

The New Play

By Percy Hammond

"Suzette," at the Princess, Is No Gayer Than It Should Be

Here-hum! Here we are again in the festive Parisian cafe, with Mr. Frank Lator, the comic writer, upstaging the stunts and cracking cracking jokes with the assembled demimonde.

Yes, among those present is Suzette, the shapely flower girl, who sells, as Armand tells us, the prettiest roses in all Montmartre; and also Max Kalman, an impresario, supping with Dora Dolores, the famous prima donna. Do not, impatient, Paul Huntley, the young American millionaire, is at hand. For it is to-night that he gives his farewell party, and the Rue Pigalle is feverishly agog with anticipation of the event.

While waiting we may be diverted by Mr. Lator as he toys with the young libretto. A patron, he remarks, has ordered two eggs, one fried on one side, the other on another. Mr. Lator kisses Mitzel, an habitue, and as he does so he observes, "Let your conscience be your guide." Later he will say, "Oh, what a long tail our cat has got," and "Curses on my fatal beauty." It is November 24, 1921, and the scene is an urban playhouse, the Princess, on Thirty-ninth Street, near Broadway.

The prima donna of "Suzette" is a plump and pretty songstress named Marie Astrova. Its book is by Roy Dixon, and its composer is Arthur H. Gutman. As you listen to their words and music you picture them, in your mind's eye, as being older than the most adult of the pyramids. Mr. Lator, usually a resourceful buffoon, turns up his toes to the mortuary asphodels of the libretto, and even, when disguised as a pasha from Sebastopol at the fête in Deauville, he is funereal. Mr. Victor Morley undertakes a gaudy not warranted by his rôle as a Parisian entrepreneur, and Mr. James R. Marshall, as the cullow American spendthrift, is mellow as to voice and manner and natural as to gestures. The whole affair is one of those "mysteries."

Arthur Hammerstein Begins "The Blue Kitten" Rehearsals

Arthur Hammerstein has put into rehearsal his first musical play of the season, "The Blue Kitten," from the French of Yves Mirande and Gustave Quinson. The piece is now in its third week in Paris, under the title "Le Chasseur de Chez Maxim's."

Mr. Hammerstein has engaged Joseph Cawthorne to star in "The Blue Kitten" with Lillian Lorraine. The supporting cast includes Robert Woolsey, Douglas Stevenson, Lorraine Manville, Dallas Welford, Queenie Smith, Hal Hixon, Berta Ann, Jean Newcombe and Adrian Kosley.

The play has been adapted in musical form by Otto Harbach and William Carey Duncan, with music by Rudolph Friml. It will be staged by Edgar Selwyn and Leon Errol, and the orchestra will be under the direction of Herbert Stothart.

"The Blue Kitten" will open at the Apollo Theater, Atlantic City, on December 25, and will come into New York early in January.

Serge Radamsky Heard In Excellent Program

Tenor in Pleasing Voice at Aeolian Hall Recital; Casella in Piano Numbers

Serge Radamsky, tenor, displayed a generally good voice in his song recital last night at Aeolian Hall, especially clear and pleasing in the broad and lyric seventeenth century aria by Astes and the Inca, "Guide of the Candi," arranged by Valderrama, at the beginning of the program. He also sang "La Ausencia," by Omas; Duparc's "Phydle," and a group in English, by Harriet Ware, Crist and Bantock. At other times his louder notes, although not lacking in volume, sometimes seemed forced, while his French and English diction was apt to be obscure. In the latter part of the program, devoted to Russian numbers, he was quite at home, and aroused enthusiasm, especially in Mousorgsky's "Death, the Commander," which received a spirited rendering. In addition, he gave songs by Gretchaninoff, Gliere and Rimsky-Korsakoff, and three folk songs, including the revolutionary "Dabinschka." Edna Shopp was at the piano, while Harold Milligan accompanied the vocal aria on the organ.

Alfredo Casella gave his second piano recital at the Town Hall last night, playing a group of earlier classics, three Chopin numbers, a Brahms rhapsody and a modern group of three Debussy numbers, "Children's Corner," "Evening in Granada" and "Minstrels," pieces by Ravel, Albeniz and Granados, and three of his own compositions. As before, his performance was generally clear cut, conservative and rhythmic, while he hammered the piano vigorously in the Brahms number. His own pieces, "In modo di Minuetto," "In modo di Tango" and "Toccata" had plenty of rhythm, less of tune, and the characteristic modern French or Italian tone, although these failed beside his orchestral compositions.

Farrar Retains Charm In "Madama Butterfly"

"Die Tote Stadt" Is Repeated at Evening Performance at the Metropolitan

There were two performances at the Metropolitan Opera House yesterday. At a special matinee Miss Geraldine Farrar was heard at Cio-Cio San in "Madama Butterfly" for the first time this season. Miss Farrar's Putterly, like her Tosca, retains its charm. Her impersonation of the little Japanese girl is imbued with a sincerity and an artistic restraint not always present in her performances of other rôles, in which she relies upon spectacular methods of appealing to her audience. Associated with her in yesterday's cast were Mr. Martelli as Pinkerton, and Mr. Scotti, as ever a debonair and sympathetic Sharpless.

The new opera by Erich Wolfgang Korngold, "Die Tote Stadt," was given its second performance in the evening. Again the surpassing act of Mme. Marie Jerizta in her dual rôle of Marietta and the apparition of Marie, Paul's dead wife, impressed itself upon her hearers. The opportunities for stage pageantry have been improved upon to the fullest extent by the management of the opera house, and the settings are a feature of the production. Among those in minor rôles who are worthy of special commendation are Miss Marian Telva, who appears as Brigitta, Paul's mother, and George Meseder, who, in the rôle of stage manager for Marietta's troupe, displays the skilled singing, fine diction and artistic intelligence for which he was often praised when his work confined itself within the limits of the concert field.

Singapore Theater Is Queer if It Isn't Very Entertaining

Orchestra Plays Loud, but Audience Talks Louder, and Actors Have Trouble Making Themselves Heard

LONDON, Oct. 6 (By Mail).—A theater at Singapore is a very queer place, according to a writer in "The London Daily Mail."

"At 8:30 the play was in full swing and we were greeted with a blaze of light and the crash of the orchestra drowning the voices of the singers," says the observer. "But these were almost as nothing compared with the conversation of the audience, who, in their turn, often overtopped orchestra and singers alike."

"The stage was large and hung with banners—as was also the hall—embroidered in dark blue and white, green, gold and black, scarlet and orange, or yellow, green and gold. And here and there hung long strips of Chinese writing, black painted on red, or sewn on pale blue velvet."

"Both actors and orchestra were wonderful to behold—one for rich apparel, the other for poor."

"At our entrance, on the stage was an ancient hag with face much powdered, clad in a black robe with metal feathers around her neck."

"The hero was a comedian of the thin, melancholy type, and the villain—also a comic character—a gorgeous fellow, very fat, with gold teeth. His coat, instead of being red, was whited with piepicks. His clothes were thick with embroidery, and from his tall hat dangled ornaments of rich colors."

"Not until his entrance did either audience or orchestra pay any attention to the actors. The former talked less audibly and the latter beat their drums with less vehemence."

"The murder of the hero—organized by the jovial villain—consisted of the pushing of long poles at him by four hired brigands, and though he was actually untouched, he collapsed, only to revive after being sung over for twenty-five minutes by the leading lady and her attendant."

"These two damsels wore rich silks. Their faces were painted quite white, and pink was laid in a smear up to the temples. In one hand was held a fan, in the other a large green handkerchief, behind which the heroine glanced coyly at members of the audience, and, later, at the resuscitated hero."

"The orchestra, on the other hand, was in rags—or even less. These five musicians sat behind the actors, wearing dirty blue trousers and a cotton vest open at the neck. Sometimes they even discarded the vest."

"At times the orchestra shared drinks with the actors or strolled to the side of the stage to converse with some of the audience seated up there, the children sometimes climbing to their mothers in the gallery."

"A scene shifter, in the usual blue trousers, shifted to the front to have a look at the play, and once, in the middle of a funeral oration, a large petrol gas lamp was lowered in the middle of the stage and received wholehearted attention."

"On another occasion some one in the gallery was taken ill. The audience all marched off to see what had happened, while the orchestra stopped playing and craned their necks. The heroine, however, in spite of man-glances of scarcely veiled interest, carried on her song in the high falsetto she always adopted."

"We stayed an hour. At 9:30 the play had advanced—by an hour. Perhaps by 10 o'clock actors or audience would be too weary for more."

Woods Defies License Chief

Refuses to Discontinue "The Demi-Virgin," at Eltinge

A. H. Woods announced yesterday that acting on the advice of his attorney, Max Steuer, he will continue to present "The Demi-Virgin" at the Eltinge Theater, despite the warning by John Gilchrist, Commissioner of Licenses, that he will revoke the license of the theater if the play is not taken off by to-night.

He said papers are in course of preparation to test the authority of the commissioner to revoke theatrical licenses.

The order from the commissioner followed an investigation of the play by Chief City Magistrate McAdoo, who characterized it as being "flagrantly immoral."

The Stage Door

Madame Albert, director of the Young People's Theater, will present a program of plays and pantomimes at the Cort Theater this afternoon at 2:30, and again to-morrow morning at 10:30. Miriam Batters will play the doll in the pantomime, "The Doll's Adventure."

John Golden has arranged a special matinee at the Longacre Theater to-day in honor of Harry Cavensport, leading player in the comedy, who is celebrating the fiftieth anniversary of his stage career.

Lee Simonson, scenic director of the Theatre Guild, returned on the Adriatic yesterday from an extended European visit.

Gilbert Miller sails to-day for London to be present at the opening of the English production of "Blood and Sand," Matheron Long, who bought the English rights of the Danz-Cushing drama, will play the rôle in which Otto Skelmer appeared here.

A. H. Woods is making arrangements for the presentation in London of "The Man's Name."

Professor Held in Rum Raid in Philadelphia

Arrested With Four Truckmen as \$4,000 Shipment Is Unloaded at Home

PHILADELPHIA, Nov. 24.—Five men, among them Dr. Augustus Koenig, instructor in metallurgy at the University of Pennsylvania, were arrested to-day, charged with having shipped wine and brandy valued at \$4,000 into Philadelphia illegally. After a hearing before a magistrate Dr. Koenig was released in \$2,000 bail. The other four prisoners, all truckmen, were held in \$1,000 bail each. They will be turned over to the Federal authorities to-morrow for a hearing.

The arrests were made when the men attempted to unload the liquor from trucks at the home of Dr. Koenig, who the police said, was supervising the work.

The liquor is alleged to have been obtained from a New York concern on a permit of Rabbi Ben Zion Hoffman, of this city, to withdraw wines for sacramental purposes. Prohibition enforcement officers said the permit either was illegal or forged.

Rabbi Hoffman said to-night that he had made application for a quantity of wines for sacramental purposes and that the permit "evidently got into the hands of men who, instead of withdrawing religious wines, purchased fancy French wines and brandies."

Rabbi Hoffman denied statements of the police that the wine had been shipped to him and that he had asked Dr. Koenig to store it for him because he had no room at his home.

SHUBERT VAUDEVILLE

WINTER GARDEN 144TH ST. THEATRE
10 STAR ACTS. Twice Daily, 2:15 and 8:15.

PRINCESS

THEATRE, 30th St. E. 8th St.
Twice Daily, 2:15 and 8:15.

SUZETTE

BEST MUSICAL COMEDY IN TOWN!
NATIONAL THEATRE, 41, West of B'way
Mats. To-morrow and Wed., 2:30.
Mats. To-morrow & WEDNESDAY, 2:30.

MAIN STREET

AMERICAN COMEDY HIT!

BIJOU

THEATRE, 45th St. E. 8th St.
Mats. To-morrow and Wed., 2:30.
RACHEL CROTHERS' New Play.

EVERYDAY

BOOTH West 46th St. E. 8th St.
Mats. To-morrow and Wed., 2:30.
Mats. To-morrow & Wed., 2:30.

ALICE IN WONDERLAND

A PLAY OF ADVENTURE.

AL JOLSON-BOMBO

THEATRE, 45th St. E. 8th St.
Twice Daily, 2:15 and 8:15.

GRACE GEORGE

in "MARIE ANTOINETTE"
BY EDYARD
"APLAY OF SURPRISING BEAUTY IN WHICH GRACE GEORGE IS AT HER BEST."

BLOSSOM TIME

GREATEST MUSICAL HIT OF AGES!!

INA CLAY

in "THE CLAY FAIR"
BLUESARDS 8th WIFE
RITZ THEATRE

"Anna Christie"

With PAULINE LODI
Wanderlust Theatre, West 45th St. E. 8th St.
Mats. To-morrow and Wed.

Lionel Barrymore

in "The Claw," with IRENE FENWICK
Broadhurst Theatre, West 44th St. E. 8th St.
Mats. To-morrow and Thurs.

MARJORIE RAMBEAU

in "Daddy's Gone A-Hunting"
Plymouth Theatre, West 43rd St. E. 8th St.
Mats. To-morrow and Thurs.

LONGACRE THEATRE

EXTRA MAT. TO-DAY, 2:30
"Thank-U"

LITTLE THEATRE

485th TIME TO-NIGHT
"The 1st Year"

REPUBLIC

West 42d St. E. 8th St. E. 8th St.
Mats. WED. and SAT., 2:30.

THE MANS NAME

WEST 42d ST. E. 8th ST.
Mats. WED. and SAT., 2:30.

ELTINGE

WEST 42d ST. E. 8th ST.
Mats. WED. and SAT., 2:30.

THE DEMI-VIRGIN

WEST 42d ST. E. 8th ST.
Mats. WED. and SAT., 2:30.

CENTRAL THEATRE

Broadway at 47th St.
Mats. To-morrow and Wed., 2:30.
MACK BENNETT Present.

"MOLLY O" with MABEL NORMAN

Directed by F. RICHARD JONES

ASTOR THEATRE

GOLDWYN PRESENTS THE GREATEST SCREEN SPECTACLE THE WORLD HAS EVER KNOWN.

THE ODORA

7th WEEK—STILL PLAYING TO CAPACITY
POP. PRICES: 400 GOOD SEATS AT \$1.50; OTHERS \$1.50-\$2.50.
600 GOOD MAT. SEATS EVERY DAY—ONLY \$1. OTHERS 50c.
If you don't see "Theodora"—don't ever see a motion picture again.

EMPIRE

West 40th St. E. 8th St. E. 8th St.
Twice Daily, 2:15 and 8:15.

GREENWICH THE STRAW

Village Green, 8:30 MAT.
THEATRE TO-MORROW AND WED., 2:30.

LYCEUM

West 45th St. E. 8th St. E. 8th St.
Twice Daily, 2:15 and 8:15.

BELASCO

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Twice Daily, 2:15 and 8:15.

DAVID WARFIELD

RETURN OF PETER GRIMM
Next Tuesday at 8:15—SEATS NOW.

EMPIRE

West 40th St. E. 8th St. E. 8th St.
Twice Daily, 2:15 and 8:15.

GREENWICH THE STRAW

Village Green, 8:30 MAT.
THEATRE TO-MORROW AND WED., 2:30.

LYCEUM

West 45th St. E. 8th St. E. 8th St.
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