

MAN WHO CAME BACK, ADELPHI; 'GAUNTLET,' LITTLE THEATRE; 'OVER THE TOP,' OPERA HOUSE

Both Sides of the Curtain

It is difficult to believe that anything like a fair representation of Jacques Renard's "L'Amour Défendu" is now on view in "Love Forbidden" at the Broad Street Theatre. Regarding the question of the artistic propriety of direct propaganda in works of the imagination, the Americanization of this piece is a convenient and unobjectionable character drawing is stereotyped. The struggle to inject trite comedies into a play that, however, in variety with its accepted plot, is a masterpiece of art, was very probably honestly conceived and sincerely designed, as so apparent that even Frank "unpleasantness" seems preferable to such trifling.

Special pleading in fiction, whether between book cover or on the stage, is, of course, of debatable value. Dickens did not hesitate to proselytize for his desired reforms in "Nickelby," "Bleak House" and "Our Mutual Friend." There are critics who still maintain that such a course marred his art. Many a "social worker" will set aside that subject and point to the definite and victorious accomplishment of the novelist's aim. The Dickensian uninterested in sociological affairs will possibly answer that the special pleading is expertly handled and subsidiary to the imaginative stimulus of the inspired tales.

Mr. Hamilton feels these facts so intensely that his general introduction and his preliminary comments on Piner's preceding explicit treatment of the two plays, "The Second Mrs. Tangier" and "The Notorious Mrs. Ebbsmith," vibrate with unapologetic praise. Under the circumstances, however, even a certain fulsome may be condoned. A dramatist of superlative gifts has indisputably been recognized by putative artistic coteries eager to sponsor iconoclasm, good or bad. "Little Theatres," boastfully "progressive," have turned to Tschekow, Strindberg and the like—indeed to any mad non-English-writing playwright—and shut their doors to the author of "The Thunderbolt" and "Mid-Channel." Mr. Hamilton's enthusiasm is a very human exhibit. He writes as one whose sense of justice has long been outraged by superficial and shallow criticisms of a masterpiece in the history of the English theatre.

Briefly outlining the chronicle of that art product, the editor dates the fruitfulness of the play to the night of the first presentation of "The Second Mrs. Tangier." His somewhat hasty survey is in his best when the force of his imaginative gifts controls his zeal for footlight pamphletizing. For this reason "Les Hamnetons" (The May Bug), in which by ironical imitation the weaknesses of a French comedy are set forth in scenes adorned by vivid characterization and a respectful regard for dramatic technique, is indisputably a better play than "Damaged Goods," which outspokenly converts the theatre into a lecture hall. "Love Forbidden," however, teeters between two methods of procedure. In its present form it lacks the intensity of fearless propaganda play such as "Damaged Goods" or Galsworthy's "Justice," while the efforts to "dress up" the piece according to recognized principles of dramatic technique are principles of the inspired tales.

THOMAS A. WISE  
The distinguished American actor is in Philadelphia with William Courtenay in the comedy "General Post," coming to the Broad on next Monday week. Fully unconvincing. As to the advisability of satisfying without reservation the passion for reform through the medium of the theatre, that is largely a question of popular taste and the trend of the times.

TOPIC once banned are now freely discussed in the playhouses. Some years ago performances of Shaw's "Mrs. Warren's Profession" were prohibited by the New York police. Subsequently the play was acted by a Philadelphia theatre company, unaccompanied by a ripple of protest. Galsworthy's "Justice" with its frankness has been both sanctioned and tabooed here. Its suppression came at a time when a trolley strike was in progress and the police authorities frowned upon a contemplated production in the midst of a labor crisis. "Damaged Goods" on our stage rode on the crest of a strong indorsement by Bernard Shaw and bid for support in those anti-bellum days when baring nasty truths before the footlights was in high vogue. The "high-brows" enthused over his courageous "mission" and the balance of theatre patrons—indeed the vast majority—patronized the piece in order to be started. This sensationalism was not all in keeping with Beaux's intent. But it made his "treasure" phenomenally profitable.

SHOCKING the public, however, is a far less facile process than of yore. The war has seen to that. "It is an outrage now," declares the outraged brother of "The Master of Ballantrae," "that the average individual to 'truth' frankness on the stage must now be rather slight. This a sensational success for 'Love Forbidden' would be decidedly premeditated, even had the original author presumably received respectful treatment. It is improbable now that many persons will receive thrills of morbid satisfaction in witnessing a play with the dangers, treatment and cure of tuberculosis as its theme. Nonsensational persons will be inclined to rule out such a subject altogether from the contemporary stage. Apart from matters of taste, the times are not adjusted to such an offering. Art in its best sense still remains out of sympathy with the disease theme in propaganda drama, despite the fact that "Damaged Goods" made money.

LEADING INTERPRETERS OF FORTHCOMING PHOTOPLAY NOVELTIES



WILLIAM FARNUM and KITTENS REICHERT in 'Les Miserables'—Victoria Palace. ENID BENNETT in 'The Keys of the Righteous'—Palace. CLARA KIMBALL YOUNG in 'The Marionettes'—Stanley.

MASCAGNI NOVELTY NEXT WEEK'S OPERA

'Lodoletta' Will Be Sung at Metropolitan With Caruso and Easton

The second operatic novelty of the season will be presented at the Metropolitan on next Tuesday evening, when Mascagni's "Lodoletta" will be the bill. The libretto of this work is derived from Ouida's charming tale, "Two Little Wooden Shoes," and the scenes of the music drama, a theme of the original story, are laid in Holland. Richard Ordynski is responsible for the pictorial effectiveness, which is said to be particularly potent. Mr. Gatti-Casazza will send over one of the finest casts at his command. Among the principals will be Caruso, whose role is said to be admirably suited to both his histrionic and vocal equipments; Florence Easton, the gifted Canadian soprano, who scored so deserved a hit in "The Legend of St. Elizabeth"; Arden, Amato, Didur and Malatesta. Roberto Moranzini will conduct.

"Lodoletta" will be the fourth Mascagni opera to be given in this city. Its predecessors were the undying "Cavalleria Rusticana," "L'Amico Fritz," "Zazetno" and "Iris."

Following its last western tour, the Philadelphia Orchestra will present a new violinist to the Philadelphia public at its concert on next Friday afternoon and Saturday evening—Max Rosen, an American youth who recently made his debut in New York after a course of study with Leopold Auer in Christiania, where the noted pedagogue is now living. Young Rosen's art aroused the most enthusiastic comment when he made his New York debut recently and it was predicted that he would take rank with that group of distinguished violinists, pupils of Auer, who for the last decade have held a high place in the regard of American audiences.

Max Rosen is a product of New York's East Side. Six years ago he was "discovered" by a New York business man who was also a music lover and who introduced the lad to Edward de Coppet, the generous patron of art and the founder of the Ponceley Quartet. Through the generosity of de Coppet it was arranged that the talented boy should go to Petrograd to study with Leopold Auer, but on account of the boy's religion it was found impossible for him to gain admittance to the country. Auer therefore arranged to come periodically to Berlin to give him lessons, and when, several years ago, Auer changed his place of residence to Christiania, Rosen also went to that city to live. He has given concerts in the important Scandinavian cities and has been acclaimed as an artist of the first rank. He will play the Brahms concerto here.

The orchestral feature of the program will be the fourth symphony of Tschekow. The concert will open with the overture to "The Mastersingers of Nuremberg," by Wagner.

Hunter Welsh, the American pianist, to appear with the Philharmonic Society on Monday evening.

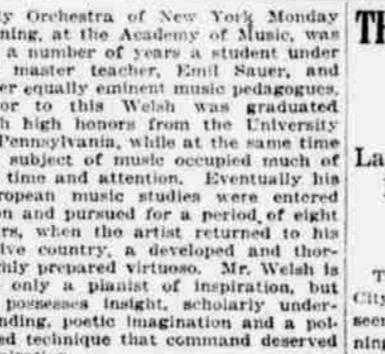
The marked resemblance between Benjamin Chapin, the photo-play actor, and the popular portrait of the middle-aged Lincoln can be traced in the above picture of the movie star, who may be seen in "The Son of Democracy" at the Arcadia Theatre.



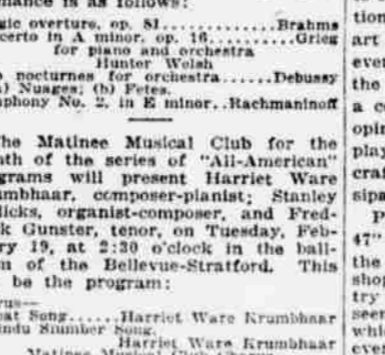
WILLIAM FARNUM and KITTENS REICHERT in 'Les Miserables'—Victoria Palace.



ENID BENNETT in 'The Keys of the Righteous'—Palace.



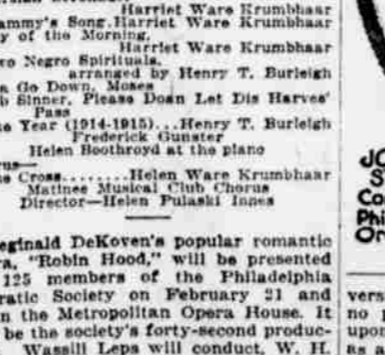
CLARA KIMBALL YOUNG in 'The Marionettes'—Stanley.



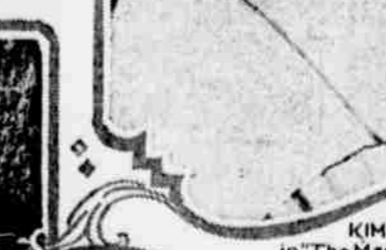
ANNETTE KELLERMANN in 'The Shark'—Broadway.



WILLIAM S. HART in 'Blue Blazes Rawden'—Arcadia.



CHARLES RAY in 'The Hired Man'—Stanley.



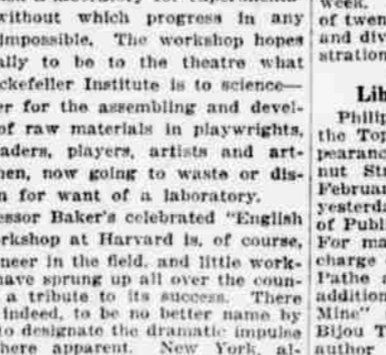
ANNETTE KELLERMANN in 'The Shark'—Broadway.



WILLIAM S. HART in 'Blue Blazes Rawden'—Arcadia.



CHARLES RAY in 'The Hired Man'—Stanley.



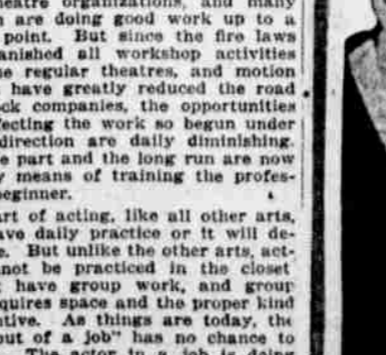
JOSEPH STRANSKY, Conductor, Philharmonic Orchestra.



FLORENCE EASTON, Soprano.



FREDERICK GUNSTER, Tenor.



MAX ROSEN, Violinist.

THEATRICAL INDICATOR FOR THE COMING WEEK

Successful American Drama, Elaborate Revue and Unique Theatre Workshop Will Be Leading Features Here of Monday's Footlight Bills

COMING ATTRACTIONS  
ADELPHI—"The Man Who Came Back." Jules Eckert Goodman's highly successful drama of human regeneration. Play, which was one of the striking successes of last season in New York, is presented in five episodes. The cast, headed by Mary Nash, also includes Conrad Nagel, Clifford Dempsey, Bennett Southard, Russ Whytal, Peter Lang, William Justin McCarthy and Nick Long.  
CHESTNUT STREET OPERA HOUSE—"Over the Top." Diversified musical revue. Book, lyrics and music are respectively by Philip Bartholomae, Harold Atteridge and Sigmund Romberg. Justine Johnston, heralded as one of the comeliest of new stars, has the chief feminine part. Others in the cast are Craig Campbell, Laurie and Bronson, Fred and Adele Astaire and Ma Belle.  
LITTLE THEATRE—"The Gauntlet." A drama of sincerity and power by the Norwegian playwright Bjornstjerne Bjornsen. The offering will give Philadelphia its first glimpse of the laudable footlight enterprise entitled the Theatre Workshop. The excellent company involved includes Olive Wyndham, Hilda Spong, George Henry Trader and other actors of recognized distinction.

CONTINUING ATTRACTIONS  
FOREST—"Too-Too!" breezy musical comedy, with charming score by Jerome Kern, book by Edgar Allan Woolf and lyrics by Bertin Bracey. Basis of the fun-making material is derived from Rupert Hughes's Fullman farce, "Excuse Me." In the cast are Harry Parr, Flora Zabelle, Eddie Garvie, Louise Allen, Louise Grody, Billy Kent, Donald MacDonough.  
LYRIC—"A Cure for Curables." American comedy, by Earl Derr Biggers and Lawrence Whitson, composed by a short story by Cora Harris. The spiritual and physical benefits of fresh air and rural activities are emphasized in the development of the piece. Will Ham Hoggins has the leading role of a Kentucky doctor in charge of a sanatorium for highly invalids.  
BROAD—"Love Forbidden." A propaganda play with the treatment and presentation of the tuberculous as its theme. The piece has been Americanized from a French drama by Jacques Tienaud. Robert Edison has the principal part of a benevolent and erudite physician.  
GARRICK—"Upstairs and Down." farce by Frederic and Fanny Hatton, in which Long Island (pose living is satirized and contrasted with the higher moral standards of domestic servants. The cast includes Fred Tiden, Frances Ring and Arthur Elliott. The last named's portrait of a butler is an admirable character study.

VAUDEVILLE  
KEITH'S—Annette Kellermann in a novel specialty including feats of diving, dancing and lightening walking; Lew Dockstader, minstrel comedian; the one-act comedy, "Rhubarb"; Elsa Rugger, Belgian cellist; Mazie King, toe dancer; Sam Lazar and Jack Dale; Mr. and Mrs. Gordon Wilde in a shadowgraph act.  
GLOBE—Eddie Cassidy, the minstrel man; "The Red Guys," moving picture satire; "The Isle of Innocence," musical comedy; "A Regular Business," one-act comedy; Nora Kelly, the Four Entertainers; Gardner and Bartlett; Burns and Foran; Walter Ward, and Ledy and Ledy.  
BROADWAY—"A Chinese Romance," musical comedy; the Gordon Highlanders; Myrtle Talley and "A Heart of Romance," photoplay; first half of week, "My Best Girl," military musical play; Belle and Monte; Ed and Lettie Ford, and "A Modern Musketeer," photoplay; latter half of week.

CROSS KEYS—Cunning, in a mystery act; Weber and Zillott; Harry Antrim and Bessie Vale; first half of week, Mabel Bert Moore and West and others latter half of week.  
WILLIAM PENN—Tom Smith and Ralph Austin in "All Fun"; William Lawrence in "Honor Thy Children"; Bert Earl Trio; MacKinnon and Letcote; "A Honeycomb," photoplay; first half of week, Lewis and Gordon in "4 After 4"; Bert Melrose; "The Seven Hearts"; Frank Dobson; Knowles and White, and "The Hired Man," photoplay; latter half of week.  
GRAND—Renée and Baird; Curley and Weiler in "Mr. Filling; Fred Levy; Flesson and Carson; the Three Sisti-

ous," with Enid Bennett. Scenario by Gardner Hoggins, and a special feature, "Crawford's Fashion Show."  
FEATURING FILMS  
STANLEY—"The Marionettes," with Clara Kimball Young in the leading feminine part. The play is an adaptation of Pierre Wolff's successful drama of the same title, which is now in the repertoire of the Comedie Francaise. All week.  
PALACE—"The Keys of the Righteous," with Enid Bennett. Scenario by Gardner Hoggins, and a special feature, "Crawford's Fashion Show."  
LILLIAN LORRAINE  
One of the feminine principals in Jack Norworth's revue, "Odds and Ends of 1917," to be revealed at the Lyric on February 25.

LIBRETTIST in Municipal Office  
Philip Bartholomae, author of "Over the Top," which will have its first appearance in Philadelphia at the Chestnut Street Opera House on Monday, February 18, received an appointment yesterday as film director of the Bureau of Public Information in New York city. For many years Mr. Bartholomae had charge of the service department of the Pathé and Aetna Film Companies. In addition to "Over the Top" and "Girl of Mine" (a new musical comedy at the Bijou Theatre, in New York), he is the author of several successful musical plays, among them being "Very Good Eddie," which enjoyed a prosperous engagement in this city.

VOCALISTS AND OTHER MUSICAL STARS IN EVIDENCE  
JOSEPH STRANSKY, Conductor, Philharmonic Orchestra.  
FLORENCE EASTON, Soprano.  
FREDERICK GUNSTER, Tenor.  
MAX ROSEN, Violinist.

REDAKIN, Virtuoso Stylus  
Okanotto, the native Mohawk who plays the role of the chief in the Broadway musical comedy "Too-Too!" at the Forest, had his black hair cut upon his shoulders in the fashion of the way until he yielded to the modern civilized fashion and had it cut long, which usually affected by persons of his race and white women.  
Redakin, Virtuoso Stylus  
Okanotto, the native Mohawk who plays the role of the chief in the Broadway musical comedy "Too-Too!" at the Forest, had his black hair cut upon his shoulders in the fashion of the way until he yielded to the modern civilized fashion and had it cut long, which usually affected by persons of his race and white women.

Quartet Concert Postponed  
Owing to the absence from the city of the Philadelphia Orchestra, of which organization the Schmidt Quartet are members, the quartet concert scheduled to take place in Witherspoon Hall Wednesday evening next, February 28, under the auspices of the University Extension Society, will be postponed to a date to be announced later on.