

EXT WEEK: "SERVICE" AND "A NIGHT AT AN INN," BROAD; "THE LITTLE BELGIAN," GARRICK

Both Sides of the Curtain

COMPARED with "The Land of Joy," now resplendently visible at the Forrest, even the Russian Ballet on its first visit here takes rank as a minor novelty. Pantomime dancing is fairly widespread and even though Pavlova, Mordkin and Nijinsky, before succumbing to Malivello's "self-love," sealed lofty new pinnacles of beauty, public preparation for their achievements had been for some years in progress. Russian music had crowded orchestral programs for many seasons.

It is a common cry that Russian character is daily misconceived abroad, and the recent bewildering course of history would seem to support that contention. But that sincere effort toward solving a riddle has been made is undeniable. Russia may have been misunderstood, but she was certainly not neglected.

Spain was. Part of the blame must, of course, be ascribed to her own rigid conservatism. But a ready acceptance of the charge can be laid to contemporary foreign indifference. The whole nation, in the conventional phrase, was "worn out." Few persons beyond her frontiers cared greatly whether her art, literary, dramatic, historical, musical or theatrical, were good or bad, progressive or decadent.

An regards painting, an exception must be made, although this fall-indeedness is of comparatively recent date. Whistler had a word to say here. He praised Velasquez to the skies. Then came a raw-knawed Goya cult, and finally a general, world-wide recognition of modern Spanish painters—of Sorolla, Zuloaga and Zo.

NO SUCH good fortune befell the Iberian theatre or music. Mrs. Patrick Campbell aroused, by a passing interest in her presentation of Echevarria's "Mariana," William Faversham offered an extremely free version of the same dramatic "El Gran Galeote" under the caption, "The World and His Wife." Bertha Kalich achieved a semi-failure in "Guimera's" "Marta of the Lowlands" (Tierra Baixa) and Lou Tellegen a rather complete one with "Maria Rosa."

Ernest Schelling bravely sought to exploit Spanish composers in his piano recitals. Leo Dittichstein won scant popular favor with Calderon's comedy, "El Alcázar de Zalamea." A Spanish opera, "Goyescas," by the ill-fated Enrique Granados, who went down in the Sussex, at last saw the New York Metropolitan's footlights, but the work failed, largely, it is said, through the inability of the orchestra to impart the peculiar and tricky charm of Spanish rhythms.

IN VIEW of all these depressing circumstances, the triumph of "The Land of Joy" is all the more spectacular. The entertainment enters no claim for a "high-brow" rating. In design, it is no more ambitious than the Ziegfeld "Follies."

FAVORITE STARS IN THE LATEST PRODUCTS OF THE FILM STUDIOS



MARGUERITE SNOW in "The Eagle's Eye" Regent

ENID MARKEY in "Cheating the Public" Victoria

CLARA KIMBALL YOUNG in "The House of Glass" Stanley

MONTAGU LOVE in "The Cross Bearer" Palace

PAULINE FREDERICK in "La Tosca" Arcadia

HOWARD LANGFORD in "Katinka" Broadway

AMELITA GALLI-CURCI in "The House of Glass" Stanley

VERA BARSTOV in "The House of Glass" Stanley

CLAUDIA MIZIO in "The House of Glass" Stanley

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CARUSO IN ANOTHER NEW OPERATIC ROLE

Will Sing in "Love of Three Kings" for First Time Here

Enrico Caruso has a comfortable bed of laurels, but he doesn't propose to rest in it. His eagerness to learn new parts strikingly distinguishes him from the type of performer whose artistic soul slumbers after drafts of popular adulation.

Three courses are open to the superb tenor. He can retire after a memorable career in the domain of song. He can interpret the standard repertory and hear him for the first time here in another new character. His vehicle will be Italo Montemezzi's touching tragic music play, "The Love of the Three Kings" (L'Amore dei Re).

Philadelphians on next Tuesday evening at the Metropolitan will behold and hear him for the first time here in another new character. His vehicle will be Italo Montemezzi's touching tragic music play, "The Love of the Three Kings" (L'Amore dei Re).

A group of stars will render noteworthy the program to be given by the Matinee Musical Club in the ballroom of the Bellevue-Stratford on next Tuesday afternoon. Henri Scott, the admirable operatic bass, Vera Barstov, violinist, will be featured performers.

Leonard Stokowski will present, for the second time this season, a program entirely made up of Russian compositions at the Philadelphia Orchestra concert on Friday afternoon and Saturday evening here. There will be no soloist and no symphony.

Amelita Galli-Curci has insured a vacation time for press agents. In her forthcoming appearance here she needs no stimulus from sermons and monographs of hyperbole.

Josef Hofmann, the mastery pianist, will appear in recital at the Academy of Music on Wednesday afternoon, March 20. For the occasion he has arranged a program of wide range, beginning with the minor sonata of Beethoven and concluding with Godowsky's arrangement of "The Hat" of Richard Strauss.

LADY TANK USED IN STIRRING WAR PLAY

"Britannia," Deadly Female of the Species, Thunders in Getting Together

If one never knew that there were two varieties of tanks—no, not military and military, but both military, one male and the other female—realization of that fact is imminent. A tank of the gentle sex, the "Lady," is being billed for the Lyric Theatre during the week.

While the male tank is a much busier instrument of warfare, carrying heavy artillery in addition to the machine guns, the "Britannia," whose modest avoirdupois registers thirty-four tons, carries many outward evidences of her participation in the Battle of Arras.

"Katinka" Actor Keenly Resented Having "An Elephant on His Hands"

Howard Langford, now appearing in "Katinka" at the Chestnut Street Opera House, has recently had to stand a good deal of good-natured chaffing concerning his circus career.

When we were getting near Helena, Mont., says the comedian, "we were asked to lead an elephant and leader to the circus. I was giving a street fair with the 'Streets of Cairo' and other attractions. The elephant was accommodated and led to rely upon the attendant in returning the elephant. The show was being loaded on the train after the performance, when it was noticed by counting trucks that we were one beast shy."

I started over to the lagoon and found that the keeper was dead to the world with drink, and nothing left for me to do but play leader myself. I didn't know this particular elephant's temper, so with much forethought and trembling, I put the look into him and started down a side street. Hadn't I got very far when it began to rain and the wind came up strong.

His Stage Name Bona Fide

HOWARD LANGFORD ECHOES 'WANG'S' WOES

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Benefit for Business Girls' Club

The Church Settlement Society will give a musical benefit for the Business Girls' Club in the Little Theatre on Tuesday afternoon of next week.

Stanley—The House of Glass, a screen adaptation of Max Marcin's successful melodrama, Clara Kimball Young as the leading actress. In the cast are also Edward Kimball, "Kid McCoy," Pel Trenton and Jessie Sadler.

Palace—"The Cross Bearer," a World-Brady picture, introducing Cardinal Mercier in dramatic Belgian episodes. Montagu Love portrays the patriotic Cardinal. Among the spectacular scenes is that of the German troops entering Louvain.

THEATRICAL INDICATOR FOR THE COMING WEEK

Mrs. Fiske in a Pertinent Play by Henri Lavedan, the French Academician, and a Wartime Comedy by Arthur Richman, New Offerings

BROAD—"Service," a drama of notable power and pertinent interest in its analysis of ideals of pacifism and patriotism, by the French Academician, Henri Lavedan. Mrs. Fiske, the star, will be supported by an admirable company, which includes Lee Baker and Ian Robertson, the gifted brother of Sir Johnstone Forbes-Robertson. Preceding the major offering Lord Dunsany's picturesque one-act play, "A Night at an Inn," will be given, with Frank Goldsmith and Rene de la Chapelle heading the cast.

GARRICK—"The Little Belgian," a new type of war play without gunfire or tragic scenes and concerned chiefly with the effect of stirring times on human character. Arthur Richman is the author of the piece. Leading the cast is Ethel Stannard in the name part. Others involved are Charles A. Stevenson, Malcolm Fasset, Emmett Shackelford and Mrs. Edmund Guernsey. Oliver Morosco makes the production.

CONTINUING ATTRACTIONS

AT POPULAR PRICES

VAUDEVILLE

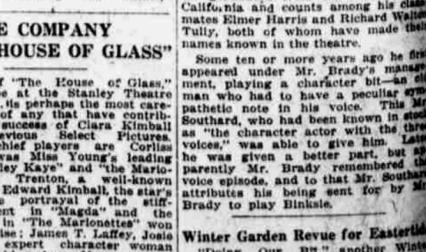
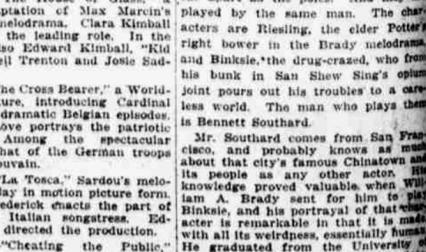
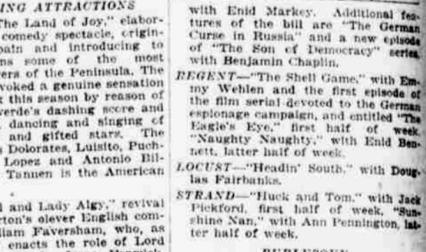
BROADWAY

WILLIAM PENN

COLONIAL

NIXON

VICTORIA



VOCALISTS AND VIRTUOSI BILLED FOR COMING MUSICAL EVENTS



CLAUDIA MIZIO, Soprano



NICHOLAS DOUTY, Tenor



VERA BARSTOV, Violinist



AMELITA GALLI-CURCI, Soprano

"THE LITTLE BELGIAN," A CHARACTER STUDY

"The Little Belgian," by Arthur Richman, which is to have its premiere at the Garrick as a new type of war play, it seeks to interpret the conflict in terms of human character and the place therefore becomes a comedy, lined with tenderness and pathos rather than a melodramatic "war and democracy" type. Ethel Stannard, recently a member of the "United States" cast at the Garrick, will have the title part, which

HUN INTRIGUE MOVIE SPUR TO PATRIOTISM

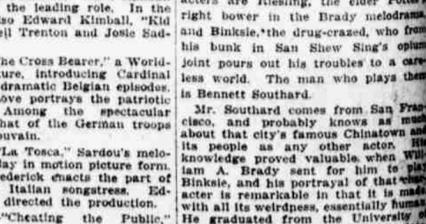
William J. Flynn, retired chief of the United States Secret Service, asserts that his object in supplying the exciting theme of the "Eagle's Eye," a new movie serial devoted to an illumination of German espionage intrigue in this country, was to inspire patriotism and to foster loyalty to the Government.

VAUDEVILLE'S BEST PAID STAR AT KEITH'S

Eva Tanguay has been described as eccentric, erratic and freakish, yet this cyclonic comedienne continues to be one of vaudeville's most popular features. It is often asked why Miss Tanguay continues her whirling, jiggling, raving, waving, interpretative methods. The answer is easy. She does so because it is profitable. Her strong popular endorsement is thereby implied, and she asserts that the "Don't Care" girl received the highest salary paid to any singer

VOCAL FLEXIBILITY SOUTHWARD'S ASSET

"Three-Voiced" Actor Injects Thrills Into "Man Who Came Back"



ADA LEWIS This expert American comedienne, prominent in footlight character studies since the Harigan days, will enliven "Doing Our Bit," the Winter Garden spectacle which comes to the Chestnut Street Opera House on March 25.

Mr. Southard comes from San Francisco, and probably knows as much about that city's famous Chinatown and its people as any other actor. His knowledge proved valuable when William A. Brady sent for him to interpret the character of that character actor is remarkable in that it is made with all its weirdness, essentially human. He graduated from the University of California and counts among his classmates Elmer Harris and Richard Walton Tully, both of whom have made their names known in the theatre.