

The Stage and Its People



Florence Kraemer in "The Broadway Whirl" ABBE PHOTO



Betty Williams in "Sally" EDWARD TRAYNER NONAGE PHOTO



Harold Murray and Florence Kayfield in "The Whirl of New York" WHITE STUDIO



Gilda Grey in "Snapshots of 1921" IRA D. SCHWARTZ PHOTO



Betty Walsh in "The Last Waltz" ABECA PHOTO

Mary Cranston at Ft. Proctor's 125th St. Dorothy Mortimer in "Just Married" ABECA PHOTO

As We Were Saying

By Heywood Brown

THE trouble with a good many musical shows is that they are conceived in too altruistic a spirit. "I know this is terrible stuff," the writer of the libretto is just as likely to say, "but it will hand the dear old public a laugh."

A Pride That Laughs at Yale's

No musical show in town boasts such rousing and hilarious teamwork. Even a Yale crew could well be proud of such an esprit de corps. They would die for "Shuffle Along," each last one of them, and so great is the frenzy and vigor of some of the dancing that one wonders that they don't.

A Show Worth the Seeing

Our greatest disappointment lay in the voices of the principals. We heard no voice in any of the solo numbers of distinctive quality. Miller and Lyles, who carry the bulk of the comedy, are excellent, and Eubie Blake at the piano is a performer of unusual merit.

Hawaiian Festival Dances for "Greenwich Village Follies"

"MOST people go to the Hawaiian Islands for a complete change of climate, scenery and environment," says Ada Forman, the dancer, "but the trip I have just made to this land of alluring attractions had nothing to do with picturesque groves of cocoanut palms, forests of ferns and the smooth white bathing beaches. It was to study the native folk dances of the Hawaiians and gather at first hand new ideas for a dance creation I have devised for the new "Greenwich Village Follies."

Al Woods Takes All Seven Veils Off the Future

By A. H. Woods

THE good prophet begins with the bird in the hand before he goes to the bushes. In other words, he tells you what's going to happen before he whacks the bushes for revelations of what might happen.

What's What in New York Theaters

AMBASSADOR—"Dumbells" in "Biff! Bing! Bang!" BOOTH—"The Green Goddess." Artists in melodrama. CENTURY—"The Last Waltz." Musical comedy, with Eleanor Painter. COJAN—"Two Little Girls in Blue." A musical comedy. FORTY-EIGHTH STREET—"The Broken Wing." Comedy in Mexico. FULTON—"Lilliom." Theater Guild production. GAITY—"Lilliom." Frank Bacon in comedy of Reno's divorce industry. GARRICK—"Mr. Pim Passes By." A. A. Milne comedy. GLOBE—"Ziegfeld Follies of 1921." KLAU—"Nice People." Francine Larrimore in Rachel Crothers' comedy. MOROSCO—"The Bat." Frank Craven in his own comedy. NEW AMSTERDAM—"Sally." Ziegfeld's musical comedy production. SELWYN—"Snapshots of 1921." Nora Egan, Lev Fields, De Wolf Hopper. SIXTY-THIRD STREET—"Shuffle Along." All-colored melange. SHUBERT—"Just Married." A farce comedy. THIRTY-NINTH STREET—"The Ghost Between." Arthur Byron in comedy. TIMES SQUARE—"The Broadway Whirl." Musical comedy. Richard Carle, Blanche Ring. WINTER GARDEN—"The Whirl of New York." 1921 version of "The Belle of New York."

A Slump in Stage Twins, Says Mears of 'Broadway Whirl'

IF YOU are twins, petite, young, attractive, good dancers and singers, and want to share honors modestly with such stars as Richard Carle, Blanche Ring, Charles Wininger, Winona Winter and Jay Gould, call on John Henry Mears, producer of "The Broadway Whirl," at the Times Square Theater. If you can't call phone or write, for there's a hearty reception waiting for the right pair of girls, Mears has been looking for them a long time. You don't have to be real twins, so long as you look enough alike. Nor do you require stage experience, for if you have the talent you'll get all the schooling necessary.

At the Hippodrome

The Hippodrome-to-day enters the third week of its motion picture policy, presenting upon one bill two feature pictures, in addition to the usual educational, topical and comedy numbers and a full program of orchestral and organ music. The new foreign picture, "Tradition," a tale of two worlds, based upon Der Tod and die Liebe, by Paul Otto and George Jacob, is presented for the first time in America, and the Malcolm Strauss photodrama, "The Twice-Born Woman," is continued. The music program is arranged by Edward Howe, who has written the musical settings for both pictures and who also directs the orchestra. Frederick Kingsley gives a short organ recital at each performance, preceding the overture and Norma Rousky, a South American dancer who is making her first appearance in the north, does some interpretative dances.

Through the Telescope

A Glimpse of the Early Theatrical Season; "Back to Methuselah" Promised

TWIN oases in the desert of July, the "Scandals of 1921" and Ziegfeld's "Midnight Frolic" are to be reached by the caravan on July 18 and 20, respectively, while the promised theatrical season is suspended like a mirage in the nebulous sapphire of August and September.

The only definite points of reference by the guides to that promised land are "Getting Gertie's Garter," at the Republic on August 1, which Al Woods says is without blush or blemish; "Tangerine," with Julia Sanderson, at the Casino, on August 8; "The Poppy God," a Chinese tragedy, at the Hudson, and "Back Pay," at the Eltinge, both on August 29. Mr. Woods's "The Pink Slip," at the Central on September 6, is the only other definite point described on the northern slope of the year.

Of the scores of other prospects the Theater Guild's high resolve to present Shaw's latest play, "Back to Methuselah," is as interesting as any. Their success with his "Heartbreak House" and Molnar's "Liliom" is the warrant for their undertaking. The guild also will revive "The Devil's Disciple," by Shaw, which has not been prominently sponsored here since Richard Mansfield's production. The guild's list may also include a dramatization of "Potterism," one of Britain's best sellers.

Summary of the New Season's Prospects

Charles B. Dillingham's announcement of Lennox Robinson's "The White Headed Boy," with the original Irish company, is of unusual interest. His list embraces "Bulldog Drummond," adapted from the novel of that name, full of thrills and goose-flesh; also Aaron Hoffman's "Two Blocks Away," with Barney Bernard. Here is a summary of other productions that New York theatergoers probably will see: By David Belasco: "Kiki," a French comedy, with Lenore Ulric; "The Wandering Jew," an original pageant play already seen in London. By the Shuberts: A dramatization by Harvey O'Higgins and Harriet Ford of "Main Street," by Sinclair Lewis; Cosmo Hamilton's "The Silver Fox," Louis Evan Shipman's "Foot's Errand," William Hodge in his own "Beware of Dogs." By John Golden: Frank Craven's "The Spite Corner," Montague Glass's "Easy Come, Easy Go," Austin Strong's "Three Candles," Winchell Smith and Tom Cushing's "Poor Man's Pudding," Winchell Smith's "The Wheel." By the Selwyns: Roi Cooper Megrue's "Honors Are Even," Somerset Maugham's "The Circle," with Mrs. Leslie Carter, John Drey and A. E. Matthews; Edgar Selwyn's "The Love Chef," "The Poppy God," "The White Peacock," a Spanish play, with Olga Petrova; George V. Hobart's "Sonny," with Emma Dunn; Hubert Osborne's "The Puppet Master." "The Hero" Again With Richard Bennett. By Sam H. Harris: "The Hero," Emery Pottle's play, tried out successfully last season, then with Grant Mitchell and in September with Richard Bennett; William Anthony McGuire's "Six-Cylinder Love," with Ernest Truax; A. E. Thomas's "The Turn in the Road," with Miss Mary Ryan; "St. Ursula," by Edward Sheldon; Zoë Akina's "The Varying Shore," with Elaine Ferguson. By George Broadhurst: A dramatization of "Tarzan of the Apes," of film fame. Mr. Broadhurst has four other pieces for which definite arrangements have not been made. By William Harris: "Blue Beard's Eighth Wife," with Mary Servoss and Edmund Brees. By George C. Tyler: Eugene G. O'Neill's "The Straw," with Margalo Gillmore; G. S. Kaufman and Marc Connelly's "Dulcy," with Miss Lynn Fontanne. By Arthur Hopkins: "Daddy Goes a-Hunting," by Zoe Atkins. By William A. Brady: "Drifting," a play for Alice Brady. By Marc Klaw: "Sonsy," from the Polish, with Alfred Lunt. By Charles Frohman, Inc.: Ibsen's "Blood and Sand," by Tom Cushing, with Otis Skinner. By Brock Pemberton: "Swords," by Sidney Howard, with Clare Eames. By Arnold Daly: "The Children's Tragedy," and Shaw's "Man of Destiny." By Max Marcini and Guy Bolton: "The Night Cap," a mystery farce.