

"PALS FIRST" NEW COMEDY AT FULTON

William Courtenay and Thomas Wise Co-stars in Dramatization of a Book.

A TENNESSEE PASTORAL

Lee W. Dodd Author of Play From the Story Written by Francis Perry.

"Pals First"—At the Fulton Theatre, Danby, William Courtenay, Thomas Wise, Harry Lewis, Francis Conlan, Marion Kirby, Ben Johnson, Lyster Chambers, Auriel Lee, Lawrence Edinger.

J. Fred Zimmerman, Jr., who is an anguished night at night, gathering at which as the glass of fashion and the mould of form, he is certain to add his special brilliancy to at least half a dozen rows of seats, was at the Fulton Theatre last night as usual. There was a new play to be seen of course, Mr. Zimmerman was more than usually interested, however, in the event of this thought New York performance of the program told the whole story. Mr. Zimmerman was "presenting" the new piece. This is always a solemn process, much more exacting than merely sitting in the seats. Mr. Zimmerman was pardonable for contributing less than usual to the splendor of the scene before the curtain.

"Pals First" is the name of the new piece. For it the manager had provided two stars—or was it more?—William Courtenay was assuredly one and Thomas Wise was just as surely another.

Allowing that one portion is enough for two on the European plan, Mr. Wise may have brought up the number well over two.

When the two authors, since Lee W. Dodd had taken his play from a novel by Francis Perry. The two knights of the road took by each other, however, a highway approaching an old country home. There they were at home. Once within the library of this old Southern house, which was supposed to be in Nashville, they were not in their mill; but there the action of the comedy passed.

Those in the audience who had read "Pals First" before, instead of making its acquaintance in acts more than those who had to get the story over the footlights, were not surprised to find that the play was never evident in "Bunker Bean" or the play seen last night is popular with managers as the creator of plays from books, never thought it necessary to let his audience know that the tramp who had made his way into this ancestral country home really was his son and missing heir.

There was to be a surprise at the end of the play, which was learned just before the fall of the curtain for the last time that this young intruder, as they had supposed him to be, really belonged by right to the house, and that he and his pal had forced themselves.

Left Audience Gazing.

It may have been that the surprise of this discovery compensated the audience for much that had gone before, but much more over that was dull and quite obviously was intended to be something else. In fact the play had long stretches of inaction which might have been avoided with audience and interest had the spectators known the truth.

The young crook and his old friend

DIED.

MACON—Suddenly, at Atlantic City, on Saturday, February 24, Katherine P. Taylor, widow of Francis M. Macdonald, in the seventy-fourth year of her age. Funeral services will be held at the Church of the Holy Communion, Sixth Avenue and Twentieth street, on Tuesday, February 27, at 2:30 P. M. Boston papers please copy.

BEST—Suddenly, at Los Angeles, Cal., on February 26, John T. Best, father of Katherine Gray.

COBB—On February 26, 1917, at Northford, Mass., Mrs. Harriet J. Cobb, in her ninety-first year. Funeral at Northford Wednesday at 4.

DAWER—On February 24, 1917, at her home in Englewood, N. J., Eliza Franklyn, wife of the late James Lincoln Dawer, in her eighty-first year. Funeral private. Please do not send flowers.

BR—Suddenly, Sunday, February 25, 1917, at his residence, 1274 Prospect Avenue, Brooklyn, Louis E. Bragg, aged 56 years. Friends and members of Typographical Union No. 6 are respectfully invited to attend the funeral services at his late residence, Thursday, March 1, at 1:30 P. M.

GOULD—Edwin, Jr., son of Edwin and Sarah C. Gould, in his twenty-fourth year, suddenly, on Saturday, February 24, 1917, at Jekyll Island, Georgia. Funeral at 10 o'clock private. Please do not send flowers.

HAMMOND—At Home, N. J., Philip W. Hammond, aged 72 years, Sunday, February 25. Funeral services at his late residence, Woodmont Park, on Wednesday, February 28, at 11 o'clock. Interment Greenwood Cemetery, Broomfield, N. J. Carriages will meet train at Broomfield station.

McDONALD—Suddenly, at Plainfield, N. J., on Sunday, February 25, 1917, Maria Rockwell MacDonald, beloved wife of J. Frederick MacDonald, in her fifty-eighth year. Funeral services at her late home, 130 East Front street, Plainfield, N. J., Tuesday, February 27, at 2 o'clock. Interment at Hillside Cemetery.

McDERMOTT—On Sunday, February 25, 1917, John McDermost. Funeral from his late residence, 55 West Sixty-eighth street, on Wednesday, February 28, at 9:30 A. M., thence to the Church of the Holy Communion, Broadway and Seventy-first street. Interment private. Please omit flowers.

PRINCE—Louis Gordon, daughter of the late Col. William E. Prince, U. S. A., on Sunday, February 25, 1917. Funeral services at the Church of the Incarnation, Madison Avenue and Thirty-fifth street, at half past 10 o'clock Tuesday, February 27. Interment at Mount Auburn Cemetery, Boston.

RUSSELL—On February 25, John R. Russell, professor in Williams College. Funeral from the Thompson Memorial Chapel, Williamstown, Mass., at 1:30 Wednesday afternoon, February 28.

ZAHRIKIE—On February 25, at Aurora, N. Y., Aubin M. wife of Robert L. Zahrikie. Funeral at Aurora on Wednesday.

UNDERTAKERS.

126 St. FRANK CAMPBELL

FARRAR AS 'HAIS' AT METROPOLITAN

Her First Appearance in the Title Role of the French Opera.

AMATO MORE PROFUND

Large Assemblage Gives Approval to First Monday Hearing of Work.

"Hais" was given for the second time at the Metropolitan Opera House last evening. It was the first occasion on which the new production had confronted Monday night audience, and according to the traditions of the house this is the supreme test of the acceptability of any representation. There was a large assemblage last evening and manifestations of approval were numerous.

Many commands have been made for more French opera, and to satisfy these Mr. Gatti-Casazza brought forward "Hais." It is far from being one of the great creations of France, but it has had much popularity in this town. In a published interview Geraldine Farrar was reported as saying that she had a wish to "try anything new." So it was perfectly natural that she should desire to try "Hais," especially as some of her most artistic successes had been in French opera.

Farrar in New Role.

It is a pity she waited so long. She has become somewhat heavy of late and her movements are hardly suited to the delineation of the Hais, a devotee of the cult of Alexandria. It is when the courtesan becomes a devotee of religion that Mme. Farrar's "Hais" reaches its greatest excellence. In this state she is wrapped in kindly draperies, rolls her eyes toward heaven and chants sentimentally her new found aspirations. She is in the continued in all this in her endeavors to wind herself serpentine into the passions of Athanael, she sings some of the music very well indeed.

Mme. Farrar's associates were those who appeared at the first performance. Mr. Amato again commanded admiration for the profound sincerity of his essay at the role of Athanael, which is one of much difficulty. The general feeling of the representation were as before. Miss Gail won much applause in the ballet. Mr. Polacco conducted.

Notables in Audience.

Evidently the opera is to prove society's chief diversion during Lent. For the first Monday night of the season supposed to be devoted to penance there was a notable audience.

Mrs. James F. Lanier, Mrs. Rutherford Stuyvesant, Col. T. Bentley Mott, U. S. A., and Robert Van Cortlandt were with Mr. and Mrs. Perry Belmont. Mr. and Mrs. J. Stewart Barney's guests included Mr. and Mrs. Newbold Le Roy Edgar and Mr. and Mrs. Nicholas Murray Butler.

Mrs. Charles S. Whitman was with Mr. and Mrs. Henry Seligman and Mr. and Mrs. Frederick Lewisohn of the Haven box.

Mr. and Mrs. John E. Cowdin and Mrs. Amory S. Carhart were among the guests of the Metropolitan. Mr. and Mrs. Edgar and Mr. and Mrs. Rufus L. Patterson. Mrs. Cornelius Vanderbilt's party included Mr. and Mrs. William Woodward and Mrs. Arthur Scott Burden. Mrs. John Sanford's guests were Mr. and Mrs. Arthur Iselin and Mr. and Mrs. E. Roosevelt. Mrs. Vincent Astor, Mr. and Mrs. Reginald B. Rives, Miss Sara Butler, Miss Edith Starr Miller, Miss Bell Gurdon, Mr. and Mrs. Samuel J. Wadsworth, Mr. and Mrs. M. Taylor Fry, E. Coester Wilmerding, Mr. and Mrs. Charles D. Halsey, Mr. and Mrs. Lewis L. Clarke, Mr. and Mrs. A. De Dios Albellan, Mrs. James B. Haggis, Mr. and Mrs. James B. Taylor, Mr. and Mrs. John S. Rogers, Mr. and Mrs. Harry Pelham Rogers, Augustus D. Juilliard and J. D'Wolf Cutting.

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The scenery is from the brush of Homer Emsen and the costumes were designed by Livingston Fleet. The stage management has been in the hands of Richard Ordynski, engaged especially for this work, and the chorus was trained by Giulio Selti. The rehearsals have been under the direction of Artur Bodansky, who will conduct the performance. Here is the cast of "The Canterbury Pilgrims":

Johannes Sembach, The Wife of Bath; Margaret Ober, The Prioress; Edith Mason, The Miller; Richard Reginald, The Knight; Albert Ross, King Richard II.; Albert Ross, The Friar; Maria Bonifant, The Canon; Maria Bonifant, The Summoner; Carlo Schlegel, The Shipman; Carlo Schlegel, The Cook; Pampilio Malatesta, The Clerk.

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The performance of the two artists gave pleasure. They presented the sonatas in the list with a generally good understanding in ensemble. Qualities of decisive rhythm, musical feeling and taste were prominent in their work. A goodly audience seemed to find much pleasure in the music offered.

William Beck in Song Recital.

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ARLISS CHARMING IN BARRIE'S PLAY

"The Professor's Love Story," at the Knickerbocker, Gets Renewed Life.

SUPPORTING CAST GOOD

Jeanne Eagels Delightful as the Secretary and Mrs. Arliss Also Appears.

"The Professor's Love Story"—Knickerbocker Theatre. Prof. Goodwillie, George Arliss; Dr. Coombs, Arthur Edward; Miss Agnes Goodwillie, Mrs. Arliss; Lucy White, Jeanne Eagels; Effie Proctor, Mally Pearson; Sir George Gilding, Edgar Kent; Lady Gilding, Violet Kemble Cooper; The Dowager Lady Gilding, Ethel Dana; Henders, Reginald Denny; Pete, Malcolm Morley.

George Arliss and Sir James M. Barrie were united in a fortunate historic partnership in the presentation of the latter's sentimental Scotch comedy "The Professor's Love Story" at the Knickerbocker Theatre last night. The charm of the Barrie play is undiminished after twenty-four years and if anything is heightened by age and if anything is lightened by a new handling.

Sir James is fortunate in having Mr. Arliss to rejuvenate the professor and to breathe new life into "The Professor's Love Story" as no one has been capable of doing since the late E. S. Willard made "Professor Goodwillie" one of the most loved of Barrie's whimsical creations both here and in England.

Mr. Arliss is fortunate in having a play so well suited to his talent for characterization. Mr. Arliss is unquestionably the master of character portrayal of this type and his stage portraits of historic personages are among the finest in the annals of the theatre. In the expression of eccentricities of genius on the stage Mr. Arliss is without a peer, and in the abandoned professor he has a character which is second only to Diarrell and perhaps superior to his more recent Paganini in affording him opportunities to reveal his art.

It is art that enables Mr. Arliss to convey more expressively than words could possibly do the idea across the footlights. There is a certain likeness to the act, with the professor seated at his desk, where for fully five minutes there is no spoken word, and yet it is one of the most effective entire plays, which is not without some of Barrie's best dialogue. It can be called an accurate description.

There is a certain likeness between "The Professor's Love Story," one of the earliest of the Barrie plays, and "A Kiss for Cinderella," the latest. For instance, when Barrie wished to silence a garrulous character he sticks a thermometer in his mouth—or as is more often the case—under his nose.

Mr. Arliss in his exquisitely finished little impromptu speech before the curtain at the end of the second act invites the comparison of the professor to a salesman, of course with no commercialism. "I hope all those who have seen Miss Maude Adams in 'A Kiss for Cinderella' will be convinced that I am not a salesman," Mr. Arliss, he said further, "has consented for this production only to be a sister to me." In addition to Mrs. Arliss, Miss Wickett, Miss Gail, Miss Erlanger and George C. Tyler have surrounded Mr. Arliss with an intelligent and competent company, which includes E. Drexler, Mrs. Vincent Astor, Mr. and Mrs. Reginald B. Rives, Miss Sara Butler, Miss Edith Starr Miller, Miss Bell Gurdon, Mr. and Mrs. Samuel J. Wadsworth, Mr. and Mrs. M. Taylor Fry, E. Coester Wilmerding, Mr. and Mrs. Charles D. Halsey, Mr. and Mrs. Lewis L. Clarke, Mr. and Mrs. A. De Dios Albellan, Mrs. James B. Haggis, Mr. and Mrs. James B. Taylor, Mr. and Mrs. John S. Rogers, Mr. and Mrs. Harry Pelham Rogers, Augustus D. Juilliard and J. D'Wolf Cutting.

DE KOVEN'S OPERA MARCH 8.

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'HOME, SWEET HOME' ORIGINAL NETS \$360

Highest Price at McGuire Sale of Historical Notes and Documents.

Other Americana Offered at Same Time Realizes Total of \$2,789.

The interesting historical letters and documents collected by the late Frederick B. McGuire, including President Madison's correspondence, were sold last night at the American Art Association, and good prices were paid. The leading figure was \$360, given by James P. Drake for No. 114, a signed photograph manuscript of John Howard Payne's "Home, Sweet Home."

George Washington's letter to Madison, inviting him to Mount Vernon sold to W. M. Hill for \$350. C. F. Hartman gave \$150 for No. 102, a letter by the Marquis de Marbois, and J. C. McGuire paid \$125 for No. 101, a cane presented by Commodore Elliott to Madison.

A Swann, agent, paid \$250 for No. 142, an early draft of George Washington's Thanksgiving Day proclamation; \$115 for No. 138, a letter by Shelby, first Governor of Kentucky; \$110 for No. 112, a letter of Thomas Paine's; \$101 for No. 99, a draft of one of Madison's proclamations; \$255 for No. 85, Miss Sally McKean's correspondence with Mrs. Madison; \$255 for No. 77, a John Paul Jones letter; \$205 for No. 73, a Thomas Jefferson letter; \$105 for No. 37, an Eric Canal document; \$105 for No. 4, a letter from President Adams, and \$105 for No. 3, Adams's letter in regard to the War of 1812.

The total for the McGuire collection was \$5,135. The sale of Americana sold at the same time G. D. Smith brought for \$447 for Sabin's "Dictionary of Americana," Charles Scribner's Sons gave \$160 for No. 111, "The Proprietary Lands of New Jersey," T. J. Holmes paid \$135 for No. 104, Cotton Mather's "Reasonable Religion"; A. Swann, agent, gave \$105 for No. 40, the Alexander Hamilton broadside, and \$127.50 for No. 17, the Rhode Island broadside declaring the "Cessation of Arms." C. F. Hartman

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gave \$100 for No. 102, a letter by the Marquis de Marbois, and J. C. McGuire paid \$125 for No. 101, a cane presented by Commodore Elliott to Madison.

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The total for the McGuire collection was \$5,135. The sale of Americana sold at the same time G. D. Smith brought for \$447 for Sabin's "Dictionary of Americana," Charles Scribner's Sons gave \$160 for No. 111, "The Proprietary Lands of New Jersey," T. J. Holmes paid \$135 for No. 104, Cotton Mather's "Reasonable Religion"; A. Swann, agent, gave \$105 for No. 40, the Alexander Hamilton broadside, and \$127.50 for No. 17, the Rhode Island broadside declaring the "Cessation of Arms." C. F. Hartman