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THE PLAYGOERS' WEEKLY TALK

ONE of the last big "first nights" of O the waning senson will bring new Millian Faversham, at the Adelphi, will contribute his robust presence and romantic personality to the depiction of Miles, the valiant and sturdy man-at arms in Amelie Rives' dramatiza-tion of Mark Twain's "The Prince and the Pauper." "The Greenwich Village Follies." which agreeably and wittily satirizes the moods and tenses—on at least intenseness—of Gotham s Latin Quarter, is well as some of its "nou-reau artistique" fads and fancies in costume and staging, will make the Shubert stage a revel of light and color. To the Walnut will come "The Girl in the Spotlight." replete with Victor Her-brian melody for a return Philadel-ptia engagement of one week only. The Griffit movie, "Dream Street," based on some of Thomas Burke's "Lime-brouse of "Broksn Blossoms") and said to be even more elaborate than said to be even more elaborate than way Down East," its predecessor at the house. ONE of the last big "first nights" of been finished pictures.

IKE the reading-even more like the rehearing—of a well-loved fairy tale well told is William Faversliam's production of the good Mark Twain's "The Prince and the Pauper." the story of how Tom Canty, the beggar, changed places with Edward. Prince of Wales, later Edward VI, the "boy King of England."-It is a fairy story that may at first impulse cause one to scoff as stuff to thrill the youthful and those of simple minds too easily satisfied in the theatres. But really it proves a tale that soon brings one to a mood to listen to and enjoy. The addience sees young Tom Canty escape a beating by running away. Next sees him brought into the palace grounds by the command of the young prince he so greatly resembled. Then the prince comes out in Tom's rags and is thrown into the street as an impostor. Young rehearing-of a well-loved fairy comes out in tom's rars and is thrown into the street as an impostor. Young Edward then hies back to the begars neighborhood and is seen saved from the roughs by "Fighting" Miles Hen-den. One's gooseflesh will rise against recently redonned flannels when he is most readiatically choked by Mad Anmost realistically choked by Mad An-thony. Finally spectators will see everything set straight as straight can be by the boy king, with Miles made generalissimo of all the king's armies Tom Canty's mother and sister wided for so long as they and their

endants live. ONE of Victor Herbert's musical U successes since "Mile, Modiste," "The Girl in the Spotlight" was seen at the Forrest in the early part of the season and has since toured the coun-try. Many of the numbers are already try. Many of the numbers are already familiar to Philadelphia theatregoers, including "I Can Not Sleep, Dear, Without Dreaming of You": "There's a Tender Look in Your Eyes" and others. "The Girl in the Spotlight" differs from the ordinary run of musical comedies from the fact that there is a reading the philase Also it has real story to the piece. Also it has fresh clean comedy and brilliant com-Aiso it has

positions by Mr. Herbert. At the opening performance Monday night Mr. Herbert will conduct the orchestra.

THE Bohemians present "Greenwich Village Follies." their second "Re-rusical Comedy" of New York's Latin Quarter. "Greenwich Village Follies" is described as a musical production of, amazing gorgeousness in colorful scen-ery and costumes and irrepressible rates. The imposing display of costumes is said to be not only captivat-ing in coloring, but original and artis-

in design. The humor, it is hinted, is The finctly new and has an unction which carries hilarity right over the footlights." One of the most talked of features is a dance by Margaret Severn in the masks which were designed by W. T. Benda, noted American artist.

New Attractions SHUBERT — "Greenwich Village Fol-lies," of which series this is the 1920 variety. It is described, from the pro-duction standpoint, as a show of amaz-ing gorgeousness, but one carried out artistically. From the amusement angle it is labeled "A Revusical Com-edy of New York's Latin Quarter." with all that implies of humor, eccen-tricity, dancing and song. Featured is Margaret Severn in the Benda "Masks" dances: Hap Hadley, the car-toonist, Venita Gould: Anna Hanson-noted Danish dancer: Savoy and Brennan and Frank Crumit, adroit comedian. comedian.

"Chu Chin Chow"; Bose, in "Roads of Destiny," and now Rene in "The Mir-age," it has been difficult to realize

Brennan and Frank Crumit, adroit comedian.
ADELPHI—"The Prince and the Pauper." dramatization of Mark Twain's famous story of the young Edward Tudor '(later Edward VI) and Tom Canty, the beggar lad, his double, and the sturdy, swashbuckling soldier, Miles Hendon, a role assumed by William Faversham. The adaptation for the stage was made by Amelia Rives (Princess Troubetsky), author of "The Quick or the Dead." Ruth Findlay plays the dual role of the tile, and among the other noted players in the cast are Cecil Yapp and John Anthony.
WALNUT—"Girl in the Spotlight." one of Victor Herbert's typically tuneful musical comedies, which was successful here earlier in the season at the Forrest, will play a return engagement. It has both a real plot and clean comedy, and these are supplemented with some of Mr. Herbert's choicest meilodies. The original scenery, including the famous orchid scenels to be used. The cast includes such favorites as Hal Skelly, clever dancing comedian; Mary Milburn, swest-voiced prima donna, and Minerva Grey, eccentric comedien.

Continuing Attractions

Continuing Attractions BROAD—"Abraham Lincoin." portray-ing outstanding episodes in the career of the Master American. While it is suffused with the highest form of drama—the drama of conflict and development — it takes the form virtually of the chronicle-piay, intro-ducing historic events and notable per-aonages. linked by verse interludes recited by a Greek chorus-like chron-teler. Frank McGlynn offers a dis-tinguished characterization of the Greek Emancipator and the cast in-cludes, more than twoscore actors. LYRIC—"The Mirage," a drama of cludes more than twoscore actors. LYRIC---"The Mirage," a drama of emotion, by Edgar Selwyn, in which Florence Reed reaches the heights of her career as an actress skilled in the portrayal of the feminine tem-perament. The story is of a woman who sinned, but was more sinned against. Her regeneration through love is depicted in a series of tense scenes, which show the nobilities as well as the frailities of human nature and its capacity for self-renunciation. GARRICK---"The Son Daughter." meloand its capacity for self-renunciation. GARRICK—"The Son Daughter." melo-dramatic play of—Oriental cast, by George Scarborough and David Be-lasco, sumptuously staged. Lenore Uric plays the role of a Chinese girl. whose father and lover are both lenders in the movement for the Chinese republic. She redeems her-self for not being born a son—the boon of every Chinese family—by selling herself into matrimmony for the large sum of money needed to finance the revolution, but eventually why entertaining. Florenz Ziegfeld directed the new show, staged by Edwin Royce, with twenty sets de-signed by Joseph Urban and supplied with music by Victor Herbert, Irving Berlin, Dave Stamper and Gene Buck. The long cast includes Mary Eaton. Ray Dooley, W. C. Fields, John Steel. Van and Schenek and Carl Randall. Prohibition jokes, shimmying and



It will again be given in the open ir amidst natural settings, as the playwright is said to have intended.

FLORENCE REED, star of "The Mirage," has in her gallery of singe portraits so many remarkable charac-terizations that her description of their creation is a matter of interest. Having ten Miss Reed in her vivid impersona-tions of Anne Brown in "Seven Days": Betting in "The Master of the House"; Flona, in "The Triboon": Tisha, in "The Wanderer"; Zaharat-al-Kulub-in

quers and some valuevine specialists. *TROCADERO*—"Cute Cuties," a revue notable for its varied and colorful scenery. Frances Farr, the mys-terious "Nedra," has a stunt that keeps audiences guessing. Barry Mel-ton, prima donna, and Harry Sey-mour, compress are in the big cast. Attractions in Advance

APRIL 25 / FORREST-"Robin Hood." an elaborate revival of the romantic light opera by Regimald De Koven and Harry B. Smith, a classic of its kind, notable