

The Stage and People



Florence Kraemer in "The Broadway Whirl" ABBE PHOTO



Betty Williams in "Sally"

EDWARD THAYER MONROE PHOTO



Betty Walsh in

As We Were Saying—

By Heywood Broun

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." More than that, the players unselfishly go through a lot of stunts out of which they derive not an ounce of pleasure, just to amuse the audience. "Shuffle Along," the negro

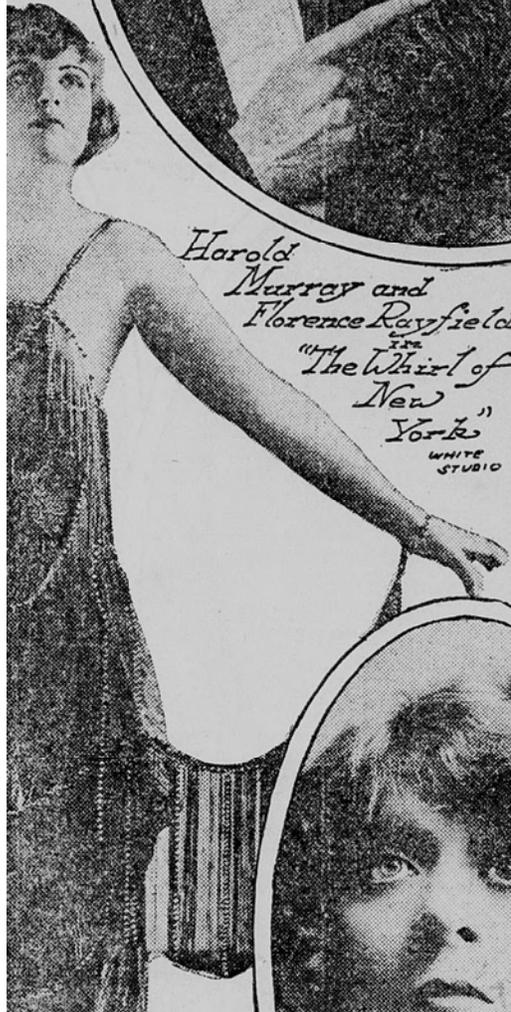
Its
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Harold
Murray and
Florence Rayfield.
"The Whirl of
New
York"
WHITE
STUDIO

Gilda Grey
in
"Snapshots
of 1921"

IRA D.
SCHLAEZ
PHOTO



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.

show now playing at the Sixty-third Street Theater, is not a bit like this. We don't suppose the members of the cast and chorus actually pay for the privilege of appearing in the performance, but there is every indication that there is nothing in the world which they would rather do. They are all terribly glad to be up on the stage singing and dancing. Their training is professional, but the spirit is amateur. The combination is irresistible.

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.

The person looking for a new school of entertainment will not find it in "Shuffle Along." There are occasional snatches of music which comes from deeper jungles than Broadway. In the choral work and in the singing of a male quartet there is the hint of primitive power. Dancing comes back to some of its essentials.

But on the whole "Shuffle Along" follows Broadway models. The African contribution is not large. Most the music is lively and agreeable, but not much of it is new. The book could be rewritten for any pair of German dialect comedians. It is a pretty good book at that. There is an idea, although the development is not always skillful. Now and again a worth-while line appears. We liked, for instance, the retort of the newly elected Mayor to the man who asked for the appointment as Chief of Police on the ground that it had been promised to him before election: "If you haven't got sense enough not to believe an election promise you haven't got sense enough to be Chief of Police."

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. In addition to playing the two chief rôles, Miller and Lyles wrote the book and Sissle and Blake did the music. "Shuffle Along" is well worth your attention.

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."

"The few days I spent in Honolulu made me realize how little of the old native life one can see in that city. The younger generation in Honolulu has really discarded the native dances and now aspires to the modern jazz and the shimmy. One is impressed by the fact in Honolulu of the passing of the old Hawaiians in some such fashion as our American Indians. I could not help but wish the younger generation would refrain from the modern imported dances and preserve the simplicity of their ancestors.

"I got in contact with some old Hawaiians on Maui Island and had an invitation to be present at one of the native festivals where one sees only the old Hawaiian folk dances.

"The festival took place at sunrise in

a scene of gorgeousness unexcelled anywhere. The dances began in an environment of happiness reflected in the simple childish nature of the participants. The dancers were not the young men and women, but the blithe-some grandparents. There was, of course, an absence of technique, but there was a touch of the grotesque which gave charm to the dances and lifted them out of the commonplace. Here one caught the real atmosphere of the old Hawaiian dances. There was a story or legend back of each dance. This projected an impression so vivid that it held your attention and you could really follow the story with delight. The grotesque beauty and sinuous grace of these evolutions have the spirit of joy which is the element underlying all old Hawaiian folk dances and is in vivid contrast to the crude imitation of the vulgar modern dances given by the young people in Honolulu.

"I spent the entire day at Haleakala, and I learned many dances and also familiarized myself with the legends on which they are based, and I think my trip to the festival day celebration on Haleakala has given me an opportunity to create a new dance such as has never before been seen in New York, and which I will give for the first time in the 'Greenwich Village Follies' of 1921."

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.

In the language of Elijah, that's me, all over.

Having now donned the skullcap and spangled robes of the seer, polished the crystal and adjusted the spectacles, I make the following announcement:

On August 1, at the Republic Theater, I will present a small and priceless bijou yecept "Getting Gertie's Garter," a fetching fable of innocent amours scented with new-mown hay. The principal narrators will be Hazel Dawn, Walter Jones, Dorothy Mackaye and Adele Rowland. There will be about a dozen others in costly robes and costlier disrobe, thereby assuring a prosperous season for a small but choice group of thespian artists, provided the critics run true to form, and the public remains as heedless as usual of the solemn admonitions of the learned journalists.

"Back Pay" Has No Relation to Equity Contract

On August 29 at the Eltinge Theater there being still, in spite of the huge success by that time scored of "Getting Gertie's Garter," a vast number of footlight artists unemployed and in soak, I will proceed to diminish their number by presenting Miss Fannie Hurst's moving story christened "Back Pay" and having no connection, à priori or otherwise, in spite of its title, with an Equity contract. Miss Helen MacKellar, in the grandeur of a star, will head the employed in this production.

Still dismayed by the roving bands of hungry actors looking for work, I will further silence the raven by projecting a play with tuneful numbers called "The Pink Slip" at the Central Theater on September 6. Messrs. Bert Williams and Harry Fox will be the chief beneficiaries of the managerial largesse in this instance, but they will be ably supported by a large number of salaried co-workers. In spite of its title, "The Pink Slip" will not appeal to those who think what I think they think when they read it. This class is having "Getting Gertie's Garter" produced for their especial benefit.

With these three ventures prosperously launched and turning away thousands of buyers at each performance, I may go further and insure work

(Continued on page six)

"The Last Waltz"
AREDA PHOTO

Mary
Cranston at
F.H. Proctor's
125th St.

Stage

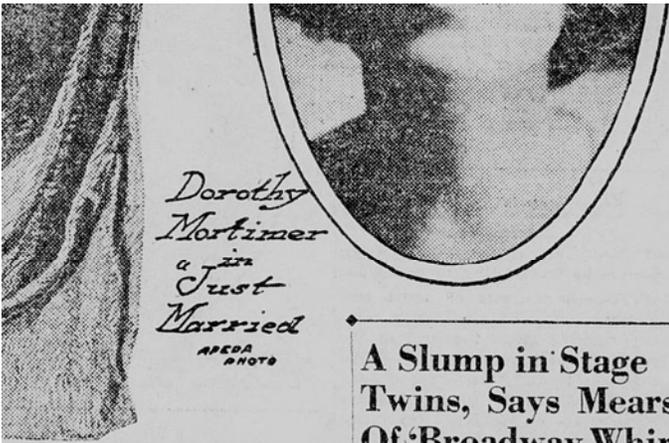
The clang of closing shutters was heard again last night in the theatrical district, when the Belmont, Columbia, Eltinge, Harris and Forty-eighth Street theaters simultaneously shut up shop upon the withdrawal of "John Ferguson," "Peek-a-Boo," "Ladies' Night," "Sun-Kist," and "The Broken Wing," respectively.

"Peek-a-Boo" will offer fresh opportunities to those who have not yet seen it when it returns as the opening attraction of the Columbia Theater's regular season, on September 5. Until then the burlesque house will take a vacation, during which period the theater will be redecorated.

"Sun-Kist" will go back to the Coast, whence it came, with fresh laurels and new friends, added during its New York sojourn. This production, which has played New York for two months, reversed the usual order of things theatrical by beginning in California and working its way to the East. One of the original features of the "Sun-Kist" production, which has been made by Miss Fanchon and her brother, Marco, is the fact that in addition to being the chief dancer in the organization this versatile lady is also the author of the words and music of the revue, de-

What's What in N

- AMBASSADOR—"Dumbells" in "Biff! Biff! BOOTH—"The Green Goddess." Artiss 11
- CENTURY—"The Last Waltz." Musical
- COJAN—"Two Little Girls in Blue." A
- FORTY-EIGHTH STREET—"The Broken
- FULTON—"Liliom." Theater Guild prod
- GAIETY—"Lightnin'." Frank Bacon in
- GARRICK—"Mr. Pim Passes By." A. A.
- GLOBE—"Ziegfeld Follies of 1921."
- KLAW—"Nice People." Francine Larrim
- LITTLE—"The First Year." Frank Cra
- MOROSCO—"The Bat." Thrilling myste
- NEW AMSTERDAM—"Sally." Ziegfeld's
- SELWYN—"Snapshots of 1921." Nora B
- SIXTY-THIRD STREET—"Shuffle Along."
- SHUBERT—"Just Married." A farce co
- THIRTY-NINTH STREET—"The Ghost E
- TIMES SQUARE—"The Broadway Whirl
- Blanche Ring.
- WINTER GARDEN—"The Whirl of New of New York."



Dorothy
Mortimer
a
Just
Married
APEDA
PHOTO

Gossip

signer of all the scenery and costumes and stage manager on top of all the rest.

Louis Chalif is to build a miniature theater, seating about four hundred persons, on the fifth floor of the Chalif Studio Building, opposite Carnegie Hall, where he will present his own pupils in aesthetic, folk, classical and modern dances. He will also endeavor to encourage young dancers who are seeking a professional career but who have neither place nor opportunity to exhibit themselves and their talents. Mr. Chalif is most desirous of stimulating a wide general interest in the higher forms of dancing, and it is with these ideas in mind that he has planned his little theater wherein he hopes to help many an embryonic artist unfold his wings.

Elsie Ferguson will make another return to the legitimate stage this fall, when Sam H. Harris will present her in Zoe Akins's new play, "The Varying Shore." Miss Ferguson's last stage appearance here was in Arnold Bennett's "Sacred and Profane Love," more than a year ago. Since then she has been

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New York Theaters

Bing! Bang!"
In melodrama.
Comedy, with Eleanor Painter.
Musical comedy.
In "Wing." Comedy in Mexico.
Production.
Comedy of Reno's divorce industry.
A. Milne comedy.
more in Rachel Crothers's comedy.
aven in his own comedy.
ery play.
l's musical comedy production.
Bayer, Lew Fields, De Wolf Hopper.
g." All-colored melange.
comedy.
Between." Arthur Byron in comedy.
rl." Musical comedy. Richard Carle,
w York." 1921 version of "The Belle

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 Winninger, 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.

The fact is that there are two perfectly good new rôles in "The Broadway Whirl" waiting to be filled and two good salaries still unpaid because there seem no suitable applicants.

Of course, Mr. Mears has tried the theatrical agencies, but maybe he is a little fastidious. When "The Broadway Whirl" went into rehearsal several months ago, instead of taking girls from the choruses of other shows Mr. Mears advertised in the daily papers, just as he would have advertised for a cook or a secretary. From several hundreds he selected the present score of beauties of the ensemble. Of these twenty, Mr. Mears now reveals, four-

(Continued on page six)

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 Norka Rouskay, a South American dancer who is making her first appearance in the north, does some interpretative dances.

son, 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 "Fool'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 Mergue'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 Truex; A. E. Thomas's "The Turn in the Road," with Miss Mary Ryan; "St. Ursula," by Edward Sheldon; Zoë Akins's "The Varying Shore," with Elsie 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 Breese.

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: "Sonya," from the Polish, with Alfred Lunt.

By Charles Frohman, Inc.: Ibáñez'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 Marcin and Guy Bolton: "The Night Cap," a mystery farce.

"The White Headed Boy" and The Abbey Theater of Dublin

IT is doubtful if any activity of the coming theatrical season will exceed in interest the advent in America of the Irish Players, representatives of the Abbey Theater, Dublin, and therefore of the rapidly growing British and Irish repertory system, who are to be brought here by Charles Dillingham to present in the Henry Miller Theater Lennox Robinson's comedy of rural Irish life, "The White Headed Boy."

The story of "The White Headed Boy" is too well known even in America to require any extended review. The play was produced in 1915 at the Abbey Theater, where its author also happens to be manager and therefore a dominant figure in its policy.

The work of Robinson at the Abbey

Theater sets one wondering how he ever found time to write a play of any sort, to say nothing of a piece as observant and as truly reflective of Irish life as "The White Headed Boy." He began his management of the Abbey Theater three years before the war. Last year the Abbey Theater produced forty-five plays, of which seventeen were new. In snatches of time he wrote a volume of short stories. He attended to numerous outside activities, one of the most important of which was his post as librarian of the Carnegie Trust in Dublin, a position to which he was recently re-elected.

Robinson is a native of Cork, the son of a clergyman and his theatrical activity dates from a visit of the Abbey players to Cork.