THE PLAYGOER'S WEEKLY TALK

ONLY one of next week's changes of bills is a complete stage novelty, "The Passion Flower," at the Walnut, and this drama by the noted Spanish playwright, Jacinto Benavente, has already been introduced to screen audiences this week at the Stanley. In the stage version, in which Nance O'Neil, finding at last a role worthy of her accomplishments as an emotional actress, has been appearing for a season tress, has been appearing for a season and a half, the star takes the role of the distressed and passion-tossed mother. In the film Norma Talmadge makes the daughter, whose love for a remantic sweetheart is almost ruined by the jealousy and desire of her step-

father, the outstanding figure.
The other openings are "Robin Hood" (Forrest), which had its last professional revival here about a decade igo and which, if memory serves, was put on for a performance by one of the put on for a performance by one of the amateur operatic organizations, and "Mary" (Garrick), which returns to the house of its metropolitan premiere for a third engagement, with the origi-

TN ITS sordidness of situation and somberness of treatment, "The Pas-ion Flower" would seem to be of a lece with "Marta of the Lowlands" -"Tiefland" in its operatic form by D'Albert—the last important drama de-rived from Spanish sources. Bene-vante's plot has to do with the smoldering passions that burst into flame in a peasant household in a remote village of the Spanish mountains. There a husband burns with desire for his beau-tiful stepdaughter, "The Passion tiful stepdaughter, "The Passion Flower," so fiercely that a suitor for her hand is shot from ambush following the celebration of their betrothal at his instigation, although this phase of the plot is cunningly hidden by the dramat. The wife and mother, portrayed Miss O'Neil, brobds, suspects, finally discovers, lets loose her rage and agony and speeds the final outcome of the

play.

A sincere attempt has been made throughout to follow the traditions of the Spanish theatre. There is no caricature of Spain nor of the Spaniards, but a serious version of one of the most vigorous dramas on the contemporary state, presented by a company of artists. The scenery, costumes and accessories employed during the run of the play in Madrid nine years ago have been re-produced to minute details.

BRUSH up, folks, on medieval his-greatest and most loyable of all brig-ands. "Robin Hood." Of course, all remember about this titled Britisher of the Middle Ages who turned against the law, gathered a group of audacious fellows about him and robbed the rich to give to the poot. The late Reginald De Koven put "Robin Hood" immot-tal on the musical stage with apparently perennial results.

At the Forrest, beginning Monday At the Forcest, beginning Monday with scenic picturesqueness, a big cast, a large singing chorus, a symphony or-chestra and period costuming. "Robin Hood" will be presented here for the

ing to the front as a producer of pop-ular operas. Even now he is to the light operatic field what David Belasco ular operas. Even now he is to the light operatic field what David Belasco is to the drama. Dunbar has produced "The Chocolate Soldier," "Robin Hood," "The Mikado" and "Carmen" in the last two seasons and plans additional revivals for next year.

The Mikado" and "Carmen" in the last two seasons and plans additional revivals for next year.

SYBILLA BOWHAN, the Golden Girl in "Mary," made her first stage entrance in the mob scene with Robert Mantell in "Julius Caesar" and was encouraged by Mr. Mantell to embass on a dramatic career, for even in the crowd he picked her out as having talent. To gain technique she later joined Poli's stock company in Worcester, Mass. Then she was with Leo Ditrichstein in "The Great Lover" with Peggy O'Neill in "The Flame," and also appeared in "The Wanderer." Thinking she would like to essay music Revue of 1918, a happy engagement she considers, for there she met Jessica Brown, who taught her all she knows

the Pauper." in which William Favorsham is starring at the Adelphi, was inspired by "The Prince and the Page" by Charlotte M. Yonge, a juvenile volume containing an English story of the thirteenth century. It was the story of Edward I, and his cousins, Richard and Henry de Montfort, and told of the prince's submerged personality, picturing him as having dwelt in disguise as a blind beggar for a period of years. turing him as having dwelt in disguise as a blind beggar for a period of years.

This was a story and setting of the kind Mark Twain loved and he got a correlative idea from it. Not only would he disguise the prince as a beggar but also the beggar as a prince. He would have them change places and each learn the burdens of the other's life. However, there is no point of resemblance between the two stories and no comparisons may be made.

between the two stories and no com-parisons may be made.

The idea of the changlings in the cra-dle later used in "Pudd'n Head Wil-son" presented itself, but it could not provide the situations he had in mind. Finally came the thought of the playful interchange of raiment and state with startling and unlooked-for consequences, the guise and person of Tom Canty, of Offal Court, for those of the son of Henry VIII, little Edward Tudor, later sixth English King of that name. This little King was not his first selection for the part.

His original idea, it is said, was to use the late King Edward VII (then Prince of Wales), at about fifteen, but he found that it would never answer to less a Prince among the slums of modern London and have his proud estate denied and jeered at by a modern mob. He felt that he could not make this situation scene recommendation. ition seem real; so he followed back through history looking for the proper ime and prince till he came to little Edward, with the result of this charming "tale for all ages," which Amelie Rives has charmingly fitted for the

All writers for the stage are not so discreet or delicate-minded as Mr. Clemens, for only last season an entercomens, for only last season an enter-prising playwright made a sentimental comedy out of the American tour of the contemporary Prince of Wales, whose personality and movements were ob-vious under a slight camouflage.

"THERE are several kinds of tech-nique in dancing." explained Margaret Severn to the Playgoer. "Of these the two most distinctive are the rigid athletic training of the classical ballet and the spontaneous 'natural' method of the interpretative schools," remarked the versatile dancer with the Benda masks in the "Greenwich Village Follies" at the Shubert. "The ballet seeks to reduce the schools of the seeks to reduce the s ballet seeks to produce perfectly trained muscles and teaches the pupils to ex-ecute many complicated and difficult seate many complicated and difficult steps, while the interpretative method is inclined to neglect the physical training of the body in favor of the encouragement of the natural individual expression of its dancers. When dancing in a mask, it is necessary to combine these two styles of technique, for while imagination and the power of character interpretation are indispensable qualities, many practical difficulties arise many practical difficulties arise which cannot properly be overcome without the aid of the muscular training afforded by the ballet school.

The masks made by W. T. Benda,"

continued Miss Severn, "and which have become widely known because of their noveity and great artistic value. fit over the entire head and allow the dancer very little opportunity either for breathing or for seeing. The slits for the eyes are very small and do not always of the water the water the breathing or for seeing. The slits for the eyes are very small and do not always the water the water the water the water the water the water than to find it a beautiful when the water than to find it a beautiful when the water than to find it a beautiful when the water than the w have become widely known because of their noveity and great artistic value, fit over the entire head and allow the dancer very little opportunity either for breathing or for seeing. The slits for the eyes are very small and do not always fit over the eyes of the wearer—the features of the different masks' characters naturally vary a great deal as to size and proportion—this makes it impossible to see more than a small section of one's surroundings at a time. The wearer of a mask, for instance, cannot even look at her own feet unless she bends way over and searches around to

possible to see more than a small section of one's surrounding. Dat a time. The wearer of a mask, for instance, cannot even look at her own feet unless she bends way over and searches around to get the right angle with her eyeholes.

"One feels rather like Alice in Wonderland must have felt after drinking the magic liquid which caused her to shoot up so high—she doubted whether own shoes any longer. Neither may one look to the side without turning the whole head. With these limitations of sight, it naturally becomes very difficult to maintain a faultless balance or execute complicated steps and turns.

"Here is where a trustworthy balletschool training makes itself absolutely indispensable. The dancer's body must be so trained that she is sure of her steps and pirouettes whether she has the use of her eyes or not. At the finish of quick turns she must be able to tell when she is facing the audience and when the seenery—all this by means of her muscular reaction rather than by sight. She must know when the limit of a back-bend has been reached by a very careful calculation of balance instead of by noting with her eyes the distance between her head and the floor."

TN HER own brilliant stage career.

MANTELL'S REPERTORY

"As You Like It," in a new scenic production, featuring the youthful Miss Genevieve Hamper as Rosalind, will be included in the first week of Robert B. Mantell's engagement at the Broad. It was the picture of the Melancholy Jaques. a part he has to played before in Philadelphia. "As You Like It," Wednesday night; "Monday night; "Hamiet," Tuesday night; "Muschelle It," Wednesday night; "King Lear," Thursday night; "King Lear," Thursday night; "Muschelle It," Friday night; "The Merchant of Venice," Saturday afternoon, and "Richard III." Saturday night william Rock has re-entered vaudeville with a production since the withment of the bear of the season, from the legitimate stage. Rock and his company come to Keith's next week. Rock has gained considerable distinction as a producer, as well as a char

IN HER own brilliant stage career. Florence Reed has practiced the gospel she preaches of reaching stardom slowly but progressively. The daughter of Roland Reed, the famous comedian, Florence lost her father when she was sixteen. With this, her best friend in sixteen. With this, her best triend in the theatre, no longer here to advise her there was plenty to urge the early ex-ploitation of her name. But she was wise enough to turn a deaf ear to unusual opportunities. She realized unusual opportunities. She realized quite sensibly that she must gain experience, study human nature, know something of life, broaden mentally and

something of life, broaden mentally and acquire a real understanding of dramatic values before she might hope to hold any high place in the theatre.

So she set herself to a number of years schooling in stock organizations; spent a year with E. H. Sothern as his leading lady in "If I Were King," appeared as Ann Brown in "Seven Days," as Bettina in "The Master of the House," as Illona Kerner in "The Typhoon," and in the leading feminine roles of "The Yellow Ticket," and the spectacular "Chu Chin Chow" before she felt herself ready for the distinction of being starred. How wise she was is shown in her fine and varied acting in "The Mirage," at the Lyric.

FOR many years it has been regarded as "Cardinal Principle No. 1" among theatrical managers that historical plays are held in strict taboo by the public. Plays, that is, that deal with American figures and that are meant to be truthful. Just how many authorial toes have been stubbed on that chestra and period costuming.

Hood" will be presented here for the first time in years.

Ralph Dunbar, the director, is forgular operas. Even now he is to the that have run counter—successfully—

Whether his example of "Abraham Whether his example of "Abraham Lincoln" will be followed by others or not only time can tell. It would seem, however, that Mr. Drinkwater has definitely and finally laid to rest one "good old" fetish: For the American public is interested in American characters; "Abraham Lincoln" has proved it

Mr. Drinkwater himself has already written a drama on "Mary Stuart," now current in New York, and has one and also appeared in "The Wanderer."
Thinking she would like to essay musical comedy, after several unsuccessful attempts to get into a chorus, she was enrolled as a member of the Cohan with the belief that Americans are interested in American historical characters by writing a draws or General Polest by writing a drama on General Robert E. Lee.

Brown, who taught her all she knows about dancing, and that she was a good teacher is shown by Miss Bowhan's elever work in "Mary."

IT IS not generally known that Mark Twain's beloved "The Prince and the Pauper." in which William Fayersham is starring at the Adelphi, was sham is starring at the Adelphi, was often she may be found in the back part of the auditorium watching her coof the auditorium watching her co-workers in their roles. Miss Noyes stays at the theatre, too, to gain ideas on her work as the audience leaves the theatre. She is interested to hear how many people forget that the role is but one written for the play and necessarily does not call for the actress to be the same type of person off the stage. Yet, there are many who say they would not care to know the girl either on or off

the boards. As a contrast to her part, off stage Miss Noyes is a quiet, unassuming little actress who lives at the new Charlotte Cushman Club, where only actresses are cared for. Early to bed and early to rise is Miss Noyes' wise motto. It was during her acting with Justine

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CASINO "FOLLIES OF"

movies, as she expects to do within a

hardship when going back to making

MANTELL'S REPERTORY

acter acter and a master of the dance. He was unable to select a suitable name for the revue. Rock is surrounded with girls and each girl is a type, being selected to depict the various forms of beauty and to wear the assortment of fashionable gowns provided for them. He decided to bill it "William Rock and His 1-2-3-4-5 Girls and Two More," which is probably the most unique title ever given an act. unique title ever given an act.

International Bill at Walton This is the season of the year when the big musical comedies are stopping. Some of the headline attractions will show on the Walton Roof. The pro-gram arranged for next week is exceptional because of its diversity of enter-tainment, and the fact that the players come from several parts of the world, headed by the Cansinos, Spanish

Germantown Avenue & Venans MONDAY, TUESDAY & WEDNESDAY

MONTE BLUE "The

THURSDAY, FRIDAY & SATURDAY

DOROTHY GISH in

"The Ghost in The Garret"

Sennett Comedy-"OFFICER CUPID"

Roscoe (Fatty) Arbuckle Brewster's Millions'

WEDNESDAY AND THURSDAY Justine Johnstone in 'The Plaything of Broadway'' PRIDAY AND SATURDAY "PAYING THE PIPER"

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JACK WYATT and His Sootoh Lads and Lassies "In Kilts and Tartans" Cotter & Bolden | Norwood & Hall Balliott Trio | Broadway Four "TORCHY MIXES IN"

Next Week—MME. ELLIS
THE WOMAN WHO KNOWS
BILLIE BURKE'S "TANGO SHOES"
PIETRO | 7 BENO 7

MORR & ALDRICH
and "SOMEONE IN THE HOUSE"

Locust 52D & LOCUST STS. VIOLA DANA in "CINDERELLA'S TWIN"

THURSDAY, FRIDAY & SATURDAY Belmont Bed ab. Market "THE LON CHANEY " PENALTY"

Riveli Sansom St. Mon., Tues., Wed. The Palace of Darkened Windows" Thurs., Fri., Sat.-Justine Johnstone i 'The Plaything of Broadway'

Coliseum Market St. Bel. Goth Charles Chaplin, 'The Kid' Wed.. Conway Tearl, "Marooned Hearts" Thurs. & Fri.—FATTY ARBUCKLE in "BREWSTER'S MILLIONS" Cedar GEDAR AVENUR Monday & Tuesday "The Passionate Pilgrim"

Wed., Thurs.—'THE KENTUCKIANS"
Fri. 4 Sat.—FATTY ARBUCKLE in
"BREWSTER'S MILLIONS" FORREST-Last Mat. & Evg. ZIEGFELD FOLLIES NEXT WEEK-"ROBIN HOOD"

BROAD—Matinee Today EVGS. at 8:15 ABRAHAM LINCOLN WITH FRANK MCGLYNN

GARRICK-Last Mat. & Evg.

LENORE ULRIC in "THE SON DAUGHTER"
Next Week-Geo. M. Cohan's "MARY" ACADEMY OF MUSIC

Mask & Wig Club Friday Evening, April 29th Seats NOW at Hoppe's, 1119 Chestnut at and Academy of Music Box Office.

The special performance of "Some-body's Lion" at the Academy of Music body's Lion" at the Academy of Music on Friday evening next will be unique, inasmuch as the audience will be as worth while looking at as the Mask and Wig show. The French relay team have been tendered two boxes, in one of which Ambassador Jusserand will sit with three members of the team, while in the other the French Consul in Philadelphia, Maurice Taillard, will sit with the rest of the team. Contestants from over 400 universities, colleges and schools have entered for the relay races Friday evening also marks the last occasion that "Somebody's Lion" will be seen in Philadelphia, after the most successful tour which this dramatic organization from Penn has made.

Orpheum's Coming Attractions

The list of attractions announced for the Orpheum Theatre by Frank Fielder, director of the Mae Desmond Players, include "Eyes of Youth." "Adam and Eva." "Tiger Rose" and a revival of

PHILADELPHIA'S POREMOST THEATRES

schools have entered for the relay races at Pennsylvania, which take place on Friday and Saturday next, and one or more representatives from them will be

> GARRICK Cheetant & Janteer Ste. Monday Popular Mats. Wed. & Saturday BEST \$2.00

The COHAN BULLETIN

DEAR PHILADELPHIA:-

I WANT TO THANK PHILADELPHIA (ISN'T IT A GRAND OLD TOWN) FOR PUTTING THE INITIAL STAMP OF SUCCESS ON MARY (ISN'T IT A GRAND OLD NAME)

PHILADELPHIA WAS THE FIRST CITY TO GET A PEEK AT THE NOW FAMOUS GIRL AND SAID "BULLY" MUSICAL PLAYS ARE NOT UNLIKE THE LITTLE GIRL WITH THE CURL RIGHT IN THE MIDDLE OF HER FOREHEAD. IF THEY ARE GOOD THEY ARE VERY, VERY GOOD,
LIKE MARY (YOU BET IT'S A GRAND OLD NAME); BUT IF THEY ARE BAD,
THEY'RE HORRID. NEW YORK (30 WEEKS), BOSTON (22 WEEKS), CHICAGO (NOW PLAYING), FOLLOWED INTO THE FOOTSTEPS OF PHILLY AND DECLARED MARY (SHOULD SAY IT WAS A GRAND OLD NAME) ABSOLUTELY THE BEST MUSICAL COMEDY THEY EVER HAD THE GOOD FORTUNE TO SEE. THANKS

GEO.M.COHAN GARRICK THEATRE

FORREST THOSE M. TOWN Monday POPULAR MAT. WEDNESDAY Bent \$1.50

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All Nights and Saturday Mat., 56c to \$2.50

WEDNESDAY

SATURDAY

Last Popular Matinee Wednesday-50c to \$2.00

LAST WEEK

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TWO WEEKS MONDAY, MAY 2 SEATS THURSDAY ROBERT B.

GENEVIEVE HAMPER

MONDAY, MAY 2—"RICHELIEU"
TUESDAY—"HAMLET"
WED. MAT.—"AS YOU LIKE IT"
WED. EVG.—"JULIUS CAESAR"
WED. EVG.—"JULIUS CAESAR"

SAT. NIGHT—"RICHARD III"

MAIL ORDERS

All Nights and Sat. Mat.: Lower Floor, \$2, Balcony, \$1, \$1.50, \$2. Gallery, 50c. Popular Wednesday Mat.: Lower floor, \$1.50. Balcony, \$1 and \$1.50. Gallery, 50c.

FOR BENEFITS AT THE ABOVE TREATRES. APPLY AT THE GENERAL OFFICE, BROAD STREET THEATRE

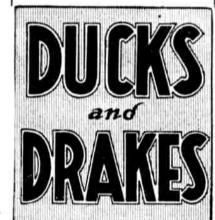


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TODAY-NORMA TALMADGE IN 'THE PASSION FLOWER' A Gale of Fun in the Offing! in"The Dollar a Year Man" ADDED ATTRACTIONS JOHNNY JONES PERSON



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Talmadge The Passion Flower Adapted from the Play of the same name by

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