higher powers of unity, may be obtained by De Moivre's theorem.

These imaginary cube roots of unity have very interesting relations, each being equal to the square of the other, and their product is unity, and the reciprocal of each is equal to its own square.

R. P. I.

Philadelphia, March 25, 1921.

Author of "The Stoneface"

To the Editor of the Evening Public Ledger:

Sir—Who wrote "The Stoneface" and where can it be found in the authors' works?

W. S. E.

Philadelphia, April 3, 1921.

It was written by Hawthorne, and can be found in any complete edition of his works, or in the volume of "Dangerwood Tales." The title is "The Great Stone Face."

Pulls or Pushes

To the Editor of the Evening Public Ledger:

Sir—I would like to ask readers of the People's Forum whether, in their estimation, a horse pulls or pushes a vehicle and why they come to their conclusion.

W. L. ATTEMUS.

Philadelphia, April 3, 1921.

Answers Problems

To the Editor of the Evening Public Ledger:

Sir—The answer to James H. Jenkins' problem in your issue of March 31, 1921, is: Run the electric wire through the gas pipe, the gas flowing over the wire and around the metal gas pipe, place the water pipe with the water flowing over the gas pipe.

ARTIE FICTAL.

Philadelphia, April 3, 1921.

No Edison Star

To the Editor of the Evening Public Ledger:

Sir—To settle an argument, A says that there is a mechanical star controlled by electricity put in the western part of the sky every clear evening for the duration of about three hours. B laughs and says it is a joke. Please answer through your People's Forum column, and, if so, explain.

A READER.

Camden, N. J., April 5, 1921.

This joke that there is an Edison electric star placed in the heavens on clear nights has been "going the rounds" for some years. We cannot explain the origin of the story.

Poems and Songs Desired

Samuel Roberts Wrote Poem

To the Editor of the Evening Public Ledger:

Sir—In tonight's People's Forum Prof. H. T. Freehauff inquires for the name of the author of an old poem entitled "The Orphans," beginning:

"My chalee the village inn did gain."

This poem was written by Samuel Roberts, a forgotten poet of the first half of the last century.

CALEB HALDERSTON.

Philadelphia, April 6, 1921.

Old Humorous Song

To the Editor of the Evening Public Ledger:

Sir—I would like to know from what old song the following was taken:

"What do you think the bride was dressed in?
Green gauze veil and a bluegrass breastpin,
Oh! but she was quite interesting; she was quite a belle."

W. L. M.

Philadelphia, April 6, 1921.

We do not know the name of the song, but it was sung in the varieties many years ago and started as follows:

"The monkey married the baboon's sister,
Smacked his lips and then he kissed her—
Kissed so hard it raised a blister, she began to yell."

Rhymed Reply to Critics

To the Editor of the Evening Public Ledger:

Sir—Allow me to reply in rhyme to the critics of the railroad pass. "It's all there, and it's all true."

WILL O. WISP.

Philadelphia, April 4, 1921.

THE ANNUAL PASS

Just suppose I did not have it—
That railroad pass, you know—
Why! I'd simply have to stay at home,
And never, never go.
For, truth to tell, my hubby
Don't get us very much,
For workers and overtime,
Figures and such.
And I would have to stay at home,
Forever and forever,
And all my flights of fancy
From home walls never would sever.
There's one thing "duff" is good for—
I think is mighty fine—
And that's the pass I ride upon,
Which broadens vision mine.
If people knew the saving stunts
The railroad guys must do,
Perhaps they'd ask to have them passed
And help the bunch—or crew.

A Patriotic Poem

To the Editor of the Evening Public Ledger:

Sir—I would like very much to see the following verse reprinted in the People's Forum. It appeared in the Service Magazine some time ago.

E. C. MORAN.

Philadelphia, April 5, 1921.

THE LURE OF FIGHTING SHIPS

He sees the fighting tops above the trees,
And hears the call for colors as the sun goes down,
As over the tidal flats the evening breeze
Carries the bugle's wailing to the edge of town.

He views the searchlights' shifting silver beams
Sweep from a dozen masts across the evening sky;
They beckon him to realize his dreams
And drain adventure's cup while manhood's tide is high.

He craves the life of sailors fresh ashore,
Who swagger down the towns' alluring coasts of Chance;
In Norfolk, U. S. A., or Singapore,
Or eastern Asian cities where the geishas dance.

And every dreadnought sweeping out to sea,
Out to those far frontiers where life and color wait,
Carries the heart of him who silently
Chafes at the bitter hardship of his crippled state.

Irish Poem Supplied

To the Editor of the Evening Public Ledger:

Sir—In the People's Forum of March 29 there was a request made by "W. E." Mont Alto, Pa., for the song entitled "The Hat My Father Wore on Last St. Patrick's Day," which I give, as follows:

THE HAT MY FATHER WORE ON LAST ST. PATRICK'S DAY

I'm Paddy Miles, an Irish boy,
Just came across the sea,
For singing and for dancing
I think I can plaze ye.
I kin sing and dance with any man,
As I did in days of yore,
Or St. Patrick's day I'd like to wear
The hat me father wore.

Chorus

It's ould, but it's beautiful,
The best you ever seen,
'Twas wore for more than ninety years
In that little isle so green.
It's of me father's great ancestors,
Descended with orders,
It's the relics of ould Darcency—
The hat me father wore.

And when I do return again,
The boys and girls to see,
I hope with dear ould Irish style
They'll kindly welcome me.
With the songs of dear ould Ireland,
To cheer me more and more,
And make my Irish heart feel glad
With the hat me father wore.

MRS. S. CARROLL.

Philadelphia, March 30, 1921.

BRYN MAWR GIRLS IN PLAY

College Seniors in McCarthy's "If I Were King" Tonight

"If I Were King," by Justin McCarthy, will be staged by the seniors of Bryn Mawr College in the gymnasium this evening. The play is to be given especially to the junior class by the seniors.

The leading parts are to be taken by Miss Emily Victoria Evans, Miss Katherine Louise Ward, of Middletown, N. J.; Miss Mary Porter Kirkland, and Miss Passya Eunia Ostroff, daughter of Mrs. Nathan Ostroff, of 2048 West Allegheny avenue.

NOTED SOPRANO AT STANLEY

The only American woman who has been three times invited to sing at Bayreuth, Gertrude Rennyson, will be heard at the Stanley next week as the soloist. Miss Rennyson is celebrated as a prima donna soprano both in the United States and in Europe, possessing a voice of rare qualities. She has the true grand opera style.

Abroad she not only won laurels at Bayreuth, but in Vienna, Dresden, Belfast, Dublin and Covent Garden, London. Her favorite roles are Elizabeth in "Tannhauser," Mimi in "La Boheme," Tosca in "La Tosca," Elsa in "Lohengrin," Aida in "Aida," Santuzza in "Cavaleria" and Marguerite in "Faust." She was heard in Philadelphia in the English production of "Parsifal."

Hasty Pudding Theatricals

For its seventy-fifth annual production the Hasty Pudding Club, of Harvard, has chosen the musical comedy, "Westward Ho!" written by Joseph Alger, Jr., and Denning Duer Miller, both members of the junior class. The show is to be given at the Bellevue-Stratford on April 19.

This year's production is said to have clever songs, unusual music and colorful scenery and costumes. The music has been written by Joseph Alger, Alexander Steinert, Howard Elliott, Jr., and Isidor Strauss, 2d. Some of the favorite tunes are "Girl o' Mine," "Mamie" and "Since I Met Marie."

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