

THE DRAMA

When Comedians Tell the Truth... There are many and bad things in the world, but the saddest of all is the fate of the comedian who recklessly tells the truth.

George Washington and the cherry tree. A rough-and-ready young Chicago newspaperman asked Jones, in the course of an interview some time ago, when he made his debut on the stage. To which Jones answered:

"I made my first stage appearance in 1850. Naturally, the minion of the press gazed upon him with undisguised admiration. 'Why did you ever become an actor?'" he asked.

"I dunno," said Jones, "and the longer I am one the more I wonder. But why do you ask?"

"Because," replied the reporter, "you are a perfectly wonderful, marvelous, sensational story-teller. Any man with the face to spring one like that on an unsuspecting newspaperman like me, even a smile or a nodding for falling glasses, should have been a politician, a banker or a press agent. You shouldn't have other people write stories about you."

"The matter is—," began Jones faintly. "Not at all. You and Columbus made your debut in the same city, I do not know," continued the heronman of the press. "It is I who am flattered to have been enabled in humble course of my daily talk to meet such a man. I bow before you as a master. My profession extends in its respect, admiration and homage."

"But," began the truth-telling Jones again, "you evidently misunderstood me; you see it wasn't a year, but a musical extravaganza, the first big musical revue of the kind ever produced in New York. It was in the year 1852."

"Oh," said the reporter. There was obvious disappointment, lost respect and a shade of contempt in his voice. "So you were telling the truth?"

"I," confessed Jones apologetically. "The light died out of the reporter's eyes. 'My, it's a terrible world,' he said, and returned his notebook and pencil to an inner coat pocket. I guess I'd better be going. I promised to cover a tournament for the sporting editor this afternoon to be lost."

And he left Jones with the realization that he had missed a chance to make a fortune. Munchausen sound like a little boy at his mother's knee slipping his tongue in his cheek.

This virtue scorned by an evil-minded world.

HYSILOP ON A PSYCHIC PLAY

Continued from Page Four. "psychic" work, and only in the more restricted sense of the scientist would that be open to question.

Had Mrs. Marshall's dream been really a prescient one, as it has some features that it would have answered to the technical use of the term psychic, but it is not psychic in the sense of the main lesson in the sentimentalism of women and the dream is really a day dream, none the less psychological and ethical for that.

But I believe the play is all the more excellent for its psychological rather than psychic in our scientific and more restricted sense. This more normal conception of it makes it ethically the same time and it might have treated the subject in a more realistic way.

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THE PASSING SHOW IN THE LAND OF FILMS



JOSEPH KAUFMAN OF THE LUBIN PLAYERS



SCENE FROM "THE CHRISTIAN" CHESTNUT ST. OPERA HOUSE



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THEATRICAL BAEDEKER

Continued from Page Four. Howard Short, Hartley Manners' popular and amusing comedy of the Irish young Irish girl and her contact with a sedate English family.

YESTERDAY'S CONCERT

The shock of swift contrasts was not necessary to make the concert of the Philadelphia Orchestra interesting yesterday, but it helped to make the afternoon exciting and to give a new lesson in artistic judgment. Primarily the concert was given over to Haydn and Mozart. To set off the latter, which was for Mr. Gabrieli to play, was the grandiose Weber concert piece, also for him, and to stand a million miles from Mozart Mr. Stokowski chose to conduct Strauss' "Till Eulenspiegel."

The bright shining lesson and the wonder of Mr. Gabrieli's playing was that when he had played the Mozart concerto, dainty and delicate and quietly unimpassioned, and played it as it should have been played, it seemed impossible that he should play through the bravado and the theatrical splendor of the Weber. And, ultimately, when he had played the Weber, who wondered whether it was even he who had done the Mozart but 10 minutes before. The pianist has achieved a vast reputation as a virtuoso, which is not, of course, so disastrous a thing. Yesterday he swung through the broad, raveling chills of his concert piece with a fine perfection of technique. But it was when he played Mozart, with an artificiality which was not mannered, a grace which was not feminine, and a precision which was not studied, that he justified himself as a pianist. Nuances of tone were not many in Weber; depth of feeling would have been out of place in either piece. In the Weber there were moments of martial passion and fine swing, to which the artist brought a satisfactory sense of rhythm. In Mozart there were soft tones and gentle cadences. All were expertly done.

Mr. Stokowski's own contrasts were not behind this. The Haydn symphony, tenderly vacant of meaning, charming and cheerful and even bland, he led with ease and grace. His orchestra, failing to repeat the miracle of last Friday's "Tasso," still had a fulness of tone, and the minueto (militaire in the prevailing fashion) was fastidiously played. It seems never difficult for the strings, and in lesser measure for the other choirs of the orchestra, to acquire spirit. It should be as easy for them to attain satisfactory tone without bravura, to be gentle and yet strong.

The incoherences of the "Till Eulenspiegel" were remarkable, and the present writer finds it difficult (against the testimony of previous hearings) to attribute the error to the text. The error was as a straight clear pungent breath of modernity after all that preceded. But it has more cogency than Mr. Stokowski put into it until the finale. Here, to be just, the fervor and the strength were not clouded nor the meaning dissipated. The last few minutes of the playing seemed almost to justify the whole.

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MISS KEEN TELLS OF TRIP

Miss Dora Keen, daughter of Dr. W. W. Keen, of this city, last night told of her experiences crossing the Harvard Glacier in Alaska in the first of a series of lectures at the Drexel Institute. Miss Keen's explorations won for her a fellowship in the Royal Geographical Society and enabled a map to be made of the mountains from which the huge glacier descends.

EPISCOPAL CHURCH CENSUS

MILWAUKEE, Wis., Jan. 23.—The official directory of the Episcopal Church, which has just come off the press, shows that on April 1, 1914, there were 2546 clergymen, 723 parishes and missions and 1,015,941 communicants of the faith in this country. Of the latter, 84,637 were confirmed last year.

LOCUST THEATRE

ROBERT EDESON

"WILDFIRE"

"CABIRIA"

METROPOLITAN BOOKING OFFICE

BELMONT THEATRE

PHOTOPLAYS WEEK OF JANUARY 25

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TO DANCE FOR CHARITY

Plans for Monday's German-American Ball Completed. Plans for the 5th German-American Charity Ball, which will be held at the Academy of Music on Monday, have been completed. One of the entertainment features will be an interesting vocal and instrumental interlude, which will be sung by the male and female members of the Maennerchor Society, assisted by the singers of the Junger Maennerchor and the Harmonie and Philadelphia Quartet Clubs.

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CHRISTIAN

4 Times Daily

WORLD FILM CORPORATION

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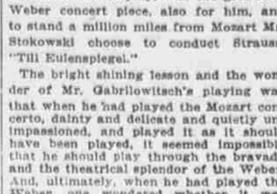
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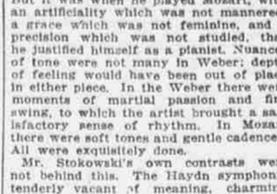
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