enore

The SON: DAUGHTER GARRICK

Ulric

FEATURED IN NEXT WEEK'S STAGE OFFERINGS

Helen Shea ZIEGFELD FOLLIES

FORREST

V

Ona

Minsor KEITH'S

## THE CRITIC TALKS **TO MUSIC LOVERS**

THE United States Government has THE United States Government has recently and quite unknowingly been made particeps criminis to one of the most heinous musical offenses—that of violin collecting. Dwight J. Partello, a wealthy resident of Washington. died some months ago and, in his will, bequeathed his collection of violins to the National Museum in Washington. The government is, of course, power-less to sell the instruments or to place them in the hands of those artists who would put them to the use for which would put them to the use for which would put them to the use for which they were designed and therefore, henceforth, four Strads, thirty other fine Italian violius and a few of the best French makes will lie useless in the Museum, while fine attists must use indifferent instru-ments because of the absurd values to which collectors like Mr. Partello

have raised fine instruments. The four Strads in the collection of

The four Strads in the collection of Mr. Partello were known as the Spanish, the Joachim, the Edinburgh and the Ludwig, the two first being a pair of the finest violins of that great maker in existence, and while the others were not of the class of the first named, still they were violins, which any artist in the world would be glad to own. Of the other violins, there were specimens of Guarnerius (which Guarnerius does not appear, but all of them are superb instru-ments). Bergonzi, Gagliano, Guada-granini, a Niccolo Amati of 1642, he-sides eighteen Tourte bows. The monetary value of this collection may be guessed, when it is known that a

monetary value of this collection may be guessed, when it is known that a genuine Tourte how alone brings in the neighborhood of \$200. THE "art" of collecting differs in value according to the medium which is collected. A collection of illuminated manuscripts does no great good nor no great harm, because of the relatively small number of persons who are in-terested in such things and the corre-spondingly slight competition for speci-tor special example. The former will close the topological example the former will close the topological example.

is collected. A collection of illuminated manuscripts does no great solution of the Valisries and World's for the Valisries. The Manuscript is does not solve the solution of the relatively second and the correspondingly slight competition for specific does not solve the solve of the relatively second and the correspondingly slight competition for specific does not solve the solve of the relatively solve of the relatively solve the solve of the relatively solve of the relative of ratio of the relative of ratio of the relative solve of the relatively solve of the relative of ratio of the relative solve o

THUS, nearly all collecting is relative—that is, in so far as it per-tains to a particular artistic phase, the results of which are apparent to those persons who may physically view its manifestation. But the collecting of musical instruments—and this relates especially to violins—comes under an en-tirely different classification. For every Cremona, or other violin, which is locked up in a collection, some artist must go without an adequate instru-

must go without an adequate instru-ment. An almost parallel instance might be suggested in the case of a great musical composition. Suppose, for example, that the "Moonlight" sounta of Beethoven or the "Funeral March" from the B-flat minor sonata of Chopin were in the hands of a collector and could be heard production of the streat. Mannay events for summer, the suppose of the streat summary of the streat. The sleventh free Sunday afternoon con-ert at the Academy of the Fine Arts will be given tomorow at 3 of clock. The perform-ter will be flat the Academy of the Fine Arts will be given tomorow at 3 of clock. The perform-ter will be the box software of the streat. The sleventh free Sunday afternoon con-rest with the Monte and Wil-lam C. Brown at the blanc Mr. Vetter and to Miss Dorothy E. Joine, treasurer, 2007 Pine streat.



(as Mon Jincoln) ABRAHAM LINCOLN "L BROAD

Frances Mann GREENWICH VILLAGE

> FOLLIES SHUBERT

**Guide to Photoplays** for the Week to Come

New Photoplays

New PhotoplaysSTANLEY—"The Passion Flower," with<br/>Norma Talmadge, was directed by<br/>Herbert Brenon from Jacinto Bena-<br/>vente's intense story of Spanish life.<br/>The star has the role of a daughter<br/>o'Neil, soon coming to the Wainut,<br/>plays the mother. In support of the<br/>star appear Courtney Foote, Harrison<br/>Ford and Natalle Talmadge. A dance<br/>divertiasement will supplement the<br/>prologue. J. Hoffenstein-Mason will<br/>sing "Armorer's Song" from "Robin<br/>Hood."HASTY PUDDING PLAY<br/>Harvard Amateur Thespians to Ap-<br/>pear at BellevueSymphony in D minor for violin and orchestra.<br/>Wienlawski<br/>Wienlawski<br/>Marche Slave.STANTON—"Broadway and Home" is<br/>by John Lynch, with Eugene O'Briet<br/>aster who wants to expand and do big<br/>things in the world. Alan Crosiand<br/>directed, with Ellion Fair and Elleen<br/>Caasidy in supportHan Crosiand<br/>and Crosiand<br/>directed, with Ellion Fair and Elleen<br/>Caasidy in supportFrande<br/>Pranck<br/>With Star And Crosiand<br/>directed, with Ellion Fair and Elleen<br/>Caasidy in supportFrande<br/>Pranck<br/>Wienlawski<br/>the numbers have been composed largely<br/>by Howard Elliott, Jr., of New York,<br/>by Howard Elliott, Jr., of New York<br/>by Howard Interview Interview

Barry Melton Prim

with CUTE

CUTIES

TROCADERO

# DAILY NOVELETTE

Said With Flowers By LYDIA LION ROBERTS Lewis Denton stretched himself with a weary sigh and ran his hand through his curly brown hair. He looked with tired satisfaction at the pile of papers on his desk, in his gray eyes the con-tented light of work well done. "It's been a bard week," he mut-tered," but I'vé caught up again now. Well, it's Saturday afternoon and I guess I'll take a holiday. I told Bella I'd sure be home early today and take the children out, but I guess I'll call

He reached for the telephone and called his home number.

"Hello, Bella, mind if I take in a show today? I'll be home to supper with my usual appetite. The children expecting me? Well, I need a change from this cternal grind at the office. That's a good old sport. All right, good-by."

He hesitated a moment after he hung up, for his wife's voice had sounded wistful, though she had gallantly told him to run away and play as she knew he worked hard.

In the pretty suburban home Bella turned slowly away from the phone and faced the eager, anxious glances of the seven-year-old twins.

the seven-year-old twins. "No, daddy is not coming home early, after all," she said sorrowfully. "Let's put away his dinner and save the sur-prises for next time." "He's always coming next time," wailed Bessie, while Bob gulped and rubbed his eyes. "Daddy works very hard and needs a change," explained their mother, "but we'll have a good time by ourselves. We'll take a little walk. No, I'm not too tired to go as far as the park.

too tired to go as far as the park. We'll come home early and have a tea party."

Bella smiled brightly and the little Hella smiled brightly and the little downcast faces lightened in response. She sighed as the children scampered away for their coats, for it had been a full week and the position of house-keeper and mother, wife and nurse-maid kept her busy every minute. She had looked forward to the afternoon holiday for the companionship of her husband 'and the rest he brought by sharing the care of the children. In the theatre, crowded with neonle

In the theatre, crowded with people enjoying their half-holiday, Lewis watched and laughed and forgot his

watched and laughed and forgot his business worries. "That's a pretty thing," he mur-mured as a quartet of flower-laden girls tripped on to the stage. "They can sing," he thought as their sweet young voices sang the old-time melodies, while the quaint hoopskirts festooned with flowers swayed back and forth in sedate minuster and menodel WITH THE ORCHESTRA forth in sedate minuets and graceful waltzes. At the hearty encore they smilingly

returned, bringing large flower-filled baskets on their arms, tossing roses on the stage as they sang a tender little ove song:

"The rose will tell that you love her dearly, The violets that you love sincerely,

THE PROGRAM Symphony in D minor. Franck Concerto D minor for violin and orchestra. Cariton Cooley Marche Slave. Tschaikowsky

Over and over, as the quartet glided Carlton Cooley, of this city, winner away, came the chorus, first loudly and the Stokowski Medal a year age, then softly and hauntingly:

William Faversham

Guy Hitner

ORPHEUM

COOLEY SOLOIST

PRINCE and the

ADELPHI

Maud Baxter

FOLLIES of the DAY

Winner of Stokowski Medal

Makes Excellent Impression

in Wieniawski Concerto

"Say it with flowers, the fairest that

Wieniawski, for violin and orchestra Say it with flowers.' The lights and people faded away

and suddenly Lewis saw again the square hall of the big, old church in the little town of his boyhood, on a

"They're coming home with me every week after this, dear." he said gently. "Oh, Lewis!" cried Bella, haif laugh-ing and half crying as she buried her face in the cool, sweet blossoms, "I'm He ran up the stops whistling cheerily and let himself in, calling his wife's name boyishly.



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The Hasty Pudding Club's spring production, "Wetward Ho'." will have its first outside performance Tuesday night at the Bellevue-Stratford. The management has announced that the played the D minor concerto of Say it with flowers." The management has announced that

Alarcz dr. Alar Crosland Casady in support. Macy Harlan and Garry McGarr are support. Macy Harlan and Call of the barls of a support. Macy Harlan and Garry McGarr are support. Macy Harlan and Call of the support of the barls of the support of the support of the barland for the designer support. Macy Harlan And Call of the support of the barland for the support of the barland for the designer support. Macy Harlan And Call of the support of the support of the barland for the designer support. Macy Harlan And Are The Support of the barland for the support of the barland for the support of the barland for the



14

hands of a collector and could be heard only by those to whom that collector rouchsafed an opportunity to do so. What would be the artistic result to the music-loving world at large? And yet the permanent locking up of a number of an antiper different.

in the ultimate consequences. There can be no possible objection to an amateur violinist, however wealthy, owning any reasonable number of fine violins, so long as they are the term of the landes will play plane polos.

wealthy, owning any reasonable number of fine violins, so long as they are used and give pleasure to the owner or to those of his friends who have the op-portunity of playing on them or of hearing them. So long as the instru-ments are thus used, they fulfill the legitimate purpose for which they were created. But when they are installed in a collection for the mere nursuas and the choir will size set of N Lindsay Norden.

created. But when they are installed in a collection for the mere purpose of seling looked at and are thus kept out of the hands of the artists who would put them to the use for which they were designed, they are useless in every sense of the word.
 SO PLACED, they serve no purpose whatever. They are valueless for white the third of the instrumental parts and then they are useless for the west provided the instrumental parts and then they are the sholl.

D whatever. They are valueless for study as to construction, for the violin

D whatever. They are valueless for study as to construction, for the violin experts of the past have long since exhausted every possible means of ex-mination as to detail of workmanship, varnish and all the other details which go to make up the matchless (remona instruments, with sadiy inndequate re-sults. The collector, therefore sim-ply puts an entirely fictitious value upon ply puts an entirely fictitious value upon the finest instruments in the world and

by puts an entirely mainteners value upon the finest instruments in the world and thus keeps them out of the hands of the performers who would use them to the best advantage.
The violin collector must necessarily be a man of great wealth. Enterwise it would be impressible for him to ac-guire the great instruments which are offered for sale in she open market.
A cast of eminent singers has been as-sembled for the performance by the Phila-sembled for the performance by the Phila-sembled for the performance by the Phila-duplic Operating May S. of Verdi's "It Trovators." In the role of Leonora with be Pauls Itaenene will be Rungel P Man-letiond, Count of Lung. Paul Engle, Per-rando. Edward A. Lavies. The opera will be handsomely staged and there will be a large orchestra. Wassil Leos will conduct. offered for sale in the open market. Great violinists are not usually men who can afford to go into competition with millionaires for the possession of a the best instruments; therefore, the

which millionaires for the possession of the sourcest of the Mendelsschn (Tub the best instruments; therefore, the performer must have it the context of purse which ultimately decides the ownership of these trematics of the vicini maker's art.
It is to be regreted that it is not possible to have a have which will for the context of the context of the context of the therein a stars. The is to be regreted that it is not possible to have a have which will for the context on or then for the purse.
They properly belong in the hands of the further a star of the to able to a star of the part of the present of the to have a law which will for the context on or the hands of the further a star of the to be the present of the part of the present of the present of the present of the context of the present these who can use them for the pur-pose for which they were created, and this is not the collector. It is impossifor any fine instrument to realize its destiny unless it is in the hands of one who either can produce the best

Its destiny unless it is in the hands of one who either can produce the best of which the instrument is capable or who finds a real pleasure in playing upon it.
THERE is a haw in certain countries which makes it possible for a fine instrument to be preserved and at the strument to be preserved and the strument to the strument to be preserved and the strument to be preserved and the strument to the strument to be preserved and the strument to be preserved at the strument to be preserved and the strument to be preserved and the strument to be preserved to the strument to the strument to be preserved to the strument to be preserved to the strument to the strum

leading role, with Gladys George as the girl. Hershall H. Hall wrote the

story, which was supervised by Thomas H Ince. MARGARET SEVERN. DANCER

Thomas H. Ince, Special Photoplays CHESTNUT—"Dream Street" is the latest D. W. Griffith production, founded upon "Gina of Chinatown" and "The Sign of the Lamp," by Thomas Burke, author of "Broken Blossoms." It is a story of brotherly

and "The Sign of the Lamp," by Thomas Burke, author of "Broken Blossoms" It is a story of brotherly love and treachery. Carol Dempster, Raiph Graves, W J. Perguson, Ed-ward Fiel, Tyrone Power, Morgan Wallace are in the production, which marks the first appearance of a future star. Charles Emmett Mack, formerly property boy for the director. METROPOLITAN OPERA HOUSE— Opening today, "Headin' Home" is the first screen vehicle for Babe Ruth. He is seen as a meandering country baseball player with a touch of love interest to make the movie a reat story. The here of the diamond will be shown in action. Ruth Zackee and Del. Deibert's Jazz Boys are added attractions.

Reviewed Heretofore VICTORIA — Allan Holubar's "Man-Woman-Marriage," with Dorothy Phil-lips.

CAPITOL - George Arliss in "The Devil." MARKET STREET - Ina Claire in "Polly With a Past." first half of the week; "Nomads of the North." last Half.

hait. *ALHAMBRA*—Charles Ray in "Peace-ful Valley," first half: Madge Ken-heart," last half. Heart," last half.

half even more energetically and assiduously

half. LOCUST—George Arliss in "The Devil." BELMONT—George Walsh in "Dyna-mite Allen." first half. Billie Burke in "The Education of Elizabeth," last half. LEADER—Monte Blue in "The Ken-tuckians." Monday and Tuesday: Mary Pickford in "The Love Light." Wednezday and Thursday: "The Pas-stionate Pilgrim." Friday and Satur day.

Revival of 'Robin Hood' for Forrest An all-star cast is promised by Ralph bar at the Forrest Theatre starting

attractions.

"Polly week; haif.

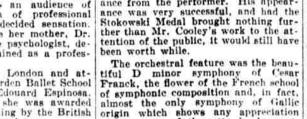
large orchestra - Wasshil Leps will conduc

At the conders of the Mendelssohn (h)

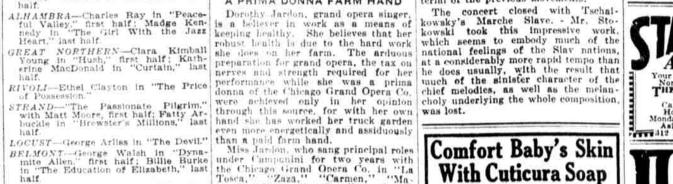
day and Tuesday; Raiph Ince in "Out of the Snows" Wednesday; "Forbid-den Fruit" Thursday and Friday; Conway Tearle in "The Road of Ambiof the fruit." Thursday and Friday; (fonway Tearle in "The Road of Ambi-tion." Saturday. *EDAR*— Forbidden Fruit." Monday, *Tuesday*. Wednesday; "The Highest Law." Thursday and Friday; "The Inner Voice." Saturday. Mr. Faversham made his comment when Ruth Findiay, who plays the dual

### To Demonstrate "Octo-Corda"

which Miss Kathleen Parlow plays is used under this haw. The violin which she uses according to the stary told to the writer, is prac-tically "reated" to her. A sam suff-cient to insure the care and the ultimate restoration of the violin has been de-mentime the violin has been de-tro was with the original Bostonians with t



Normal School of Dancing. Completing her course in London, she went to France to study folk dances of the provinces, and then spent some months in Paris under noted dancing in-played with exceptional tonal beauty and accuracy of intonation by the



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passages. one of the most difficult of violin effects, and in the rapid spiceato of the finale, where the co-ordination of bow and finger work was very fine. From the interpretative standpoint, Mr. Cooley adopted a middle course, an excellent plan for any violinist in the weight was not impassioned he avoided the usual pitfall of the younger soloist u, this concerto, which is a tendency to sentimentalize—and Wieniawski's mel-odles in this work are sentimental

violets, girls in silk with arbutus tucked odles in this work are sentimental

odles in this work are sentimental enough without any extraneous assist-ance from the performer. His appear-ance was very successful, and had the Stokowski Medal brought nothing fur-ther than Mr. Cooley's work to the at-tention of the public, it would still have dressed up she looks good enough to go anywhere.

"Say it with flowers." Lewis stirred restlessly as he thought of his desertion of symphonic composition and, in fact, that afternoon, the many nights that almost the only symphony of Gallic business had kept him working late and origin which shows any appreciation the Sundays he had been called away.

and accuracy or intonation by the he rose and left the building. Straight members of the orchestra, both as a whole and by the leading solo instruments, which have much to do in the pavement as if he were going to meet his sweetheart. He picked out a dozen car-inale was clearly brought out, showing as it does nearly all the thematic ma-torial of the pavements.

terial of the previous movements.



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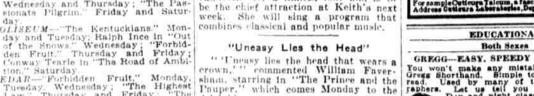
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GALEN HALL, Wernersville, Pa.



when Ruth Findiay, who plays the dual role of Tom Canty and the young King