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The New Play

By Percy Hammond

The Theater Guild in an Admirable Production of a Part of Shaw's "Back to Methuselah"

THE CAST

Adam	George Gaul
Eve	Ernita Lascelles
The Voice of the Serpent	Margaret Wycherly
Cain	Dennis King
Franklyn Barnabas	Albert Bruning
Conrad Barnabas	Moffat Johnson
The Parliament	Margaret Wycherly
Haslam	Stanley Howlett
Savvy	Eleanor Woodruff
Joyce Burge	A. P. Kaye
Lubin	Claude King

In this, the gravest and longest of Mr. Shaw's instructive absurdities, we find ourselves in a specious intimacy with diverse, notable persons. The gardener Adam and his wife, the snake who taught them biology, Cain, the bloodthirsty vegetarian; Asquith and Lloyd George are in the imposing company who discourse to us of the blunders of creation. Only a little of the play was given last night at the Garrick by the Theater Guild. In two other fragments, each an evening long, we shall meet Confucius and Pygmalion, Bonaparte and Lilith, the fruitful pioneer, all sitting like mannequins on Mr. Shaw's knee and uttering the philosophic conundrums of that great ventriloquist.

Last evening at the Garrick we got as far as "Back to Methuselah" as a diagnosis of what ails the "meanest of the planets," with a suggestion as to the antidote therefor. Life, as Mr. Cohan said, is a funny proposition, the fluctuations and vast concerns of which are too complex to be understood and managed by those whose years are limited to threescore and ten. We die before we learn to creep and the world is operated by a lot of callow amateurs without the justice and the judgment said to be the harvest of maturity. The remedy for this inexperienced ill-treatment of existence is, the play says, Creative Evolution. All that is necessary to make a man extend his present span is the Will to Live. If he can fix the term of his life at 70 years he can equally fix it at 500 or 5,000 or until such time as a fatal mishap puts an end to him.

* * *

Eden is a lovely garden at the Garrick as represented in a picture by Lee Simonson, with Eve (Miss Ernita Lascelles) clad in "the splendid sole adornment of her hair," and discussing the topics of the day with Adam and the Serpent. As Eve remarks, the serpent is "wonderfully clever," having learned to talk from listening in the grass, and she has a magnificent new amethystine hood, which Eve tells her is "lovely." "Pretty thing!" she says, stroking the snake, "do you love your godmother, Eve?" The snake answers: "I adore her!" as she licks Eve's neck with her double tongue.

Miss Margaret Wycherley, hidden beneath the serpent's scaly surface, has a difficult task of elocution, being required by Mr. Shaw's instruction to speak in a "strange, seductive, musical whisper." This, perhaps, she does not do to the satisfaction of the more knowing in such things, and certainly the uncanny laugh with which she startles her human friends at times, is as awesome as the twitter of a canary. Also she is handicapped by the reptile's jaws, the movements of which do not seem to synchronize with the sounds which come from them. But she and Eve make an impressive picture, as with the fall of the curtain she imparts to her the fecund secret of multiplication.

* * *

In the oasis in Mesopotamia a thousand years later George Gaul gives a fine impersonation of the melancholy and disillusioned Adam in angry controversy with his fratricide son. Cain, too, is strikingly played by Dennis King, as a dashing, insolent rebel and killer in tiger's head and lion's skin. The most effective acting, however, in a performance really remarkable for its excellence occurs in the last act in the scene between Lloyd George and Asquith, as the Brothers Barnabas tell them reluctantly of their scheme for the earth's salvation—that men shall live 300 years and become expert. Neither of the statesmen takes the plan too seriously, since it may be they realize that though they are the oldest of the party, Mr. Shaw has made them the greatest blunderers and fools. They talk interminably on all of Mr. Shaw's topics, as Mr. George is funny in an eloquent appreciation of biology, which, he thinks, treats of the structure of the earth.

* * *

A. P. Kaye's reproduction of Lloyd George is, I think, a masterwork of combined mimetics and acting. His make-up is photographic, and he shows the subject with all the verifying little mannerisms of attitude and gesture, with the "eternal effervescence" of Lloyd George and with the cheap and eager opportunism with which Mr. Shaw invests him. "He shines like a church window," as the author says. Claude King, as Asquith, is not so perfect in physical resemblance, but he gives the character dignity and serenity, an amused cynicism, and he lights it beautifully with the dramatist's satire as he and his rival thrust and parry. There are other distinguished characterizations in this scene by Albert Bruning as the elder Barnabas, and by Moffatt Johnson as the biologist. The production of "Back to Methuselah" is a feat in the theater, and the Theater Guild's accomplishment of the first part of the "cycle" so successfully comes under the heading of miracles.

Vaudeville and Revue Staged at Winter Garden

Jimmy Hussey, the Hebrew comedian of sleepy, solemn method, leads a company of entertainers in a revue called "The Promenaders" for this week's new-fanged "unit" vaudeville at the Winter Garden. The second half of the program is made up of the revue numbers, while some of the members of the company lend a hand with the vaudeville half of the program which precedes.

Ray Miller and his orchestra, with Cliff Edwards, seemed the most pleasing of the vaudeville acts. The musicians played popular tunes in the approved jazz manner, with special emphasis placed on the saxaphones and with unusual orchestrations. Edwards, singing, accompanying himself on a ukulele, Kathleen O'Hanlon and Theodore Zambouni offered a well-staged Apache dance, and the Rath Brothers gave their graceful exhibition of strength.

Some of the numbers of "The Promenaders" have been taken from previous productions on the Century Promenade and these who participated in them yesterday did not acquit themselves as well as their predecessors.

'Your Woman and Mine' Melodrama in Homespun

THE CAST

Thomson	Fred Raymond
Mrs. Ward	Helen Gill
Governor Gilbert Morehead	Byron Beasley
Clem Prewitt	Reginald Barlow
Sally Jackson	Regina Wallace
Hon. Amos T. Grossup	Herbert Warnock
Dawson	George Ebenhart
Abby Prewitt	Minnie Darrow
Joe Barney	Henry Marriott
The Speaker of the House	Dan Finnell
Clerk of the House	Royal Pfeiff
Hon. Timothy McCloskey	James L. Kearney
Tom Graves	Louise Forbes
Chester Graves	Raymond Duncan

Cleves Kinkead, author of "Common Clay," has molded in the same material in fashioning "Your Woman and Mine," which was offered last night by Lee Kugel at the Klaw Theater. It is a thing of homespun and jeans and yarn and carpet rags, even though it traces its steps from the old schoolhouse, through the halls of the legislature and into the Governor's mansion.

In Stageland there is a system of jurisprudence in which, on grounds of public policy, the estate of a decedent goes to whoever gets possession of the papers or in case of intestacy, to the nearest villain. So it was no surprise that in the commonwealth administered on the stage of the Klaw, the Governor should have the power to pardon any defendant at any stage of proceedings, trial or no trial. It was for this exercise of clemency in favor of the defaulting county clerk that Clem Prewitt, member of the Lower House from the sticks, came to barter a vote which the Governor badly needed. And the Governor called him an old crook and made a speech on virtue that turned Prewitt into an active enemy. How Prewitt, to cover his own wife's share in the diversion of public moneys, strikes back, bringing the woman the Governor loves into situation where she is a subject for executive clemency, is the story Mr. Kinkead tells.

And in the telling he conducts his tale through manslaughter, embezzlement, impeachment, legislative investigation, graft and other front-page matter, offset with noble acts and Minnie Dupree winding yarn and plying her purling needles, and with Regina Wallace looking very beautiful and capable of making strong men desert the ship of state for her.

"Your Woman and Mine" has a good many familiar properties of thrilling melodrama, a pistol and knife, a fight in the dark, an automobile rushing to the rescue, and the like. And it has some others that are new, the fight in the Legislative chamber, for instance. There are some amusing spots in the legislative scene, especially a entertaining characterization by Bertram Marbugh of the eloquent and pious fraud, the Hon. Amos Grossup, a member of the ancient order of pinster crackers. James L. Kearney makes a real character of the Hon. Tim McCloskey, who desires to know "if we are going to investigate each other all the time, when will we make any laws? If I was a better man than I am" he adds, "my constituents would never have elected me to the Legislature."

R. F.

6,000 Entertained by Patrolmen at Garden

The eighth annual entertainment and reception of the Patrolmen's Benevolent Association was held in Madison Square Garden last night. In previous years the affair has been staged in a smaller hall.

It was the first time that an affair has been held in the Garden at which patrolmen were not assigned from police headquarters with instructions to "maintain order." According to the chairman of the arrangements committee, "the police behaved themselves beautifully." And there were no detectives present to see them do it. That also was emphasized by the arrangements committee.

An innovation was the presence of 100 firemen who served on the reception committee. A musical program, which was well received by the 6,000 guests, preceded the dancing.

The program opened with a concert by the Police Band. Manuel Salazar, tenor of the Metropolitan Opera Company, sang. He was followed by the Police Glee Club. The musical program was continued with a concert by the Liberty Pipers Band of New York.

Among the special guests were Inspector Arthur Coleman, H. W. Beaborn, Thomas F. Ryan, Justice Wasserzugel and Captain George Haerle. Patrolman Joseph F. Moran, of the Ninth Avenue, Brooklyn, Police Station, was chairman of the committee on arrangements. Patrolman Charles Schiferdecker, of the Poplar Street station, was treasurer and Patrolman Joseph Miller, of the Fifth Street station, was secretary.

Lefebvre to Become Organist And Choirmaster at Trinity

It was announced yesterday that Edwin Lefebvre, organist of St. Luke's Episcopal Church at Montclair, N. J., had accepted an invitation to become organist and choirmaster of old Trinity Church. He will assume his duties in May and will be successor to Dr. Victor Baier, who died last summer.

Mr. Lefebvre until last May was assistant organist at the Cathedral of St. John the Divine. He began his musical training as a choir boy in Baltimore.

Danise Sings in "Ernani" Despite a Severe Cold

The indulgence of the audience was asked for Mr. Danise, who appeared in last evening's performance of "Ernani" at the Metropolitan Opera House. He was suffering from a severe cold and only sifted his tone because of his desire not to inconvenience the management.

The other chief singers, Miss Papaselle, Mr. Martinelli and Mr. Mardones were in excellent voice and were heard and seen to excellent advantage. Romance is the keynote of this opera, a legacy of older days, but which nevertheless holds its own with operas of the present day. Picturesque settings and a ballet are other enhancing features of the work.

"Follies of the Day" a Real Hit at Columbus Theater

Harney Gerard's fourteenth annual "Follies of the Day" pleased a capacity matinee audience yesterday at the Columbia Theater. Seldom has New York seen a combination of girls, music and really funny comedy more deftly put together and more capably performed than this newest offering of a man who combines the three in a manner which leaves no room for anything but enthusiastic satisfaction.

A cast of unusual excellence is headed by the always comical Bozo Snyder, who manages the difficult feat of being excruciatingly funny through a whole show without saying a word from beginning to end. He is ably assisted this year by Gertrude Hayes jr. and Johnny Webber, together with Julie de Cameron and a dozen others who hold up their end in fine style. Bob Tolver as a Scotsman jazz band was a feature.

Three Bands, 5 Conductors in Single Concert

Benefit for Damrosch Fellowship Fund Draws Large Audience, Which Is Generous in Applause

Ovations for Directors

Brass and Percussion Sections Have Leading Roles at Expense of Strings

By H. E. Krehbiel

In order that "as the Imperial City stands there shall be an American composer in Rome bearing the name of the Damrosch Fellowship," to quote the words of Mr. John H. Finley, a great musical show was given in Carnegie Hall last night. There was a band composed of 200 players, representing the bulk of the combined Philharmonic and Symphonic societies and the Philadelphia Orchestra, but that, though an unusual spectacle, was not unique in the history of music in New York. Bigger orchestras have taken part in festival concerts in the past, and as recently as last summer or fall gave not one but several concerts in the Lexington Theater for the benefit of the musical union. This feature, moreover, was surpassed, so far as its novel and picturesque element was concerned, by the concert of only a few months ago, when fifteen pianists were seen and heard simultaneously on the same stage. Even that was not wholly unique, for about seventy-five years ago, when the great musical showman Ullman brought Henri Herz to our then supposedly benighted shores, that pianist was joined by fifteen others, among them three of the leading spirits of the already existing Philharmonic Society, and Jules Fontana, a pupil of Chopin, and on eight pianofortes the sixteen men played an arrangement made by Czerny, Beethoven's friend and pupil, of Rossini's overture to "Semiramide."

Another Large Concert

An American student and historian of music, discoursing sometime ago on the low state of music in Italy and the evidence of a reform which he saw coming, told of the "enormity" perpetrated at a charity concert in Bologna at which, after the performance of some orchestral music by Strauss, Liszt and Saint-Saëns, twenty four noble ladies played a minuet by Boccherini and Liszt's second Hungarian Rhapsody on twelve pianofortes. All of which incidents, including that of last night, at which, moreover, Mr. Walter Damrosch, in a speech expressive of his gratitude at the honor done him by the harmonious co-operation of three orchestras and five conductors and the gift of a bronze tablet designed by Mrs. Harry Payne Whitney, in which he commended the sending of composers, not for training but for inspiration, to the country from which have come most of the anarchistic and taste-perverting musical things which he deplored, must have suggested to some minds that as many things which are singular are committed in the name of charity and culture as Madame Roland thought crimes were committed in the name of liberty.

Remarkable Parade of Conductors

It was not the band which made last night's concert remarkable, if not memorable, but the parade of conductors. In turn, Mr. Stransky, Mr. Bodanzky, Mr. Coates, Mr. Mengelberg and Mr. Stokowski, announced on the conductor's stand, and received an ovation. The sum of appreciative gratitude grew in proportion to the noise made by the brass and percussion instruments in the orchestra. Obviously, the loudest music or performance was that which was best liked. There was an uplift which everyone felt and ought to have felt in the epic sonority of the massive body of strings in such pieces as the prelude to "Lohengrin," conducted by Mr. Stransky, in which the composer gives but one opportunity to let loose the brazen cohorts, and that for only a character-e moment, and the huge and simple diatonic melody of the finale of Brahms's C minor symphony conducted by Mr. Coates. But even here the melody of the strings had its life crushed out by the avalanche of sound which came from the southwest corner of the stage.

As for the polyphonic voices of the array of viols in the climax of the prelude to "Die Meistersinger" conducted by Mr. Bodanzky, they went down in the brazen din which the conductor hurled into the ether. An army of spectators chanted the wild "Kakeogi" march as arranged by Berlioz. What Mr. Mengelberg invited the band to do with Liszt's "Preludes" and Mr. Stokowski with the finale of "Die Walküre" we cannot say. These things came after the speechmaking, which was not over till some time after 10 o'clock, and it was too late to listen to more music. The admirable skill of the musicians and the conductors was splendidly disclosed in the precision with which the great body performed its task, and there was much jubilation on the part of the audience, which was numerous, in spite of the high price of tickets.

Dolly Sisters' Act Shows Effect of Improvement

Sketch Remains at the Palace, With Jazz Orchestra Added; Watson Sisters Aid in Bill

The Dolly Sisters began their second week at the Palace Theater yesterday. Their act, which had been injudiciously arranged last week, is considerably improved by the employment of Gene Dabney's jazz orchestra. The charm, the gifts and the grace of the sisters were shown in a finished manner. The girls wore an opening costume of gray, blue, green and silver, with gray hats. The dress in the second number was of mixed Spanish and Chinese motifs, with heavy fringes and silver hats. For their waltz number they wore white chiffon frocks, diamond head dress and paradise plumes. The fourth change was to red chiffon, with cherries and cherry headdress. Besides the four dance numbers their program included several songs. The supporting bill presented in conspicuous spots the Watson Sisters, Fanny and Kitty, in a blend of song, dance and comedy. Wells, Virginia and West, a favorite dancing team, and Leon and company in Hindu magic.

The Riverside Theater is sharing the Dolly Sisters with the Palace. De Lyle Alda is headliner at the Colonial. Gertrude Hoffmann and her ballet top the bill at the Eighty-first Street. In Brooklyn Dorothy Jardon heads the Orpheum program.

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FRI. NIGHT — SPECIAL MATINEE — CARMEN
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