# EXT WEEK: "LAND OF JOY," FORREST; "LORD AND LADY ALGY," LYRIC; "KATINKA," OPERA HOUSE

POPULAR PHOTOPLAYERS IN ATTRACTIONS NEW TO PHILADELPHIANS

Both Sides Curtain,

European countries. Aragonaise "jotas" are but weakly reproduced in Seville. The Amalusian fandango undergoes a curious metamorphosis in Saragossa, Estremadura, Galicia, Asturies, Vignand that he had been trained upon Trench stage and quizzically expected by the hope that evidences of such least model to believe that the first bearing the discernible in his personaince.

It is charitable to believe that the first bearing under a delusion. His personaince.

It is charitable to believe that the first bearing under a delusion. His personal conviction may have been that was actually reflecting certain elements of French art in the farrago of further and involved. But playgoers with the detached critical faculties can addy agree with him. His present methods of expression are very like those the old-fashioned melodramatics of our own theatre; very unite the artisty which he revealed here some years also as a French actor in the company of Sarah Bernhardt. Galiic histrionism cannot so easily be dismissed as mere fant.

It is, of course, perfectly true that certain for the american commercial viewpoint is badly organized in its habitat. The sole requisite was a ticket to the

ant tis, of course, perfectly true that certain exactions of the French school differ materially from these of our own. Certain artificial standards in the poetle frama of our ally are definitely fixed. A rigid formalism in verse declamation revails at the Comecle Francaise when Racine or Cornelle tragedy or a Gallicized Greek play is staged. But the modern works of Hervieu, Becque, Delars, Cavaillet, Lavedan, Mirbeau, Bernstein and Bataille are usually acted in Paris not a whit more floridly han the same pieces translated in our vernacular or this side of the ocean.

Moreover, such actor-managers as Anticolar of the people that its pervasive yet subtle presence is taken almost as a matter of course.

No company of royal Spanish dancers officially domicifed in a Madrid or Barcelon and Bataille are usually han the same pieces translated in our vernacular or this side of the ocean.

Moreover, such actor-managers as Anticolar of the people that its pervasive yet subtle presence is taken almost as a matter of course.

No company of royal Spanish dancers officially domicifed in a Madrid or Barcelon theatre exists. Instead miracles of grace, passion and dramatic fervor are to be found by the fortunate in tiny music halls in the Castillan capital's by-streets and best of all in that venerable Sevillan establishment miscalled.

Moreover, such actor-managers as Anoine, Coupeau and Lugne Poe have long seen in the advance guard of footlight naturalists." The winning simplicity method which won laurels for Courain's Theatre of the "Vieux Colomiser" (Dove-Cote) has this season been reofitably revealed in New York, where he impresario is now conducting a spilea of his diminuity Parlsian playiouse. M. Poe and his talented wife, lumanne Despres, have been reported as a route for America. They should soon onlyince New Yorkers that realism and New Yorkers that realism and



ormance of the Duke of Bedford in a Trial of Joan of Arc" was another thle achievement, duly romantic, but the overdone, while the vivid untheat-l sincerity of his Armand Duval, in so venerable a product of the lmy days" as "Camille," resulted in suching revitalizing of that familiar

accomplishments render the exhibit of "Blind Youth" all trash, and Mr. Tellegen seems to attuned his acting to its absurdi-Naturally there are moments in the sheer force of his abilities through the overwrought twaddle. on the whole his artistry bears but tresemblance to that which thrilled bardt patrons and convinced them he venerable actress had dis-1 a most gifted leading man, un-ed by her own genius.

much better view of Mr. Telleas an English-speaking actor than
own playgoers. Praise of his persance in Angel Guimera's "Maria.

"was accorded by discriminating.

"This Catalan play, with its attriof imagination, its poetry and its
dramatic vitality, should have
admirably suited to the star. Its
a, by reason of the depiction of
affliar aspects of Spanish life, was
ably somewhat exotic. But suretay of large artistic, if scant finanearth, is a preferable vehicle to
an value on both counts.

Is ide to apportion in detail the
for "Blind Youth." Mr. Tellegen,
-author, may be responsible—
or dramatists often are—for the
emotionalism. Willard Mack,
mar, may have injected the lame
accomfe relief. Oblivion is the
fate for such a product. If Mr.
aspires to success in the drama
language he should environ his
tre with better play craftsmanla is the only safe way to rehis position as an actor.

"MEH dance," declares Havehis mackar province." YORKERS, happily, have had

easy enough to see the Ruszian hallet

The "Friendly" Revue

Sprinkle the chorus girls over the aisles.

Summon the music of strident futility, Cymbals and "cocoanuts," banging for miles.

Badger the baldheads with persiflage pitiful.

Of other idiots, here should be 1?"

Parquet and balcony, boxes and gallery,

Subsidization of requisite "pep."

Cancel the manuscript of the libretto man,

Muddle them madly and into them fasten a Tempo of "ragging" to hustle the dance.

Claim the whole crowd is a "pally" society,

Actors and auditors, one in a show,

Making all partners in "ginger" and "go."
Then with a palpably faked inspiration
Aimlessness ask that the sufferers sing

Ditty or otherwise vacuous thing.

Shattering burdens of footlight satiety,

Mr. Berlin's latest "wildly sensational"

Pin self-respect in a lingerie pillory.

Call pandemonium value for salary,

Turn ev'ry spectator into a guy, Making him wonder "Why in a whole city full

Drive moldy jokes, reminiscent, "Joe Millery," Into the orchestra leader's lax ears.

Order the "flappers" to dance in the tiers,

Show any part that pops into the head, Any old character, spluttering ghetto man, "Darky" or "dago" or Indian red. Take any motive from Mozart or Massenet,

Over the runway and down the front step.

Grieg or Tschaikowsky, or Wagner, perchance.

Strike up the band, with its "jazzing" exuberant,
Marshal recalcitrants into the play,
Make them assist and behold the protuberant,
"Intimate, friendly" revue of the day! —H. T. C.

DESTER the audience into senility.

CHORGE BEBAN IN ONE MORE AMERICAN ARCADIA-

NEW SPANISH TENOR IN "RIGOLETTO" CAST

"AMARILLY OF CLOTHES

Lazaro to Be the Duke and Barrientos the Gilda in Verdi's Opera

BUT now, not merely from press the season which will be given at the season but from highly competent courts of appraisement, comes the no less gratifying than amazing news that

ANNA PENNINGTON, ER

"SUNSHINE NAN".

When Otto Harbach wrote "Katinka," which comes to the Chestnut Street Opera House for a return engagement beginning Monday, he selected the name of Elaine for his heroine. As "Elaine," the plece was given to the dramatic columns of the daily papers. This was before the production was put into rehearsals. Before long, however, it was noticed that Elaine was surrounded by Russian furniture, Russian gayeties and Russian music, and the title seemed ill-fitting.

Russian music, and the title seemed illifiting.

So Mr Harbach bought a Russian die'tionary of proper names and, after encountering many jawbreakers, he discovered the catchy "Katinka." He said
the name aloud and liked it. The more
he repeated it the better he liked the
sound, until at last he was inspired to
write the lyries of the song "Katinka."
Sweet Katinka," and the musical comedy was christened with an easy name,
that was also linguistically appropriate.

### REAL BRITISH TANK IN LATEST WAR PLAY

Philadelphia is to see a real British tank—not the papier-mache minature or imitation, but a real iron and steel lumbering, powerful engine of human and trench destruction.

This tank, which is making a tour of the United States in a campaign for enlistment in this country of subjects of Great Britain and Canada, will be brought to this city on, or perhaps a little before, March 25, on which date the new military play. "Getting Together," by Major Ian Hay Beith, and J. Harrley Manners, Percival Knight, and Harry B. Smith will be given at the Lyric Theatre.

The cast will include Blanche Bates, Frank E. Tour, Harry B. Smith, Harrison Brockbank, and Lieutenant Gitz Rice.

The tank itself not only will figure in the play, but will also be on public view.

Ada Lewis, Expert Comedienne
Ada Lewis, who illumines "Doing Our
Bit." the latest Winter Garden extravaganza, which opens an engagement at
the Chestnut Street Opera House on
April 1, enjoys a unique position on the
American stage. Probably few comediennes in America can boast of an experience behind the footights so long
and varied. It is just twenty-six years
since Ada Lewis quit the Aleazar Stock
Company in San Francisco, quielly
slipped to New York in quest of greater
opportunity and was made overnight
through the realistic impersonation of
the gum-chewing tough girl in Edward
Harrigan's "Reilly and the 406," at Harrigan's Theatre.

During the intervening quarter of a
century, Mies Lewis has been continuously estore the public in roles that acleady tages from musical farce to Ib-Ada Lewis, Expert Comedienne

GERMAN CONSPIRACY EXPOSED IN MOVIES

"Eagle's Eye" Compounded of Chief Flynn's Revelations of Teuton Intrigue

TALMADGE, IN THE STUDIO GIEL -VICTORIA

CONSTANCE

"The Engle's Eye," a new photoplay serial, in which Chief William J. Flynn, of the United States Secret Service, will expose the crimes and conspiracies of the Imperial German Government sny system in the United States during the last three years, will have its premiere in this city at the Regent Theatre on March 18 when the free chapter will March 18, when the first chapter will

THEATRICAL INDICATOR FOR THE COMING WEEK

All-Star Revival of Clever Carton Play and Spanish Musical Comedy Head List of Offerings in the Playhouses

NEW ATTRACTIONS

FORREST - The Land of Joy," elaborate musical comedy spectacle, originaling in Spain and introducing to Philadelphians some of the most famous dancers of the Peninsula. The production evoked a genuine sensation in New York this season by reason of Quinito Valverde's dashing score and the brilliant dancing and singing of its graceful and gifted stars. The cast includes Doloretes, Luisito Puchol, Carmen Lopez and Antonio Bilbao. Julius Tannen is the American comedian,

LYRIC-"Lord and Lady Algy," revival of R. C. Carton's clever English comedy by William Faversham, who, as in the past, enacts the role of Lord Algernon Shetland, Icene Fenwick, Maclyn Arbuckie and Maxine Elliott are stellar associates.

CHESTNUT STREET OPERA HOUSE-"Katinka," Rudolph Friml and Otto Harback's breezy musical play, which won marked favor here a season ago. Arthur Hammerstein makes the production. In the cast are Howard Langsford, Marquita Dwight and Clara Palmer.

CONTINUING ATTRACTIONS GARRICK—"Blind Youth," by Willard Mack and Lou Tellegen. The latter makes his first appearance here in an English role. The play concerns the struggles of a young art student in Paris, and it is said to be derived from chapters in the star's own life. Jennie Eustace, Marie Chambers, Edith King and Mark Smith are in Marie Chambers

ADELPHI—"The Man Who Came Back," Jules Eckert Goodman's very successful melodramatic play. Be-generation, through adversity, of a millionaire's son is the basic theme. The piece is presented in five episode each of which is replete with thrills. In the excellent company are Mary Nash, Conrad Nagel and Clifford

AT POPULAR PRICES

ORPHEUM—"Pals First," a farcical crook play, which will have its first production in Philadelphia. Richard La Salle and Earle Western have the leading roles in the resident stock company's performance VAUDEVILLE

KEITH'S-Gladys Hanson, in "Liberty Affame," Carter De Haven and Flora Parker, in a musical comedy feature; Homer B. Mason and Margaret M. Keeler, in Porter Emerson Browne's "Married"; Joe Morris and Plossic Campbell, in a playlet, "The Avi-ate-her"; "wan and Mack, Russell Mack and Blanche Vincent, in "Song Sketches at the Piano"; Four Ankers, Fritch Bruch and Sister and Sully, Rogers and Sully, GLOBE-Long Tack Sam and his com-

pany of illusionists, "The Corncob Cut-Ups," Mattle Kirchener, in "The Golden Bird"; Florence Henry, in "The Scout"; The Four Renees, Amanda Gray and "her boys," Alice Roys, Charley Reilly, Elliott and West and the Wileys. CROSS KEYS—Arthur Lipson, Allman

and Sykes, George Randall, in "Too Easy"; Clark and Fogan, Chum Moy, first half of week, "The Beauty Fountain," musical comedy, Willing-Levering Trio, the Broadleys, Dunham-Edwards Trio, the Ballard Trio, latter half of week. BROADWAY—"The Beauty Fountain."

Willing-Levering Trio, Frank Silk, first half of week. "The Dairy Maids," musical comedy; Jack Levy's "Symphony Girls," Allman and Sykes, Arthur Lipton, and the "Three Wills Brothers, latter half of week. Miscrables," with William Farnum, all

WM. PENN-Al Lydell and Bob Higgins, in "A Friend of Father's"; Jack Alfred Brennon and Davis, and "Les Miserables." photoplay; first half of week. Emmet Devoy Pond, Albright and Palmer, Meltea and Clegg, Louis Linden and "The Marionettes," photoplay; latter half of week.

NIXON—Adra Ainslee, in "Doing Her Bit"; Paifrey, Hall and Brown, cy-clists; Will and Harry Rogers, Andrew Kelly, June Salamo, contortionand "The Planter." photoplay. Having spent a couple of years making COLONIAL-Alexander Gaden, in eret Service": Barton's Song Review, Lowney's Hawaiians, in "A Night at Honolub": Rice and Edge, Blanche Sloan, "The Warrior," photoplay, featuring Maciste, the giant of "Ca-

GRAND-The Mimic World of 1918," musical spectacle: El Cotta, xylophon-ist; Espe and Dutton, "Three Chips" and the second episode of "The House of Hate," photoplay. FEATURE FLIMS

STANLEY—"Amarily of Clothesline Alley," with Mary Pickford. The photoplay is an adaptation by Frances Marion of Beile K. Maniate's novel of the same title, The direction was in charge of Marshall Neilan, whose Chinatown scenes are said to know Thinatown scenes are said to be high-

ly realistic.

PALACE—"Revenge," by IL P. Keeler, an adaptation of Edward Moffat's novel, "Hearts Steadfast." Edith Storey has the leading role in this film, booked for the first half of next week. "The Beloved Traitor," with Mac Marsh, latter half of week, week. "The Beloved Traitor," with Mae Marsh, latter half of week. ARCADIA—"One More American," a MUSICAL CELEBRITIES TO DISCLOSE TALENTS HERE

Paramount film, revealing George Beban in one of his effective Hallan character studies. The supporting cast includes Camille Ankewich, Hele Eddy and Raymond Hatton. The fifth chisode of the "Son of Democracy will be an added feature.

VIUTORIA—"The Studio Girl." with Constance Telmadge as a vivacious New England heroine, first half of greek. "The Price of a Good Time, with Middred Harris and Kenneth Harlan, latter half of week.

REGENT—"Sunshine Nan," with Ann Pennington, first half of week.

REGENT—"Sunshine Nan," with Ann Pennington, first half of week.

STRAMD—"Headin' South," with Douglas Fairbanks, first half of week.

"Eve's Daughter," with Bille Burks, latter half of week.

LOCUST—"Hidden Pearls," with Sessue Hayakawa, first half of week, "Bine Biazes Rayden," with William Start, latter half of week.

BURLESQUE

BURLESQUE

CASINO—The Broadway Frolics, in a burletta in two acts and eight scenes, entitled, "Stranded." Heading the GAVETY—"The Tempters" in a bill of song, dance and fun-making. Heading the company of twenty-four entertainers is Zallah, the featured dancer.



CLIFFORD DEMPSEY Who gives a vivid portrait of the wastrel's father in "The Man Who Came Back" at the Adelphi.

cast are Lon Hascall, Wilbur Dobbs and Elleen Sheridan.

TROCADERO—The Girls From Happyland in a musical comedy medicy. Among the principals are Teresa Adams, Ben Small, Niblo and Spencer, and the Six High Stepper. COMING ATTRACTIONS

MARCH 18-"A Night at the Inn." GARRICK-"The Little Belgian" KEITH'S-Eva Tanguay. MARCH 25-KEITH'S-Evelyn Nesbit. LYRIC-"Getting Together."

## DEMPSEY GRATEFUL TO FOREPAUGH DRILL

Chiford Dempsey, whose admirable performance of the plutocractic father of the southful prodigal in "The Mar Who Came Back," at the Adelphi, strike a new and thoroughly human note is stage fathers, is by no means a stranger to Philadelphia. Mr. Dempsey some eighteen years ago played an extended stock engagement here. For three years he was a member of the Forepaugh Stock Company, in the days when Carrie Radellife was the popular leading woman and George Learock a regimle stock favorite. In the Forepaugh company also were Martha Lord, Jesse Bossielle, long since a prominent figure in managerial circles; Jennie Ellison and Albert Sacket.

Mr. Dempsey gives substantial credit for his measure of success on the start to the training, the very thorough achooling, through which he went, while a member of the Forepaugh company. He came to the organization direct from an engagement as leading, man with Effle Elisler, then in her heyday as a starr. Mr. Dempsey was of the opinion that there wasn't much he didn't know about acting, but he shortly found that there were probably at least seventy five or eighty things must be zomehe have missed. The Forepaugh company set a hard pace—it played daily mainees and had little tolerance winatew for the unfortunate who was not let experfect each Monday-evening. Mr. Dempsey was the second or "heav" man.

of late seasons Mr. Dempsey has been appearing on Broadway, and prior is his present role in "The Man Who Canback," in which he played for mass months at Mr. Brady's New York Theatre, the Playhouse, he was in "The Miracle Man" and the following season in "Hit-the-Trail Holliday."

### MRS. FISKE TO GIVE TWO NOTABLE PLAYS

Mrs. Fiske, opening her engagement at the Broad Street Theatre on Monday, March 18, will be seen in Heat Lavedan's powerful two-act drama "Service" ("Servir"). This work will be preceded by a Lord Dunsany played. "A Night at an Inn."

Lavedan, one of the forty "immartals," took fifteen years in writing "Service," and while it was accepted by the Comedie Francaise, he withdrew a because he refused to allow the Government to tamper with his manuscript. I

ment to tamper with his manuscript. It was produced at the Theatre Sara Bernhardt in February, 1913, and he already had a run of 800 performance in Paris alone, with Lucien Guitry in the leading role, The theme, broads speaking, is that of pacifism versus petriotism.

triotism.

"A Night at an Inn," which was fraproduced at the Neighborhood Playheis in Grand street, New York, tells its story of three sailors who were pursur by a nemesis for the theft in farast india of a ruby from the head of idol. Pare overtakes them in the period of the god himself after they killed three of the priouts.

