

THE PEOPLE'S FORUM

Letters to the Editor

A Flower Market Bouquet
To the Editor of the Evening Public Ledger:
Sir—It was most kind of you to give us good notices for the Rittenhouse Square Flower Market. Many thanks for your help.
CLOTILDE F. CRAWFORD.
Offices, Andrew

That Priceless Book
To the Editor of the Evening Public Ledger:
Sir—The editorial of May 12 concerning books you say: "One book is not enough."
I think that a million people are reading daily, 265 days, and then start reading again for 365 more, on and on, seems quite enough.

The Coat of Things
To the Editor of the Evening Public Ledger:
Sir—We are continually being told of the reduction in prices of "white goods" and how they are bringing down the high cost of living to the retailer. What we need is the retailer to practice the same policy with the public. We are told today that ice cream has come down three cents a quart to the retailer, from ten cents to seven cents. When the retailer was paying twenty-eight cents he charged the public sixty cents a quart, that is, he was making a profit of thirty-two cents. This is an outrage upon the public, for the wholesaler is not making a quarter of that profit. He must purchase at a price that will make the cream, pack it and pay for its delivery to the retailer. The wholesaler is not making a profit of more than 100 per cent in this way on regular business. He is making more than 200 per cent on ice cream sales.

Studying at Home
To the Editor of the Evening Public Ledger:
Sir—I have a niece and nephew in the eighth grade, and every night their homework consists of from eight to ten pages, generally, of a story of a historical nature, spelling and a story to write on some subject or other.

Responsibility of a Mother
To the Editor of the Evening Public Ledger:
Sir—The American girl has been brought up to be a mother. She is expected to be a mother before she is a woman. She is expected to be a mother before she is a woman. She is expected to be a mother before she is a woman.

Advocates Longer Working Hours
To the Editor of the Evening Public Ledger:
Sir—I read an editorial in Thursday's issue entitled "Why Building Leases" and a bulletin issued by the Federal Reserve Bank in which it is stated that the cost of a sixteen-foot front, two-story, six-room and bath house in Philadelphia in 1914 was \$12,000. At the same time, the cost of a sixteen-foot front, two-story, six-room and bath house in Philadelphia in 1921 is \$20,000.

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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 endorsement of its views or as a criticism of the editor. Communications will not be returned unless accompanied by postage, nor will manuscripts be saved.

most likely many wouldn't work at all if they saw any way of living without stealing.
WILLIAM J. LUCKENBACH.
Philadelphia, May 19, 1921.

Questions Answered
Irogouls Theatre Fire
To the Editor of the Evening Public Ledger:
Sir—Please tell me what was the date of the burning of the Irogouls Theatre in Chicago on how many lives were lost in the fire.
DANIEL T. GRIFFIN.
Philadelphia, May 19, 1921.

A Puzzle for Readers
To the Editor of the Evening Public Ledger:
Sir—Will you kindly publish the following in the People's Forum for some of your readers to solve?
"I am bringing home to dinner," said Mrs. Jones to his wife over the telephone, "my father-in-law, my mother-in-law, my brother-in-law, my father-in-law's brother and my brother-in-law's father. Please prepare a nice dinner for five. Very truly yours, Mrs. Jones. How many guests did Mrs. Jones have to provide for?"
L. CLARKE.
Philadelphia, May 17, 1921.

Troops in Grand Army Review
To the Editor of the Evening Public Ledger:
Sir—What troops were in the Grand Army review in Washington on the 23rd and 24th of September, 1919? How long were the troops marching and who were the reviewing officers.
C. E. HAINES.
Philadelphia, May 19, 1921.

The Unconquerable Soul
To the Editor of the Evening Public Ledger:
Sir—I am particularly anxious to get a poem starting:
"Black as the pit from pole to pole.
I think whatever gods may be
Do not dwell with me, and do not dwell on their darkling,
When my soul is flying in your eyes,
When my heart is beating in your eyes,
My humanity is taking flight."
WILLIAM E. HEINLEY.
Philadelphia, May 19, 1921.

Did Not Pass
To the Editor of the Evening Public Ledger:
Sir—Will it be possible for you to publish the short poem about the boy who "did not pass" in the last issue of the People's Forum? The last three words are "So, John, I did not pass."
W. L. L.
Philadelphia, May 17, 1921.

Today
To the Editor of the Evening Public Ledger:
Sir—I have had been a-dawning
Another day,
Think, will thou let it
Slip useless away?
Out of eternity
This new day is born:
It is a day of new life,
At night will return.
Behold it aforesaid:
No eye ever hid:
So soon it is forever
From all eyes is hid.
Here hath been a-dawning
Another day,
Think, will thou let it
Slip useless away?
"O. L. H." asks for the poem entitled "Good Fellowship."

Geese and Wagon Problem
To the Editor of the Evening Public Ledger:
Sir—The second problem submitted for solution by "H. C. B." under date of April for some somewhat harder than the first one. However, the key to this problem is three pounds of twenty minutes—the time consumed by the geese in traveling five miles. Without giving the various operations, I will simply give the positions of the four geese at noon (12 o'clock), 2 p. m., 3:20 p. m. and 4:13-1-3 p. m.
"O. L. H." asks for a poem entitled "The Broken Toy" and another entitled "If We Only Knew the Truth."
"Only we know the truth,
That perplex our neighbor's way."

Dance Carnival at Broad
Mrs. Fergus McCusker and J. Fielding Voller will present "The Land of Dance" at the Broad May 31. The company will contain more than 100 children and adults.

Poems and Songs Desired
To the Editor of the Evening Public Ledger:
Sir—We have been trying for some time to gather poetry relating to the season of the year, but with poor success. It does not appeal to the romantic sense of people as it should.

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LITTLE BENNY'S NOTE BOOK

By Lee Page
THE PARK AVENUE NEWS
Weather: Still Spring. Some bald-headed men had blown off last Saturday and Sid Hunt saved him from catching a bad cold by chasing it 2 blocks. Sid says he will give it to him, but all the bald-headed men did thank him without even looking to see how much change he had, and Sid says about 5 o'clock every morning is when he stands there till he catches bald-headed newsmen.

Child's Dream of Heaven
To the Editor of the Evening Public Ledger:
Sir—I would appreciate it very much if a reader could send in a poem that is entitled "Dream of Heaven," which contains the lines:
"Dear mother, I dreamed about heaven;
I stood in the clouds and I did not know
I lifted my little hand to knock,
But they did not let me wait."

Friends of My Youthful Days
To the Editor of the Evening Public Ledger:
Sir—I would like to know if any of your readers can supply the words for printing of the following songs: First, "Friends of My Youthful Days" and I do not know the title of the second, but the chorus is:
"When we were boys, I never shall forget
When there's no one to cheer you, never a friend
That's when you miss the love of a dear old pal."

A Henley Poem
To the Editor of the Evening Public Ledger:
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THE CRITIC TALKS TO MUSIC LOVERS

A CAPPPELLA singing, that is, without accompaniment, naturally the first form of coherent music, as vocal music antedates instrumentally by a very considerable period, is again coming into its own. And in the movement, which is general at least throughout this country, Philadelphia is taking an important part.

There can be no doubt that singing without accompaniment is the finest of all singing, and at the same time it calls for a higher degree of skill and musicianship on the part of the singers than when the voices are supported by instruments. The quality of the voices in a cappella, the dynamics are more beautiful and the whole effect of the performance is infinitely more impressive.

THIS classification, of course, excludes the mighty choral works with solo voices and orchestral accompaniment, the form of music in which the greatest tone masters have excelled. But in this case the end is usually sublimity as expressed by the massed voices and instruments and not sheer tonal beauty, as in the case of the smaller cappella works.

And yet, some of the finest compositions of those masters before Sebastian Bach were written for choir. The most beautiful and no one may rightly say that certain of the works of Palestrina and other of the early Church composers lack in expression. But taken as a whole, the finest of the Acappella compositions have not the thrilling power, say, the Bach or the Handel, and the grandeur of the Ninth Symphony or the Requiem of Brahms.

But the main point of the revival of a cappella singing, especially in relation to the church, is that it is within the reach of almost any congregation, whereas the performance of huge works with solo voices, choruses and orchestras is confined to the largest and the richest of the churches, to say nothing of the immense amount of time demanded in rehearsal and preparation, and the production of these great and enormously difficult works.

It is also true that many of the finest of these great compositions for chorus, solo and orchestra are religious and therefore are much better adapted to the atmosphere of a church than that of a concert hall. A striking illustration of this is the "Miserere" of Palestrina, which makes was given when the Philadelphia Orchestra and the Orchestra Chorus gave the Bach St. Matthew Passion at the Academy of Music last year, and a difference which was all the more apparent to those of the audience who had heard the same work at the Bethlehem Bach Festival.

The difference lay in the atmosphere of the auditorium that in the singing or the interpretation.

IN THE revival of a cappella singing, Philadelphia, as has been said, is taking a leading part. The Palestine choir, under Nicola A. Montani, is doing a work which is probably not being undertaken by any other vocal organization in the country, and it is doing it most effectively. There may be a difference of opinion, and indeed there is, among perfectly competent musicians as to the musical beauty of the work, but the fact remains that it is one of the most beautiful and most effective of the strict polyphonic school, when viewed from the more emotional standpoint of modern music, but there can be no difference of opinion as to the worth of keeping the old principles laid down by Palestrina and certain other of the earlier composers, rejecting only those which his genius knew to be unsound.

It is true that the revival of a cappella singing is not popular, but it is too severe in conception and in contrapuntal execution and too devoid of the emotionalism which latter-day music-lovers have come to regard as the only note of musical expression. But, for that matter, the same argument applies to the music of Sebastian Bach as well. It will never be popular except among the musical elect, although it is just as skillful in execution as that of his great predecessors, and yet contains an infinitely greater amount of real musical feeling. In fact, there are in Bach passages of such emotion (the opening of the Kyrie of the B minor Mass, for example) which have never been equaled, if indeed equaled, by any other composer.

Both Mr. Montani and Mr. Norden have been making considerable research in the field of modern Russian a cappella music (although nearly all the Russian vocal music is a cappella), both from the religious and from the secular side, and they have discovered many fine compositions heretofore unknown to the American public. Mr. Norden especially has arranged and translated a number of fine works for the use of his choir, most of which have been published. Thus Philadelphia, in both the secular and the religious field, is leading in a new and important direction.

AN INTERESTING Russian religious song (interesting both to singers and to string players) was sung by the Palestine Choir at its concert on Thursday evening. It is a fine example of the "Legend," the first line of which is "Christ when a Child a garden made," although it appeared in the program of the Palestine Choir at its concert on Thursday evening. It is a fine example of the "Legend," the first line of which is "Christ when a Child a garden made," although it appeared in the program of the Palestine Choir at its concert on Thursday evening.

THE sixteenth and final Four-Part afternoon concert of the Palestine Choir will be given tomorrow at 3 o'clock. A program of "Pleasant Seasons" will be given under the direction of Nicola A. Montani, assisted by Helen Koch, pianist. Contributions for next season are being solicited. The Palestine Choir will give a concert on Wednesday evening, June 1, 7:30 p. m. at the Academy of Music.

THE last monthly Neighborhood Concert of the Settlement Music School will be given on Wednesday evening, June 2, 8 o'clock, at the Settlement Music School, 10th and Locust streets. The program will be given by the Settlement Music School, 10th and Locust streets. The program will be given by the Settlement Music School, 10th and Locust streets.

THE pupils of the William Hutton Green School of Music will give a recital at the Art Alliance at 3 o'clock next Wednesday afternoon.

ALEXANDER Schaffman, pupil of Frederick Haber, will give a recital at the Zeckwer-Hahn Music Academy May 19.

THE 116th concert of the Leontine-Hille Conservatory of Music will be given on Wednesday evening, May 26, 8 o'clock, at the Leontine-Hille Conservatory of Music, 10th and Locust streets. The program will be given by the Leontine-Hille Conservatory of Music, 10th and Locust streets.

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Guide to Photoplays For the Week to Come

New Photoplays
"Sentimental Tommy" is the Barrie play with Gareth Hughes and May Mackway in the principal roles. John S. Robertson directed the delightful Scotch story of "Tommy and Griedel." Tony Sorey, Almasse and Griedel have created a host of admirers and his second offering will be "The Tooth and Nail." Pictures at Rittenhouse and Market are an added attraction.

"Dinky" Marshall Neelan is the story of a young boy who is the "boy with the freckles." Marion Fairfax wrote the story especially for him. He is shown as the head of a newspaper's trust. Surrounding program has Leo Moore singing a specially written song, "Dinky," and Rittenhouse Flower Market.

"Hold Your Horses" is the title given to Rupert Hughes' comedy, "Canavara." It is the story of a young man who is the head of a newspaper's trust. Surrounding program has Leo Moore singing a specially written song, "Dinky," and Rittenhouse Flower Market.

"Two Weeks With Pay" is the story which has a fine cast of starring honors. Nana Wilcox Putnam wrote the piece, which is a variegated and a fine example of the genre. It is a story of a young man who is the head of a newspaper's trust. Surrounding program has Leo Moore singing a specially written song, "Dinky," and Rittenhouse Flower Market.

"The Great Day" is one of Hugh Ford's English pieces which he wrote for the London audience. It is a story of a young man who is the head of a newspaper's trust. Surrounding program has Leo Moore singing a specially written song, "Dinky," and Rittenhouse Flower Market.

"Kazan" is the famous James M. Cagney story which he wrote for the London audience. It is a story of a young man who is the head of a newspaper's trust. Surrounding program has Leo Moore singing a specially written song, "Dinky," and Rittenhouse Flower Market.

"The Nut" is a first half of week. It is a story of a young man who is the head of a newspaper's trust. Surrounding program has Leo Moore singing a specially written song, "Dinky," and Rittenhouse Flower Market.

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