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



COMPARED with "The Land of Joy,"
I now resplendently visible at the Purcest, even the Russian Ballet on its first visit here takes rank as a minor novelty. Pantomimic dancing is a fairly widespread art and even though Pavlova, Mordkin and Nijinski, before succumbing to Maivoilo's malady, "self-love," scaled lofty new pinnacles of beauty, public preparation for their schlevements had been for some years in progress. Russian music had crowded orchestral programs for many seasons. Acquaintance with Muscovite literature had become a cultural requisite. Dostalovsky, Tolstoy, Tchekov, Pushkin and Logol enjoyed much fervent spensorshib. Sikvic operas slipped into the repertory and stayed there.

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 misinterpreted.

No SUCH good fortune befell the you should know was also eminent. His best performance was "La Gran Via."

Patrick Campbell aroused but a passe, "Occasionally," he admitted "we do in interest in her presentation of Echsing interest in her presentation of Echsing interest in her presentation of Echsing interest in the big opera houses. In those sung in the big opera houses. In those rest in it. His eagerness to learn new rest in it.



The dancing is unsurpassed of its and. In grace, vigor, passion and technique it is simply electrifying. Of that imitable flery spirit which is a vivid imponent of the complex Spansh charter, it is a seductive and stimulating robol.

The whole offering is a complete and the com

ment. The men are all effectively cast, ment. The men are all effectively cast, while the star is admirable as ever of her endeavor, of the plays of paray, Guimera, Galdos, of the fictor of the last named and that of on and lhanez and of grand opera noble scale as exemplified in the rest of Tomas Breton, may come Perhaps "The Land of Joy" has the way.

would seem to support that contention. But that sincere effort toward solving a riddle has been made is undeniable. Russia may have been misinterpreted, but she was certainly not neglected.

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

As regards painting, an exception must be made, although this fair-raind/dness is of comparatively recent date. Whistler had a word to say here. He praised Velasquez to the skies. Then came a reawakened Goya cuit, and finally a general, world-wide fecognition of medern Spanish painters—of Sorolla, Zuloaga and Zo.

No Such good fortune befell the wood who was also enthout. His father, who died about eight years ago, whould show was also enthout. His

No such good fortune befell the father, who died about eight years ago,

"Occasionally," he admitted "we do find interest in her presentation of Eches garay's "Mariana." William Paversham offered an extremely free version of the same dramatiats "El dram thate of "Lower and continue the caption," The World and His Wife." Bertha Kattch achieved a symi-failure in Gamera's "Maria of the Lowiands" (Tierra Baixa) and Lou Telegren a rather complete one with "Maria floss."

Ernest Schelling bravely sought to exploit Spanish composers in his plane recitals. Leo Dirichstein won scant popular favor with Calderon's classed operating the public adores them. My companies have extensive repertoires of success, at last saw the New York Metropolitan's footlights, but he work falled, largely, it is said, through the inability of the orchestra to Impart the success of the mability of the orchestra to Impart the world with inability of the orchestra to Impart the success of the making of the company is playing in Spain."

"Occasionally," he admitted "we do break down tradition and Spanish is some in this goans in the ligo open house. In those of the in it. His eagerness to learn new parts strikingly distinguishes lim from the symptosity distinguishes lim from the symptosity distinguishes lim the limited the favorite work is ungarts strikingly distinguishes lim trongers at the first in the limited of the favorite work is ungarts strikingly distinguishes lim from the symptosity distinguishes lim trongers at the first in the distinguishes limited the favorite work is ungarts strikingly distinguishes lim from the irps of performer whose artistic soul siumbers after drafts of popular addition.

Three courses are open to the superistic soul siumbers after drafts of popular addition.

Three courses are open to the superistic soul siumbers after drafts of popular addition.

Three courses are open to the superistic soul siumbers after drafts of popular addition.

Three courses when Suant and the death in the standard repertory in the domain of sons. He public will hall him with delight in the first time in Amer

all the roles are as well played as in one refutation of the fallacy that entertainment is necessarily intic. Wearied by horrible examples, public has often humbly accepted sophistry. But the truth is out Many native revues were repretible, not because they were unitious, but because they were unitious, but because they were instably poor of their kind. Spain, one misprized, has shown us the ment. The men are all effectively cast, ment. The men are all effectively cast, ment. The men are all effectively cast, while the star is admirable as ever

SPUR TO PATRIOTISM

William J. Flynn, retired chief of the United States Secret Service, asserts that his object in supplying the exciting the arranged barrassing plethora of Castilian is into a semblance of order, of the camphor balls from a ventance book! and tracked Sener Value to the wings of the lineare.

Supposario was watching the He looked pained. "We had looked pained. "They had looked pained. They had looked pained to be necessary. The people are entitled to a full knowledge of the impetal German Government's crime against America. Motion pictures may be a powerful and novel medium to this





ENID MARKEY In"Cheeting the Public" Victoria



in "The Eagle's Eye!

Regent

HOWARD LANGFORD ECHOES 'WANG'S' WOES

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

the Species, Thunders in Getting Together

If one never knew that there were two varieties of tanks—no, not military and bibulous, but both military, one male and the other female—realization of that fact is imminent. A tank of the gentler sex, she of the six Lewis machine guns, and a propelling force ample to force her way, through a brick wall. to force her way through a brick wall three feet thick, will be here throughout the week of March 25, in connection with the war play, "Setting Together," which is billed for the Lyric Theatro during While the male tank is a much hus-

KIMBALL YOUNG in "The House of Glass." Stanley

'LADY' TANK USED IN

STIRRING WAR PLAY

"Britannia," Deadly Female of

kler instrument of warfare, carrying heavy artiflery in addition to the ma-chine guns, the "Britannia," whose modest avoirdupois registers thirty-four tons, carries many outward evidences of her participation in the Battle of Arras.

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

NEW ATTRACTIONS

BROAD-"Service." a drama of notable power and pertinent interest in in 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 Fassett, Emmett Shackleford and Mrs. Edmund Gurnery. Oliver Morosco makes the production.

CONTINUING ATTRACTIONS

FORKEST.—"The Land of Joy," elaborate musical comedy spectacie, criginating in Spath 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 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 Dolorates, Luisito, Puchle, Carmen Lopez and Antonio Bilbao. Julius Tannen is the American comedian.

LYRIC—"Lord and Lady Algy," revival of R. C. Carton's elever English com-edy by William Faversham, who, as in the past, enacts the role of Lord Algerion Shetland, Irene Fenwick, Maciyn Arbuckle and Maxine Elliott are stellar associates. CHESTNUT STREET OPERA HOUSE

"Katinka." Rudolph Frimi and Ot-to Harback's breezy musical play, which won marked favor here a sea-son ago. Arthur Hammerstein makes the production, in the cast are How-ard Langsford, Marquita Dwight and Clara Palmer.

Clara Palmer.

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

eral years ago. The present produc-tion is by the resident La Salle Stock Company.

VAUDEVILLE

KEITH'S—Eva Tanguay, in eyclonic song novelties; Imhoff, Conn and Coreene, in "A Pest House"; Maria Lo and her company of models; Dorothy Granvillee, in "Types of Women"; Bert Hanlong, Bernice Howard and Jack White, in "The Gadabouts"; Three Romanos, Lee Rose and Kathcrine Moon, De Kos's Troupe of Tum-blers and balancers.

GLOBE—Raskin's Revue, featuring My-koff and Vanity, the Russian dancers; "Everyman's Sister," allegorical sketch; Dunham-Edwards Trio, Clark and Fagan, Emerson and Baldwin, Arthur Tipper, Clark and Woods, Four Musical Allords and Chung and May,

Oriental illusionists. BROADWAY-Beatrice Morrell and her ENGADWAY—Beatrice Morrell and her sextet, Jones and Sylvester, Chase and La Tour, Tuscano Brothers, Flor-ence Henry, "The Girl with the Cham-pagne Eyes," first half of week. The "Mimic Revue of 1918," headed by Frank Manning and Lew Clark, Marks and Carmantell, The Bollard Trio and "The Warrier," photoplay. Trio and "The Warrier," photoplay, with Maciste, latter half of week.

CROSS KEYS-Walter Law, in "The Seal of Silence"; Six Jolly Tars, Ash and Shaw, in "The Mosquito Trust"; Newport and Stirk, Marks and Carmontell Four Rence Girls, first half of week. Beatrice Morrell and her sextet. Jones and Sylvester, Flor-ence Henry, George Armstrong, Chase and La Tour and the Tuscano Brother, latter half of week.

WILLIAM PENN-"The Mimic World." william PENN—"The Mimic World."
musical comedy; Bert Lewis and
Walter Leopoid, Trenneil Trio and
"The Keys of the Righteous," photoplay, first half of week, "The RockyPass," musical comedy; Eddie Girard
and company, O'Donnell and Blair,
Curry and Graham and "Jack Spurlock, Prodigal," photoplay, later purlock, Prodigal," photoplay, later purlock, Prodigal," photoplay, later half of week.

GRAND—"The Viol-Inn." musical com-edy, with Herman Timberg; Lew Holtz, "In the Days of '61," singing act; Morgan and Parker, Margot Francois and partner, Naloa, Haw-nian musicians, and third episode of "The House of Hate," photoplay.

COLONIAL-"Oh, You Meledy," musical comedy; Dingle and company, Harry Bachelor, DeVoe and Moralis, jug-glers, and "Blue Blazes Rawden," photoplay.

NIXON—Six imps and a girl, in "An Arabian Night"; Townsend Wilbur and company, Jenks and Allen and "A Petticoat Pilot," with Vivian Martin, photoplay.

FEATURE FILMS

IN "HOUSE OF GLASS"

The cast of "The House of Glass," which will be at the Stanley Theatre all next week, is perhaps the most carefully chosen of any that have contributed to the success of Clara Kimball Young's previous. Select Pictures, Among the chief players are Corilism as "the character actor with the three nexts"; Pell Trenton, a well-known screen actor; Edward Kimball, the stars' father, whose portrayal of the stiff-necked parent in "Magda" and the kindly uncle in "The Marlonettes" won him high praise; James T. Laffey, Josio Sadler, the expert character woman from the speaking stags; Norman Selby, better known as Kid McCoy, the puging interpretative methods The anils is easy. She does so because it is cast. The picture is directed by Emile Chauter, who was with Mies Young in the property property in the picture is directed by Emile Chauter, who was with Mies Young in the Polary property in the picture is directed by Emile Chauter, who was with Mies Young in the Polary property in the picture is directed by Emile Chauter, who was with Mies Young in the Polary property in the picture is directed by Emile Chauter, who was with Mies Young in the polary in the picture is directed by Emile Chauter, who was with Mies Young in the Polary property in the picture is directed by Emile Chauter, who was with Mies Young in the polary and the picture is directed by Emile Chauter, who was with Mies Young in the picture is directed by Emile Chauter, who was with Mies Young in the picture is directed by Emile Chauter, who was with Mies Young in the picture is directed by Emile Chauter, who was with Mies Young in the picture in the picture. The picture is directed by Emile Chauter, who was with Mies Young in the picture is the picture. The picture is directed by Emile Chauter, who was with Mies Young in the picture. The picture is directed by Emile Chauter, who was with Mies Young in the picture. The picture is the picture in the picture. The picture is the picture in the picture. The picture is the picture in the pictur

with Enid Markey. Additional fea-tures of the bill are "The German Curse in Russia" and a new opisods of "The Son of Democracy" series, with Benjamin Chaplin.

REGENT—"The Shell Game," with Emmy Wehlen and the first enisode of the film serial devoted to the German esplonage campaign, and entitled "The Eagle's Eye," first haif of week "Naughty Naughty," with Enid Bennett, latter haif of week.

LOCUST -- "Headin' South," with Doug-STRAND—"Huck and Tom." with Jack Pickford, first half of week, "Sun-shine Nan," with Ann Pennington, lat-ter half of week,

BURLESQUE

GAYETY—"The Lady Buccaneers" is a musical comedy in two acts and six scenes, entitled "Dodging a Millon," The cast includes Frederick Hacket, Bert Jiertrand, Mae Clark and Grace McCloud. McCloud.

"AsINO-"The Million Dellar Della,"

in a melange of musical comedy and vaudeville features. The two-act bur-letts, introducing Ede Mae, Gladys Parker and Cliff Bragdon, is entitled. "In Doll Land." ROCADERO-The Oriental Burles quers, in an entertainment of fun music and dancing. The three bur-lettes are "The Doll Shop," "At Pert

Hokum" and "At the Fair." Lee Stevens is the leading comedian. COMING ATTRACTIONS MARCH 22-

LYRIC-"Getting Together." GEPHEUM—"Under Cover," a detective melodrama by Rio Cooper Megrue, which was markedly successful sev-

APRIL 1— LYRIC—"Oh, Boy" FORREST—The Mask and Wig. in His Bridal-Not. KEITH'S-Hobart Bosworth.



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

VOCAL FLEXIBILTY SOUTHARD'S ASSET

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

In "The Man Who Came Back" at the Adelphi are two characters each as distinct as the day is long and as STANLEY—"The House of Glass," a screen adaptation of Max Marcin's successful melodrama. Clara Kimball Young has the leading role. In the cast are also Edward Kimball, "Kild McCoy," Pell Trenton and Josie Sadler.

PALACE—"The Cross Bearer," a World-Brady picture, introducing Cardinal less world. The core was care-less with the control of the core was care-less." Brady picture, introducing Cardinal less world. The man who plays them

Brady pleture, 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.

ARCADIA—"La Tosca." Sardou's melodramatic play in motion picture form: Pauline Frederick enacts the part of the tragic Italian songstress. Edward Jose directed the production.

VICTORIA—"Cheating the Public,"

NOTABLE COMPANY
IN "HOUSE OF GLASS"

less world. The man who plays them is Bennett Southard.

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

Some ten or more years ago he first



"THE LITTLE BELGIAN," A CHARACTER STUDY

"The Little Belgian," by Arthur Richman, which is to have its premiere at the Garriek Theatre on Monday night is heralded as a new type of war play. It seeks to interpret the conflict in terms of human character and the piece therefore becomes a comedy, lined with tenderpess and pathos rather than a melodrama of "aiarums and excursions."

Ethel Stanmard, recently a member of the "Unstairs and Down" cast at the



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, ligdling, raving, waving interpretative methods. The answer is easy. She does so because it is profitable and strong popular indorsement is thereby implied. It is ansarted that the "I Don't Care" git received.