## THE CRITIC TALKS TO MUSIC LOVERS

### Weekly Comment on Things Musical in Discriminating Philadelphia

PHILADELPHIA musicians turned out in force last Saturday afternoon to hear the piano recital of Sergei Rachmaninoff, the famous Russian composer and pianist, at the Academy of Music. And they were not disappointed, for it was as interesting a concert in many respects and caused as much discussion as any musical event heard in this city for a long time.

It was really the first time that our local music lovers have had the opportunity to hear Mr. Rachmaninoff as a pianist, although, of course, we are fairly familiar with his work as a composer, having heard two of his symphonies, his symphonic poem, "The Isle of the Dead," and the C sharp minor piano concerto, played first with the Philadelphia Orchestra by Mr. Constantin von Sternberg and later by Mr. Gabrilowitsch. Nine years ago Mr. Rachmaninoff visited Philadelphia and conducted his E minor symphony. At the same concert he played his three preludes, the second of which (that in C sharp minor) has achieved a popularity, especially among the female of the piano species, which rivals that of "The Maiden's Prayer" of eighty years ago—with due apologies to Mr. Rachmaninoff for comparing his serious work with the meretricious composition of Thekla Bardycewska.

These smaller works, however, did not give an adequate idea of Mr. Rachmaninoff's abilities as a pianist, and, of course, none at all as an interpreter of the works of other composers. Therefore last week was the first time that Philadelphians had the chance to hear the distinguished Russian musician along these lines.

THE audience, both in size and personnel, reflected credit upon the musical taste of the city. The Academy was nearly filled, not only with the aforesaid young ladies who "dote" on the C sharp minor prelude, but also with the elect of the musical colony.

It is clear that Mr. Rachmaninoff's gifts as a composer have overshadowed his equally great achievements as an executive and interpretative artist. At this late day it is unnecessary to speak in detail of the concert, except to say that the principal feature of his playing was a tremendous individuality, which was especially manifested in the Mozart variations and the Beethoven sonata, which formed the first group on the program. This personality in his playing is as pronounced as is that of Josef Hofmann, but in a totally different way.

Comment among the musicians was, of course, highly favorable, although there were some who took exception to his reading of the Mozart and Beethoven numbers on the ground that "it was beautiful, but it was not Mozart and not Beethoven."

It is true that it was "not Mozart" in the sense in which that composer is generally played, being far more vigorous and masculine in conception and execution than is often accorded to the great composer. But there were many who felt that this interpretation was fully justified by the sum total of the work. One of Philadelphia's most eminent musicians, in arguing for the Rachmaninoff version, asked his fellow disputant: "But are we not allowed to see in these works any more than our fathers saw?" which seemed to put his side of the case briefly and succinctly.

Another pianist said: "I wonder what Mozart would have said if he had heard those variations?" to which the same distinguished pianist and composer replied: "I will tell you what he would have said. He would have said, 'Did I really write that beautiful work?'"

ALL of which leads to the question of how far an interpreter may legitimately go in injecting his own personality in performance into the works of another composer. Where shall the line be drawn between a too slavish adherence to the written text and liberties which distort the composer's meaning? It goes without saying that the notes must not be changed and the dynamics must be generally observed, but there is still a wide range of latitude for individual interpretation in tempi, nuance and the thousand and one other elements that enter into a finished performance.

On the other hand, especially among the older composers, the editions were not prepared with the extreme care which is expended upon them now, and in their day exactitude of performance was not so strenuously insisted upon. Therefore it is probable that in many cases their works have been so edited by some one who had little or nothing to justify it except that somewhat nebulous musical element which is known as "tradition," that the original meaning or rather style which the composer had in mind has been utterly lost.

That the older composers left much to the performer is shown not only in the comparatively few marks they used to indicate how the music should be played, but also in the fact that they seldom wrote solo cadenzas for their concertos, leaving the performer to prepare his own cadenza along the lines of playing which should best fit his particular style of technique.

Beginning with Beethoven, however, this changed and he was the first to indicate exactly how he wanted his works performed, although he did not write his own cadenzas. From that time on there has been an ever-increasing disposition on the part of the composer to show exactly what he wants.

THEREFORE it would seem as though the latitude in individuality of interpretation might safely be considerably wider in the works of the older composers than in those of the more modern ones. In the former case also we have nothing except "tradition" to go on, and this is by no means a safe guide. In the later composers there is in nearly every case some competent musician who has heard the composer play his own works and can thus transmit an authentic version for the guidance of other players.

That this individuality of interpretation is often a very good thing for the composer as well as for the audience is evidenced by the instances, of which musical history is full, where the composer, hearing a work of his own performed by a fine soloist has declared the composition to be greatly improved by the way in which it was played. There have been many instances in which the composer made changes in the work to conform with what he had heard. There have also been some in which the outcome was not so satisfactory either to composer or player.

The whole question is one of the most interesting in music, and like most of those where there is an honest difference of opinion, it will probably never be settled to the satisfaction of all.

BUT to return to Mr. Rachmaninoff. In a few moments' conversation he expressed some very interesting views on modern Russian composers. Medtner, whose work is almost unknown in this country, he declares to be Russia's greatest pianist, and he considers his ten piano sonatas epochmaking, although cast in true sonata form. He also admires the Medtner songs greatly and declares him to be sane and original in this music.

Gliere and Tcherepnin, he thinks, are technicians of a high order, who understand the orchestra and its color, but in neither is there a talent which can permanently affect Russian music.

As Mr. Rachmaninoff is rated himself among the conservative composers of his native land, he naturally admires their work most. Regarding the radicals, he regards Prokefieff, whose extreme modernistic tendencies have set New York by the ears this season, as a very talented boy who may develop into a composer of the first rank with maturity. Stravinsky is an undoubted force and must be reckoned with in Russian music, if not in all modern music. Scriabin was a great pianist and a great composer, but his influence must necessarily be limited, as, like Debussy, he was too strong and too remote in his musical personality ever to have anything more than imitators.

It is to be hoped that Mr. Rachmaninoff will give at least one more recital in Philadelphia this year. So great a player and interpreter and so distinguished a person in the world's music we cannot hear too often.

### COMING MUSICAL EVENTS IN CONCERT HALL AND STUDIO

After a brief tour of the middle West, the Philadelphia Orchestra will return for the usual concerts at the Academy of Music next Friday afternoon and Saturday evening. Jacques Thibaud, the French violinist, will appear in the Mozart E-flat Concerto and the Orchestra will play the Third Nocturne of Debussy, entitled "Sirenes," and the Beethoven Eighth Symphony. The nocturne requires a chorus of sopranos and contraltos, which has been secured through the co-operation of Mr. N. Lindsay Norden and the Mendelssohn Club.

Alfred Cortot, the great French pianist, will make his only recital appearance in Philadelphia next Monday afternoon at the series of Monday musicales at the Bellevue-Stratford. Mme. Povla Frijsh, the Danish soprano, will appear at the same concert.

The ninth and, for the present, the last of the free Sunday afternoon concerts at the Academy of the Fine Arts will take place at 3 o'clock tomorrow afternoon. The performers will be Emily Stokes Hagar, soprano, and Earl Pfouts, violinist. If the proper support is forthcoming, it is proposed to resume these concerts after the close of the annual exhibition. Contributions for this worthy purpose may be sent to Mrs. Herbert L. Clarke, treasurer, Bryn Mawr, Pa.

The half-hour of music which will begin the evening services at St. Paul's Episcopal Church, Overbrook, will be given tomorrow evening by Rollo Maitland, organist of the church, and the church choir. Mr. Maitland will play "Finlandia" of Sibelius and "Kammenoi-Ostrow" of Rubinstein, to be followed by the Magnificat in G minor of Noble, sung by the choir. The solo quartet, composed of Miss Lyons Cook, soprano; Maybelle Berretta Marsten, contralto; Howard K. Berry, tenor, and John Vandersloot, bass, will sing "Ich Jeu, Thou Art Standing," and the offertorium will be a contralto solo, "Close to Thee," sung by Mrs. Marsten.

Walter Damrosch has arranged one of his usual interesting programs for the concert of the Symphony Society of New York at the Academy of Music on Wednesday, January 22. The orchestra will play the Mozart G minor Symphony, the "Istar" variations of d'Indy and four excerpts of Wagner, from "Lohengrin," "Meistersinger," "Parsifal" and "Siegfried." The soloist will be the brilliant young Russian pianist, Mischa Levitski, who will play the G-minor Concerto for piano and orchestra by Saint-Saens.

Gounod's Second Mass of the Orphéonistes for men's voices will be sung at the morning service at St. Mark's Church, Fifteenth and Locust streets, tomorrow. A selected choir of men, under the direction of Lewis A. Wadlow, will give the entire service. Choir boys will be in the chapel and will join in the singing of the hymns and the Benedictus from the St. Cecilia Mass.

The first lecture-recital in the course of three on "The Poet and the Song," by Nicholas Douty, in the Department of Music of the University Extension Society, will be given at Witherspoon Hall, on Wednesday evening, January 15, with Joseph W. Clarke at the piano. Mr. Douty in "Poets of the Nineteenth Century" will express through Mendelssohn, Haydn, Schubert, Handel, Mozart, Gluck, as well as in compositions of his own, Buck and West, the idea that the inspiration must come through the verses of the poet before it reaches the songs of the musician.

Gustav Bauer, chairman of the music committee of the Young Men's Hebrew Association, announces a concert to be given at the auditorium of the club, 1616 Master street, on the evening of Thursday, January 16. The soloists will be Mina Dolores, soprano, and Maurice Eisenberg, cellist of the Philadelphia Orchestra, with William Sylvano Thunder at the piano.

The Hahn String Quartet will be heard on Monday evening, February 3, in Witherspoon Hall under the auspices of the University Extension Society. The assisting artist will be Viola Janny, pianist, who has not been heard in Philadelphia for a number of seasons.

At the violin recital of Toscha Seidel at the Metropolitan Opera House next Wednesday evening Mr. Seidel will play an elaborate program. It opens with the "Devil's Trill" of Tartini, with a cadenza by Leopold Auer dedicated to Mr. Seidel. Then follows the D minor Concerto of Wieniawski and two groups of smaller numbers. A Philadelphia composer is represented in each of these groups, Frederick Hahn in the first and Joel Belov in the second. The recital is under the auspices of the Friends of Music and Art.

The directors of the Philadelphia Conservatory of Music announce a concert to be given by pupils of the main and finishing departments on Friday evening, February 7, at the New Century Drawing Rooms. Admission to the concert is free upon application to the secretary at the conservatory, on South Eighteenth street.

At the violin recital of Miss Thelma Given at the Academy of Music at 3 o'clock this afternoon her principal number will be the E minor Concerto of Jules Conus. She will also play the Poeme of Chausson, the Vitali Chaconne and several smaller numbers.

The Russian Symphony Orchestra of New York, of which Modest Altschuler is conductor, will appear at the Metropolitan Opera House on Monday evening, January 20, under the auspices of the Van Hugo Musical Society, in conjunction with the orchestra there will also appear the Isadora Duncan dancers and George Copeland, pianist.

Mme. Galli-Curci, who it is said is the greatest coloratura soprano since the days of Adelina Patti, will be heard in recital at the Metropolitan Opera House on Wednesday evening, January 22. Much interest awaits the Philadelphia advent of the famous singer.

The performance of the "The Bohemian Girl" in English at the Metropolitan Opera House next Thursday evening promises to be one of the best performances that the Philadelphia Operatic Society has yet given. The settings of the opera have been secured from the Metropolitan Opera Company, and the orchestra will be made up of members of the Philadelphia Orchestra. There is a chorus of 150, a ballet of forty and a list of principals that includes Kathryn McGinley as Arline, Kathryn C. Morton as the Queen, Paul Volkmann as Thaddeus, Horace R. Hood as Florestan, Herman J. Rub, Charles J. Shuttleworth, Eva Allen Ritter and Dr. Frank G. Ritter. The proceeds of the performance will go to the Hahnemann Hospital.

## ROOSEVELT MEMORIAL HERE

### Meeting February 9 at Metropolitan Opera House

Philadelphia will hold a memorial in honor of Theodore Roosevelt on the afternoon of Sunday, February 9.

This announcement was made by Thomas Robins, a close personal friend of Colonel Roosevelt, after he had been in communication with the Roosevelt family. The memorial is to be held in the Metropolitan Opera House, and more than 100 Philadelphia men and women, representing all political complexions and classes, are members of the committee which is arranging it.

Associated with Mr. Robins in making the arrangements is George Wharton Pepper, chairman of the Pennsylvania council of national defense.

Governor-elect Sproul is to preside at the memorial, and addresses will be given by well-known men in public life.

A service in memory of Theodore Roosevelt will be held tomorrow at 11 a. m. in St. Stephen's Protestant Episcopal church, Tenth street above Chestnut. The Rev. Dr. Carl E. Grammer, the rector, will preach.

### Next Week's Musical Events in Philadelphia

SUNDAY—Free concert, Academy of the Fine Arts, 2 p. m. Emily Stokes Hagar, soprano, and Earl Pfouts, violinist.

MONDAY—Monday Musical, Bellevue-Stratford, 3 p. m. Alfred Cortot, pianist.

WEDNESDAY—Violin recital, Tescha Seidel, Metropolitan Opera House, 8:15 p. m.

THURSDAY—Philadelphia Operatic Society in the "Bohemian Girl," Metropolitan Opera House, 8 p. m.

FRIDAY—Philadelphia Orchestra, Academy of Music, 3 p. m. Jacques Thibaud, violinist.

SATURDAY—Philadelphia Orchestra, Academy of Music, 8:15 p. m. Jacques Thibaud, violinist.

## 59 ARMY HEROES KILLED IN ACTION

### Disease Claims 101 Others, and 11 Die of Accidents

### 19,887 MISSING TO DATE

### Total Number Suffering From Wounds Reported at 129,435

**Washington, Jan. 11.**—Fifty-nine heroes of the United States army are reported killed in action in General Pershing's casualty list today. Additional deaths number 112, of which 101 were due to disease and 11 to accident. The total number of missing to date, including prisoners, is 19,887, while those suffering from wounds are reported at 129,435. Summarized, the casualties to date are:

| | Reported January 11 | Totals |
|---|---|---|
| Killed in action | 59 | 29,247 |
| Died from wounds | .. | 12,280 |
| Died of disease | 101 | 17,932 |
| Died from accidents and other causes | 71 | 15,561 |
| Missing in action (including prisoners) | .. | 19,887 |
| Wounded | .. | 129,435 |
| Grand totals | 171 | 224,342 |

**OFFICERS' LIST**

**Killed in Action**

LIEUTENANTS—John Scranton Shaw, New York; Philip B. Sheridan, Salem, Mass.

**Died of Disease**

CAPTAIN—Frederic Charles Dose, Brooklyn, N. Y.

LIEUTENANTS—Robert H. Coleman, Baltimore, Md.; George R. Evans, Louisville, Ky.; Charles A. Robertson, Hopkinsville, Ky.; Herbert O. Tilton, Eatontown, N. J.

**PENNSYLVANIA**

**Killed in Action**

CORPORAL—John B. Maynard, New Wellington.

PRIVATES—William V. Griffin, Logan; Frank Mirarchi, Philip A. Schneider, 4135 Manayunk avenue, Philadelphia.

**Died of Disease**

SERGEANT—William F. Quinn, 1634 East Eyre street, Philadelphia.

CORPORAL—Russell C. Leitch, Quakertown.

PRIVATES—Lloyd D. Crawford, Dushore; John F. Sattler, Harrisburg; Herman P. Savior, 41 West Mount Airy avenue, Philadelphia; John J. Williams, Connellsville.

**Died from Accidents and Other Causes**

PRIVATES—Nelson Bowers, Reading; Kenneth E. MacHeth, Harbor Creek.

**Missing in Action, Previously Reported Killed**

PRIVATE—John C. Beisswanger, Reading.

**Returned to Duty, Previously Reported Killed**

SERGEANT—Harry J. Donahue, 5011 Woodland avenue, Philadelphia.

**Wounded Severely, Previously Reported Died of Wounds**

PRIVATES—Edwin A. Spackman, Lancaster; Matthew Vanderpool, Towanda.

**Returned to Duty, Previously Reported Died of Disease**

PRIVATE—Vincent R. Madle, 414 East Belgrade avenue, Philadelphia.

**Killed in Action, Previously Reported Missing in Action**

PRIVATES—Joseph McHugh, 777 South Twelfth street, Philadelphia; Antonio Olive, 1230 Peter street, Philadelphia; Le Roy Reynolds, Newport; Charles J. Rooney, Broughton; Ernest A. Winkeltau, Pittsburgh.

**Wounded Severely, Previously Reported Missing in Action**

PRIVATES—Glennis H. Rickert, Freeland; Joseph Zyska, Lee.

**Wounded Slightly, Previously Reported Missing in Action**

CORPORAL—John A. Branneiy, 1921 McKean street, Philadelphia.

**Wounded in Action (Degree Undetermined; Previously Reported Missing in Action)**

PRIVATE—Harold O. Cross, 5549 North Warnock street, Philadelphia.

**Returned to Duty (Previously Reported Missing in Action)**

PRIVATES—John R. Graham, 1766 North Taney street, Philadelphia; Ray H. Heiser, Scranton; Michale Vescio, Buena Vista.

**Erroneously Reported Killed in Action**

PRIVATE—John Linka, 228 East Dorset street, Philadelphia.

**Erroneously Reported Died of Wounds Received in Action**

PRIVATE—Joseph Hohn, Greensburg.

**NEW JERSEY**

**Died of Disease**

SERGEANT—Albert E. Hager, Caldwell.

**Died from Accident**

SERGEANT—Michael A. Flynn, Belleville.

**Killed in Action (Previously Reported Missing in Action)**

CORPORAL—Martin Walling, Avon.

**Wounded Severely (Previously Reported Missing)**

CORPORAL—Joseph Pietraki, Trenton.

**Wounded in Action (Degree Undetermined; Previously Reported Missing in Action)**

PRIVATE—Lewis C. Coney, Trenton.

**Erroneously Reported Killed in Action**

SERGEANT MAJOR—Harry E. Glock, Jersey City.

## PHILADELPHIAN CITED AFTER HEROIC DEATH

### War Cross Also Awarded to Camden Man for Feat Which Cost Life

Distinguished Service Crosses have been awarded a Philadelphia and a Camden man who lost their lives in heroic service of their country.

The heroes were Corporal Mazkawz, 907 New Market street, and Sergeant Clarence E. Kantz, of Camden. Both men were killed in performance of the deeds for which they were decorated.

The two citations read as follows:

Corporal Louis Mazkawz (deceased), Company C, Fifth Machine Gun Battalion.

For extraordinary heroism in action near Meadah Farm, France, October 4, 1918. Corporal Mazkawz left the shelter of his trench to rescue soldiers who had been buried by explosion of a shell. Shortly after, while conducting his men to cover, a shell exploded near by, severely wounding a member of his squad. Directing the remainder of the squad to take cover, he went to the assistance of the wounded man and while rendering first aid was mortally wounded.

Sergeant Clarence E. Kantz, Company K, 311th Infantry.

For extraordinary heroism in action near Grandpre, October 26, 1918. During an enemy counter-attack Sergeant Kantz saved the company on the right of his platoon by re-enforcing that company's flank. This action stopped the advance of several machine gunners, who were advancing through our lines at that point, but cost Sergeant Kantz his life.

## $3,571,080 FOR THIS PORT

### House Also Votes to Buy Delaware and Chesapeake Canal

The House of Representatives has passed the provisions in the rivers and harbors bill appropriating $3,571,080 for the port of Philadelphia and $3,000,000 for the taking over by the Government of the Chesapeake and Delaware Canal.

The appropriations for the port include $2,500,000 for deepening and maintaining the channel in the Delaware River from Allegheny avenue to the sea; $1,000,000 for the Schuylkill River, and $71,080 for completing improvements at Camden.

The provision for taking over the canal was amended upon motion of Representative Small, of North Carolina, by striking out the provision for the "purchase" of the canal, so as to leave it to the discretion of the War Department as to how the canal shall be acquired. The appropriation was left at $5,000,000, of which not more than $2,514,289.70 was to be used for acquiring the canal.


SEE ANNOUNCEMENT DAILY IN THE PUBLIC LEDGER AND EVENING PUBLIC LEDGER
PHOTOPLAY PRESENTATIONS FOR WEEK OF JANUARY 13 TO JANUARY 18

| Subject to Change | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|---|
| ALHAMBRA (s) 12th, Morris & Passyunk Av. | William S. Hart in Branding Broadway | William S. Hart in Branding Broadway | William S. Hart in Branding Broadway | Frank McIntyre in Too Fat to Fight | Frank McIntyre in Too Fat to Fight | Frank McIntyre in Too Fat to Fight |
| APOLLO (s) 52d and Thompson Sts. | Tom Moore in Just for Tonight | Rex Beach's Laughing Bill Hyde | Wm. Farnum in Riders of the Purple Sage | Olive Tell in Secret Strings | Marion Davies in The Burden of Proof | Norma Talmadge in Her Only Way |
| ARCADIA (s) Chestnut below 16th St. | Pauline Frederick in Out of the Shadow | Pauline Frederick in Out of the Shadow | Pauline Frederick in Out of the Shadow | Pauline Frederick in Out of the Shadow | Pauline Frederick in Out of the Shadow | Pauline Frederick in Out of the Shadow |
| BELMONT 52d and Market Sts. | Louise Glaum in Goddess of Lost Lake | Louise Glaum in Goddess of Lost Lake | Frank Keenan in The Bells | Frank Keenan in The Bells | Bessie Barriscale in Two-Gun Betty | Bessie Barriscale in Two-Gun Betty |
| BLUEBIRD (s) Broad & Susquehanna Ave. | Wallace Reid in Too Many Millions | D. W. Griffith's The Greatest Thing in Life | D. W. Griffith's The Greatest Thing in Life | Clara Kimball Young, Road Thro' the Dark | Clara Kimball Young, Road Thro' the Dark | Madge Kennedy in A Perfect Lady |
| BROADWAY (s) Broad and Snyder Ave. | U. S. Gov. War Films Under Four Flags | U. S. Gov. War Films Under Four Flags | U. S. Gov. War Films Under Four Flags | Cecil B. De Mille's The Squaw Man | Cecil B. De Mille's The Squaw Man | Cecil B. De Mille's The Squaw Man |
| CEDAR 60th and Cedar Ave. | Wallace Reid in Too Many Millions | Wallace Reid in Too Many Millions | Enid Bennett in Fuss and Feathers | Frank Keenan in The Bells | Maurice Fourneur's Sporting Life | Maurice Fourneur's Sporting Life |
| CHESTNUT HILL (s) 8229 Germantown Ave. | Ethel Clayton in Woman's Weapons | U. S. Gov. War Films America's Answer | Ethel Barrymore in Our Mrs. McChesney | Bryant Washburn in The Gypsy Trail | Vivian Martin in Mirandy Smiles | Mabel Normand in A Perfect 36 |
| COLONIAL Gtn. and Maplewood Aves. | All the World To Nothing | All the World To Nothing | All the World To Nothing | Corinne Griffith in The Adventure Shop | Corinne Griffith in The Adventure Shop | Corinne Griffith in The Adventure Shop |
| COLISEUM Market bet. 59th and 60th. | D. W. Griffith's Greatest Thing in Life | D. W. Griffith's Greatest Thing in Life | Ethel Clayton in The Mystery Girl | Ethel Clayton in The Mystery Girl | Enid Bennett in Fuss and Feathers | Enid Bennett in Fuss and Feathers |
| EMPRESS (s) 52d St., Manayunk. | Clara Kimball Young in Road Through the Dark | Clara K. Young in Road Through the Dark | Madge Kennedy in The Service Star | Constance Talmadge in Pair of Silk Stockings | Gladys Brockwell in The Strange Woman | May Allison in Testing Mildred Vane |
| EUREKA 46th and Market Sts. | Wm. S. Hart in The Border Wireless | Madge Kennedy in The Dangerous Age of Youth | Hale Hamilton in Five Thousand an Hour | Clara Kimball Young Road Through the Dark | William Farnum in Riders of Purple Sage | Vivian Martin in Mirandy Smiles |
| FAMILY 1311 Market St. (s) | D. W. Griffith's Greatest Thing in Life | Alice Brady in Daughter of Her Hard | Violet Mersereau in The Nature Girl | Mary Boland in The Prodigal Wife | Dorothy Dalton in Quicksands | W. S. Hart in Riddle Gawne |
| FAIRMOUNT 20th St. and Girard Ave. (s) | Ethel Clayton in The Mystery Girl | Dustin Farnum in Light of Western Stars | Francis X. Bushman in The Poor Rich Man | D. W. Griffith's The Greatest Thing in Life | Lady Tsen Mei, For the Freedom of the East | Louis Bennison in Oh! Johnny |
| FRANKFORD Frankford Ave. | War Films Reel 1 Too Many Millions | Wallace Reid in Too Many Millions | U. S. Gov. War Films America's Answer | U. S. Govt. War Films America's Answer | Dorothy Gish in Battling Jane | Ethel Clayton in Women's Weapons |
| 56TH ST. THEATRE (s) Below Spruce St. | Marion Davies in The Burden of Proof | Marion Davies in The Burden of Proof | Edith Storey in The Silent Woman | Constance Talmadge in A Lady's Name | Alice Brady in Her Better Half | Alice Brady in Her Better Half |
| GREAT NORTHERN (s) Broad St. at Erie Ave. | Cecil B. De Mille's The Squaw Man | Cecil B. De Mille's The Squaw Man | Cecil B. De Mille's The Squaw Man | Norma Talmadge in The Forbidden City | Norma Talmadge in The Forbidden City | Norma Talmadge in The Forbidden City |
| IMPERIAL (s) 60th and Walnut Sts. | Mrs. Charles Chaplin in Borrowed Clothes | Mrs. Charles Chaplin in Borrowed Clothes | Alice Brady in Her Great Chance | Alice Brady in Her Great Chance | Frank McIntyre in Too Fat to Fight | Frank McIntyre in Too Fat to Fight |
| JEFFERSON 24th and Dauphin Sts. | May Allison in The Return of Mary | Harold Lockwood in Pals First | Maurice Fourneur's Sporting Life | Lila Lee in Such a Little Pirate | Pauline Frederick in Daughter of Old South | Madge Evans in The Love Net |
| JUMBO Front and Girard Ave. | William S. Hart in Border Wireless | Charles Ray in The Law of the North | Marguerite Clark in Wildflower | Edna Cavalieri in A Woman of Impulse | Enid Bennett in When Do We End | Jack Abbe in Mystic Faces |
| LEADER (s) 41st and Lancaster Ave. | D. W. Griffith's The Greatest Thing in Life | D. W. Griffith's The Greatest Thing in Life | Bryant Washburn, Way of a Man With a Maid | Bryant Washburn, Way of a Man With a Maid | Dorothy Dalton in Quicksands | Dorothy Dalton in Quicksands |
| LIBERTY (s) Broad and Columbia Ave. | June Elvidge in The Zero Hour | Ethel Clayton in The Mystery Girl | Dorothy Dalton in Quicksands | Constance Talmadge in A Lady's Name | Douglas Fairbanks in Arizona | May Allison in Her Inspiration |
| LOCUST 52d and Locust Sts. | Douglas Fairbanks in Arizona | Douglas Fairbanks in Arizona | Douglas Fairbanks in Arizona | Douglas Fairbanks in Arizona | Douglas Fairbanks in Arizona | Douglas Fairbanks in Arizona |
| MARKET ST. THEATRE (s) 833 Market St. | Barbara Castleton in What Love Forgives | Pauline Frederick Daughter of Old South | Peggy Hyland in Caught in the Act | Bushman and Bayne The Poor Rich Man | Dorothy Phillips in The Talk of the Town | George Walsh in I'll Say So |
| MODEL (s) 425 South St. | The Prussian Cur, 1st ep'le Lightning Raider | Theda Bara in Cleopatra | Madge Evans in The Love Net | Virginia Pearson in Buchannon's Wife | Sessue Hayakawa in The Temple of Dusk | Emmy Wehlen in His Bonded Wife, Houdini |
| NIXON 52d and Market Sts. | Corinne Griffith in The Adventure Shop | Corinne Griffith in The Adventure Shop | Corinne Griffith in The Adventure Shop | Comedy Special Beauty and Booty | Comedy Special Beauty and Booty | Comedy Special Beauty and Booty |
| OVERBROOK (s) 63d and Haverford Ave. | Peggy Hyland in Marriages Are Made | Hale Hamilton in Five Thousand An Hour | Gladys Brockwell in The Strange Woman | Olive Fell in Secret Strings | Juanita Hansen in The Sea Flower | U. S. Govt. Pictures Under Four Flags |
| PALACE (s) 1214 Market St. | Norma Talmadge in The Forbidden City | Norma Talmadge in The Forbidden City | Norma Talmadge The Forbidden City | Evelyn Nesbit in Her Mistake | Evelyn Nesbit in Her Mistake | Evelyn Nesbit in Her Mistake |
| PARK Ridge Ave. & Dauphin St. | Charles Ray in String Beans | Will Rogers in Laughing Bill Hyde | D. W. Griffith's Greatest Thing in Life | D. W. Griffith's Greatest Thing in Life | Ethel Clayton in The Mystery Girl | Mabel Normand in A Perfect 36 |
| PRINCESS 1018 Market St. (s) | Alice Brady in Her Great Chance | Emmy Wehlen in Sylvia on a Spree | Louise Huff in The Sea Waif | Ethel Clayton in The Mystery Girl | Enid Bennett in Fuss and Feathers | Corinne Griffith in The Adventure Shop |
| REGENT (s) Market St. below 17th. | May Allison in Her Inspiration | May Allison in Her Inspiration | May Allison in Her Inspiration | Vivian Martin in Jane Goes A-Wooing | Vivian Martin in Jane Goes A-Wooing | Vivian Martin in Janes Goes a-Wooing |
| RIALTO (s) Gtn. & Tulpehocken. | America's Answer | Norma Talmadge in Her Only Way | Alice Brady in The Better Half | Vivian Martin in Mirandy Smiles | Bert Lytell in Hitting the High Spots | Madge Kennedy in A Perfect Lady |
| RIVOLI 52d and Sansom Sts. | J. Warren Kerrigan in The Drifter | J. Warren Kerrigan in The Drifter | Dorothy Gish in The Hope Chest | Dorothy Gish in The Hope Chest | Constance Talmadge in Sauce for the Goose | Constance Talmadge in Sauce for the Goose |
| RUBY (s) Market St. below 7th. | Ethel Clayton in The Mystery Girl | Constance Talmadge in A Lady's Name | Corinne Griffith in The Adventure Shop | Mabel Normand in A Perfect 36 | Violet Mersereau in The Nature Girl | Wallace Reid in Too Many Millions |
| SAVOY (s) 1211 Market St. | Dorothy Dalton in The Talk of the Town | Bushman and Bayne in The Poor Rich Man | Mrs. C. Chaplin in Borrowed Clothes | Carlyle Blackwell in Love In a Hurry | Wallace Reid in Too Many Millions | Douglas Fairbanks in Arizona |
| STANLEY (s) Market above 16th. | Nazimova in Eye for Eye | Nazimova in Eye for Eye | Nazimova in Eye for Eye | Nazimova in Eye for Eye | Nazimova in Eye for Eye | Nazimova in Eye for Eye |
| STRAND Gtn. Ave. at Venango. | William S. Hart in Branding Broadway | William S. Hart in Branding Broadway | William S. Hart in Branding Broadway | Dorothy Gish in The Hope Chest | Dorothy Gish in The Hope Chest | Dorothy Gish in The Hope Chest |
| VICTORIA (s) Ninth and Market Sts. | Tom Mix in Treat 'Em Rough | Tom Mix in Treat 'Em Rough | Tom Mix in Treat 'Em Rough | Tom Mix in Treat 'Em Rough | Tom Mix in Treat 'Em Rough | Tom Mix in Treat 'Em Rough |
| WEST ALLEGHENY 25th and Allegheny Ave. | Frank Keenan in The Bells | Norma Talmadge in Her Only Way | William S. Hart in Border Wireless | Earle Williams in Man Who Wouldn't Tell | J. Warren Kerrigan in Three X Gordon | William Desmond in Hell's End |

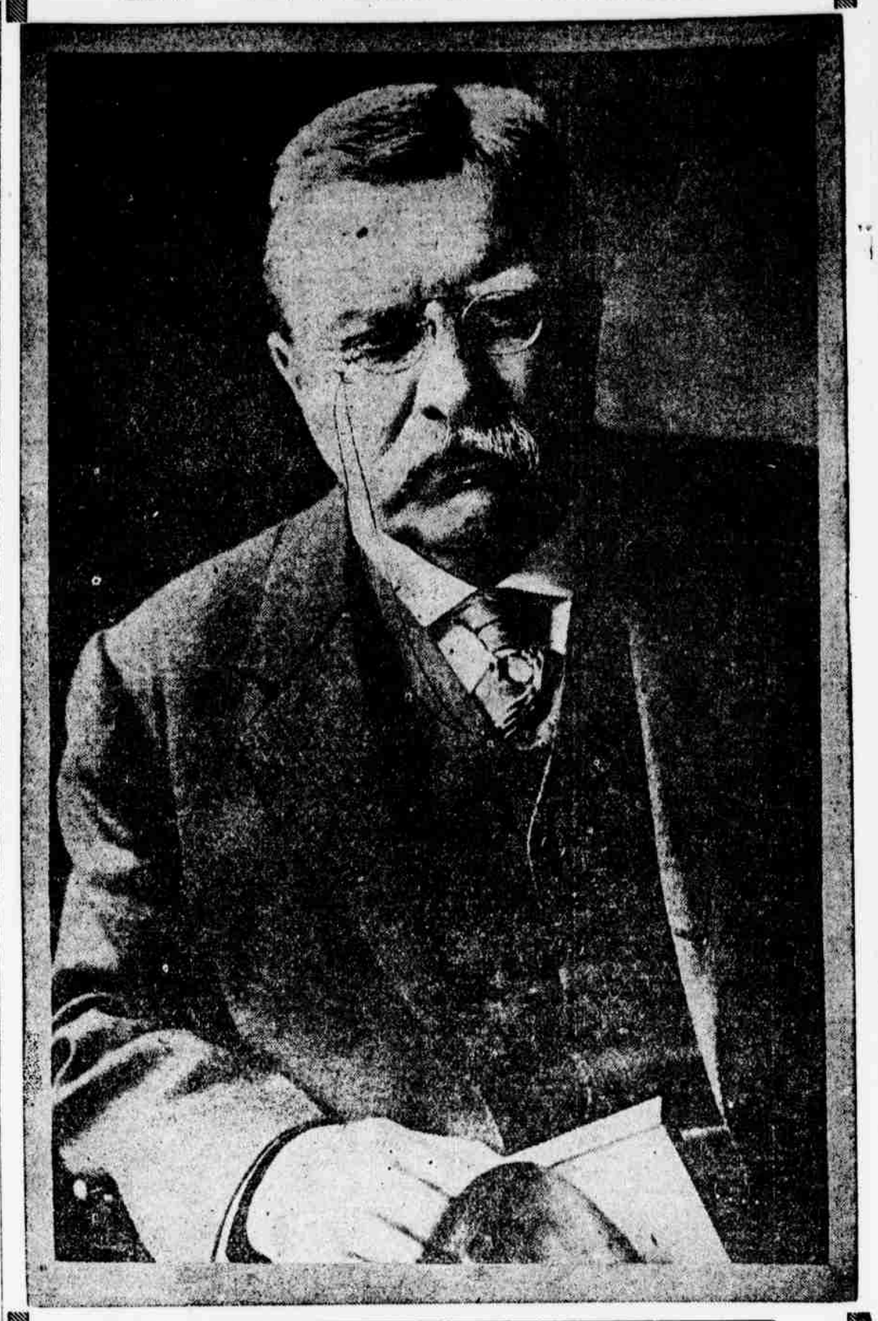
The theatres marked (s) obtain pictures through The STANLEY Booking Corporation, which is a guarantee of early showing of the finest productions. All pictures reviewed before exhibition.



A FRAMED PICTURE OF

Theodore Roosevelt

SHOULD BE IN EVERY HOME



What he did is a part of history now. And so, too, most unfortunately, is Roosevelt. His voice for preparedness, for military training, for efficiency in high places and for righteousness is stilled forever. But his words shall not perish. For they are the words of an American citizen devoted to his country. Because of him, we have been led to higher ideals. The United States is better because he lived within its borders and was a citizen of it. A true American, a courageous American, a citizen of the purest Americanism, has fallen. A great nation will lament and will wish in all sincerity that he might have been spared.

*From Editorial in The Philadelphia Inquirer Tuesday, January 7th*

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Sunday INQUIRER

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