

The Frolics



MISS LYDIA LOPOKOVA WHO APPEARS IN "THE ROSE GIRL" OPENING THE AMBASSADOR THEATRE



MLLE NATALIE IN "GOOD TIMES" Hippodrome

PRINCESS WHITE DEER in the "9 O'CLOCK ZIEGFELD FROLIC" New Amsterdam Roof



MISS LILLIAN WOODS in "The SKIN GAME" Bijou



MISS BERTHA LOWE AS PAULINE in "The WINTERS TALE" Morning McInees, Little Theatre



MISS NATALIE MANNING Compared by Sculptor to Greek Goddess.

MODEL TURNS ACTRESS.

Miss Natalie Manning, the young ingenue whose effervescent youth and vivid personality have made her a much out of her little part in Miss Madge Kennedy's "Cornered," is considered one of the most promising "discoveries" of the season and another "find" for her manager, Henry W. Savage.

In art circles last season she was compared to a Greek goddess by Albin Polasek, the Russian sculptor, who in posing her for the first American opera decoration said "she had the most provocative profile since Pithou"—the young goddess whose beauty is immortalized in Parthenon art.

Miss Manning will continue under the management of Mr. Savage for a term of years.

LAST CHESTERTON LECTURE.

As a parting message, Gilbert K. Chesterton will turn up, writing, old and new, humorous and otherwise, in "Literature as Luggage," his last lecture here, this evening at the Times Square Theatre. After his lecture he will leave at once for Philadelphia and will make several engagements in the principal Eastern cities he will sail for home.

MELODRAMA FROM THE FRENCH, ENGLISH COMEDY AND GLOOM IMPORTED FROM THE NORTH

By LAWRENCE REAMER.

It was always a mystery to observers why some melodramas of British origin met with prosperity in this country while others altogether missed the popular taste. One usually seemed about as poor as another. It was sometimes to be noted that one was perhaps a little bit more stodgy than its predecessor; yet the difference in degree was hardly to be noticed. Why, for instance, "The Whip" should have been on view for months to the great delight of the dwellers on Manhattan Island, while "Under Sealed Orders" departed swiftly, cannot be explained by any but the expert manufacturer of such dramatic products. Possibly he can notice a difference between them.

There is one theory not to be neglected. One theatregoer has decided that the success or failure of British melodrama depends on the degree of stupidity in its scenes. A certain amount of dullness is as indispensable to melodrama as it is to British musical comedy. But it is the proportion of stupidity that determines the fate of these products over here. Just a bit too much for our taste and the thing flashes in the pan.

The taste of the American for stupidity, he it said, stops far this side of the amount which the British public can happily assimilate. So managers must be careful in importing these products to see that there is not too much of the flavor which is so much enjoyed at home and so little likely to please over here.

Melodrama from France. But about French melodrama? What peculiarity makes it different from our own? Certainly it is not stupidity. The French usually shun dullness. When it exists in a French play it is usually there as a substitute for some passages which were not found suited to American standards of morals. "In the Night Watch," which the Shuberts have so lavishly produced at the Century Theatre, is not in its first estate French melodrama. It has been gorgeously extended scenically to fit into the large frame of the Century Theatre, but its emotional proportions are limited.

Unlike the average British melodrama which is usually put before the public in this way the action of this play by Farre and Noyes is rather brief. Obviously the long and technical examination of the captain in the last act is put there to lengthen out the play to the required hour. It could not come to an end before 11, and it was only a few minutes after that hour that the curtain actually did fall. But there had been none of the British stupidity, none of the comic relief of the second act, and the interest of the story line stripes of fat and lean in the bacon. The action of "In the Night Watch" is concentrated and intense.

The fate of the least melodrama in the sense of the plays that come here for that reason be grateful. Indeed, the play is more in the vein of the French emotional drama of the early 80s. The historic French melodrama that dates from the 18th century is the most famous in the world. Such a masterpiece as "The Two Orphans" has never been equalled in any other European drama. In the drama, long and complicated as its interests were, did not in the least depend on the manner in which it was presented. It was not a happy even fused with the heavy footed, slow moving and more or less dull English melodrama that comes to us from London.

When is the Ending Happy? Two of the plays seen last ended in tragedy. The heroine of "Diff'rent" who had in her middle years taken to paint and powder, hair dye and the tricks and manner of a more fenny woman, would put it of the vampire, followed the example of the man who had loved her so faithfully and hung himself in the beam. The heroine of "Bywind of the Hills" died of her own volition in the snows of Iceland. Was either a happy ending? Could an ending be happy that was so black with tragedy?

ON THE SUBWAY CIRCUIT. Arthur Richman's comedy, "Not So Long Ago," under the direction of the Messrs. Shubert, will be the attraction at the Shubert-Riviera Theatre the coming week. This comedy, which ran last summer at the Booth and Nora Bayes theatres, is a fantasy of love, youth and romance of the early seventies. The original Broadway cast has been maintained, and includes Miss Eva Le Gallienne, Sidney Blackmer, Miss Betty Linnay and Mary Kenney.

MISS BERTHA LOWE will be presented by David Belasco at the Bronx Opera House, following her engagement at the Belasco Theatre, in her latest play by Edward Knoblock, entitled "One." The story of the play is one of psychic states, with the scenes laid in New York and London. In Miss Starr's support will appear the original cast which was associated with her during her Broadway engagement. It embraces Handie Ayrton, Philip Desborough, Martin Lewis and Theodore Babcock.

AMBASSADOR THEATRE TO OPEN ON THURSDAY

New Playhouse Is Built on a Triangular Plan.

The fact that the Ambassador Theatre, on West Forty-ninth street, which will open next Thursday with "The Rose Girl" as the newest playhouse in New York under the direction of the Shuberts, is built on a triangular plan is only one among its innovations.

Chief among these will be the entrance from the lobby directly into a vestibule. The design of such an entrance eliminates the draughts which are a constant source of annoyance to patrons of playhouses. The lobby doors will be used only as exits from the theatre. Another distinctive feature of the new Ambassador will be a wide promenade extending completely around the auditorium to the boxes. Heretofore the promenades in theatres extends in most cases merely from one side of the house to the other.

Seven episodes will visualize the history of silk, covering a period of 5,000 years in thirty-four minutes. Destree Lubovska and her ballet will symbolize "The Spirit of Silk," followed by its progress through the various countries of the world; style periods will be represented by costumes worn by Fifth Avenue mannikins; "Mademoiselle Vanity" will be interpreted by Leone Riddle of the "Fiorodora" sextet of last year, who will be garbed in garments for every period of the day at each performance, and, lastly, costumes of the moment will be shown in a series of scenes.

The evening stars of Episode 6 are noted stars of the stage and screen who will appear at different performances. Misses Alice Brady, Dolores Costello, Irene Castle, Hazel Dawn, Hope Hampton, Doris Kenyon, Jack Laurel, Anna Q. Nilsson, Helen Ware and others are promised to enter the spotlight.

STARS IN SILK PAGEANT.

Stage Art to Demonstrate Beauties of Fabric.

The Silk Pageant, produced during this week for the International Silk Show at the Grand Central Palace under the direction of Alexander Leftwich, will mark the first time in the exposition of a single fabric that the artifices of the stage have been called on to demonstrate the articles exhibited. This will not be a style show, but a theatrical spectacle, with music and lighting effects to depict the birth of silk in the Orient and its journey through the world.

Opening at the Ambassador and New "Frolics" to Mark the Week

TUESDAY.

NEW AMSTERDAM ROOF—Florence Ziegfeld, Jr., will give his patrons in the new "Nine o'clock Frolic" sensations of Alpine climates, tropic pastimes and Oriental environments, in all of which the Ziegfeld beauties will play an important part. The principal artists include Miss Anne Wheaton, Oscar Shaw, Princess White Deer, Misses Kathlene Martin, Eleanor Griffith, Bird Millman, Annette Bader, Elythe Baker and Arline Chase and the Fairbank Twins, Jack Hanley and Phil Baker. Ben All Haggin is preparing a new tableau and Joseph Urban has supplied the new settings. Lyrics and music are by a group of authors, Ballard Macdonald, Harry Carroll, Irving Berlin, Jerome Kern and Dave Stampfer. The orchestra is under the direction of Max Hoffman, and for the first three nights the Isham Jones Orchestra from Chicago will play for dancing.

WEDNESDAY.

NEW AMSTERDAM ROOF—The new Ziegfeld "Midnight Frolic" will be presented, varying the earlier show with scenes representing athletics and modern sports. The beauty chorus and principals will appear again.

THURSDAY.

AMBASSADOR THEATRE—Lee and J. J. Shubert will open their newest playhouse with Anselm Goetzl's musical production, "The Rose Girl." The music is by Dr. Goetzl and the book and lyrics by William Cary Duncan. Heading the cast is Charles Purcell. Miss Lydia Lopokova, Russian dancer, who has not appeared in this country for four years, will be seen in a special number, entitled "The Ballet of the Perfumes," conceived and staged by Michel Fokine. Other members of the cast are Fred Hillbrand, Marjorie Gatenon, Stewart Baird, Miss Mabel Withee, Louis Simon and Miss May Boley. The story is one of amatory intrigue, a comedy of complications which begin in the Riviera rose gardens of a Parisian perfumer and end with the development of several romances in his shop.

BUSHMANS ENTER VAUDEVILLE RANKS

Screen Stars to Appear at the Palace—Other Acts.

Mr. and Mrs. Francis X. Bushman (Beverly Bayne), who achieved notice on the screen and tried a flyer on the speaking stage last season, will venture their fortunes in the two-day act at the Palace this week. They will appear in a satirical sketch, "Poor Rich Man," by Edwin Burke. Ella Shields, male impersonator from England, will be a second feature. Lew Dockstader, the old reliable laughmaker, will present his new monologue called "In Person."

Other offerings will be Sammy Lee and his girl friends in "Handle With Care," Dugan and Raymond in "An Ace in the Hole," Santley and Norton in songs, Bos-tock's Hiding School and the Choy Ling Ho "Troupe of Wonder Workers."

Chief acts at other vaudeville houses follow:

RIVERSIDE—William and Gordon Dooley, Charles Whitman.

COLONIAL—Harry Carroll's "Varieties of 1921," Margaret Young.

EIGHTY-FIRST STREET—Karyl Norman, the photoplay, "The Passionate Pilgrim."

ALHAMBRA—Ralph Riggs and Katherine Witche, Mabel Tallafero.

ROYAL—Ruth Roy, Eva Shirley and her band.

BROADWAY—Eddie Foy and the younger Foy, Kramer and Foy.

COLISEUM—Marie Nordstrom, Bobby Heath and Adele Spelling.

REGENT—Jack Conway and company, Eleanor Pierce and company.

AMERICAN—Helix Adler, Bernice La Barr and Beau.

FIFTH AVENUE—James Thornton, Gibson and Connell.

ATTRACTIONS IN BROOKLYN.

Brooklyn is to have its first home view of John Drinkwater's impressive "Abraham Lincoln" this week at the Montauk Theatre, with Frank McGlynn in the title role.

Henry Hull, Miss Alma Tell and George Marion, the new three star combination, will be seen in Kate L. McLaurin's "When We Are Young" at the Majestic. This comedy was seen at the Broadway Theatre recently. The locale is New York of the immediate present. Other members of the cast include Miss Grace Housh, Dorothy Day and Miss Helen Gilmore.

"Jim Jam Jams," full of tunes and bits of perlage and bedeckings of music and dance, will be seen at the Shubert-Lincoln this week at the Montauk Theatre. The usual Sunday concerts will be given at the Manhattan Theatre and the New Amsterdam Theatre.

Ona Manson and company will head the bill at the Orpheum. Others will be "Bubbles," Van Hoven, "Mad Maricaria," and Dolly Kay.

Miss Gertrude Hoffmann with her dances will be the headliner at the Bushwick.

Sessau Hayakawa, Japanese star, in "The First Born," with "Sonny Boy" Wards, child player, as his co-star, is the main attraction at the Mark Strand.

"The Jazz Babies" comes to the Strand under the management of Peck and Jennings. Included in this personnel are Mickey Markwood, George Hart and Rena Viviani.

Laurette Taylor in "Peg o' My Heart" is not a stranger here. The late Charles Frohman expected him to become one of the most popular comedians of this country when about twelve years ago he brought him to New York to act in

Did You Hear—?

About Loss of the Scene Painters, Indifference of the Public to Galleries and the Man Who Supplies First Night Audiences to Order?

NOW that there are to be few new productions before the musical plays of the summer season the painters of scenery, the designers of costumes and the rest of the men and women who live from the frequency of the new plays are complaining bitterly that so much success for the managers does not after all mean the same prosperity for them.

They are practically with nothing to do just at a time at which they are usually most actively employed in their specialties.

"Happiness in every box office does not necessarily mean that there is happiness for the men who live by the new plays," a scene painter mourned last night. "Indeed the more frequently the theatres change their offerings the more prosperous we are. Nowadays the best we can hope for until the work for the summer shows begins is to get a job here and there for a road company. The dressmakers are feeling the widespread theatre success just as much as we are and suffering just the same."

Gallery Gods.

One New York manager listens without excitement to all the comment on the subject of the twenty-five cent gallery urged by the A. E. A. He knows something about that question from experience. Three years ago he decided to woo back the gallery crowd. He laid new carpets over that floor, arranged a species of foyer and seats, put in new chairs and gave every spectator a numbered seat so that it was unnecessary to arrive early in order to get a good place. After all these preparations he called on his old patrons he sat down and waited.

The attendance kept about as it had before the improvements. There were several plays that were fairly successful. Then came a failure followed by a rattling success that is running yet. Well, the attractions of the wonderful gallery were ignored during the run of the first two plays and it was, of course, empty when the failure came. But ever since the manager has had his sensational success the gallery is sold out every night although he has raised the price.

The man in gallery audiences is just like everybody else that goes to a theatre," he told the reporter of The New York Herald. "He wants a thing when he sees it. If he doesn't want it nothing in the world is going to make him pretend to. There is no special sentimentality about the gallery. Any man would rather sit in an orchestra chair. But if the play is so good that he just must see it and he cannot afford any more expensive parts of the house then he will go to the gallery. But he is not going there just to sit and watch a play. He doesn't care anything about merely because the price is only twenty-five cents."

The gallery used to be reckoned an important part of a manager's assets in this city since it always meant "wallet." The other parts of the theatre were considered to pay for the production and the fixed charges. It was then that the gallery signified clear profit to the manager of the theatre. Of course, the abolition of the gallery in so many new theatres has made it necessary to arrange otherwise for the distribution of expense. But the gallery is as much as it ever was. If he doesn't want it nothing is true to this day that the theatre with the really bigging success still sells out, as the managers say, "from the top." The gallery is the first part of the theatre that is sold when a manager is fortunate enough to have a play that the public must see.

Recenter the Amateur Night.

The once popular amateur nights in the vaudeville theatres of the second class disappeared from the programme a decade ago because all the amateurs became professionals or, rather, professional amateurs. The same crowd turned up every week, did their usual stunt and finally became so familiar to the visitors to these exhibitions that there was no more amusement in them. Then for ten years the field lay fallow. In the meantime it is said that there is a new crop of amateurs in place of the old crowd, who always wanted to imitate Eva Tanguay, Eddie Foy or some of the favorites in vaudeville at that time.

More amusing at the present day is the weekly competition held at one of the Harlem cinema theatres. There are prizes offered for the men who consider they are the best imitation of W. S. Hart, Charles Chaplin or Douglas Fairbanks and the girls who think they are the divinely appointed successors to Mary Pickford, Theda Bara or Norma Talmadge. Every applicant gives a specimen of his talent before the screen, and the applause of the spectators decides which is the least misled in his ambitions.

BILL AT THE COLUMBIA.

Miss Molly Williams, one of the few female stars in burlesque, will bring her company to the Columbia this week and present a bill made up of extravaganza, vaudeville and drama with a few acts of burlesque and a few of the "Famous Players."

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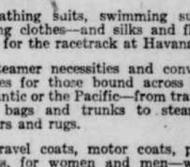
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