PLAYS and the News of the STAGE

'THE TWO ORPHANS' IS COMING INTO NEW LIFE IN PICTURES

Griffith's Announcement of Filming of Famous Play Recalls Its Distinguished History—Tragedians Continue to Pick on Shakespeare.

By LAWRENCE REAMER.

RECENT failure of melodrama has been attributed, possibly with truth, to the undeniable ability of the cinema to do the thing so much better. The spectacular wonders possible to the stage are negligible when it comes to the power of the screen to thrill with all the perils possible on sea and land.

"Sealed Instructions," which was W. A. Brady's latest attempt at imported melodrama was not inferior to its predecessor on the stage of the Manhattan Opera House. The public had, however, been spoiled by the picture plays and their stirring episodes. For the same reason Langdon McCormick's noisy "An American Ace" brought no good fortune to A. H. Woods when it was seen and heard most audibly at the Casino.

Now the repertoire of the picture theatre and D. W. Griffith is to be increased by a new kind of melodrama which does not owe its half century, more or less, of active stage life to its material sensations. "The Two Orphans" never depended on paint and canvas for its power over the thousands that sat in breathless suspense under its unfolding scenes. It worked its spell under the humblest conditions. Recently it has been acted here only by the modest Italian companies that find shelter in this or that Bowery temple of art when the politics of the inexorable burlesque wheel decides the theatre must close its doors. If the Yiddish muse scorns to tolerate its crudities, her Italian sister moves in with very little baggage. Certainly the stock company which performed the famous old play in the early spring could not garnish the drama extravagantly.

It never needed such extraneous decoration, although managers were in the old days accustomed to plunge on the scene of the chevalier's fete. Of course "The Two Orphans" was more effective when it was engaging the talents of capable actors. It was easy for any actor to appear moderately capable, however, in the plays that Adolphe d'Ennery wrote. His scenes acted themselves. They made, in other words, their impressions when there were plausible figures to speak the text. Skill could undoubtedly embellish its progress, but it was not indispensable.

In Distinguished Hands.

The drama happened to fall into distinguished hands when it was first played at the Union Square Theatre. Of course Charles Thorne, Kitty Blanchard, Marie Wilkins, Charles Parselle, and McKee Rankin are only names now in the history of the American stage. Yet Kate Claxton and F. F. Mackay, who were notable in the first cast are alive although no longer active in their profession. The fame of Miss Claxton is inseparable from the history of the melodrama.

She could not understand indeed why she should sit in a box at the New Amsterdam Theatre when the play had its last notable revival in New York instead of appearing as the blind heroine. But the manager had selected Grace George, who gave a most engaging performance of the role. Some other notable actors were in this highly successful attempt to revive interest in the old work. Clara Morris made her last appearance in New York in the play, and some of her associates were Kyrle Bellew, Jameson Lee Finney and Ellta Procter Otis, who had a role after her own heart in the frowzy *Frochard*. The play was acted in the hinterland during the next year. Then it seems to have passed altogether out of the list of plays still living.

Adolphe d'Ennery was 20 years old when the famous old work was acted in Paris for the first time. From its first hearing the piece made theatre history. England seems to have been less cordial to it than other lands, but it took firm root in every Continental soil. Here it was given for years, and in all of its most notable productions Miss Claxton played the role of the heroine.

Singularly enough the Italian theatre knew the drama for years under the title "The Secret Archives of the City of Paris." Here the Italians have always played it under the usual name. The playwrights—of course d'Ennery had the inevitable collaborator—did more than build an extremely effective drama for its day. They selected wonderfully picturesque characters in the wandering sisters themselves, the dissipated chevalier, the honest scissors grinder, the villainous *Frochard* and the proud countess. There was little or no indication of character in these figures go adroitly manipulated by the dramatists, but they were varied and highly colored. In the skilful hands of D. W. Griffith the old play ought to know a glorious celluloid resurrection.

Why Pick On Shylock?

If any statistician is sufficiently industrious to tabulate the Shakespearian performances of the winter the popularity of "The Merchant of Venice" will probably be as surprising as the vitality of the play under the frequency of the attacks on it. Every actor, once the Shakespearian bee has begun to buzz around, prepares to descend on this luckless play. Only its innate immortality has enabled it to survive these vicious attacks.

The going for the poor old play was pretty hard last winter. Fritz Leiber's altogether respectable season at the Lexington Theatre brought the play to its first hearing of the year. Then Rudolf Schildkraut gave his vivid and picturesque conception of the usurer in Yiddish.

The play certainly looked groggy after Edward Vroom gave a single matinee at the Cort Theatre which set new standards for incompetent performances of Shakespeare in New York. But it recovered in time for the Waldmann-Walker revival at the Longacre Theatre and appeared in the repertoire of Walter Hampden's season. No other play of the Shakespeare canon has been so frequently performed here in years by different actors struggling to establish themselves in this repertoire.

Is it the most popular drama in this famous list? If it were possible to obtain the statistics concerning its representations during the ages the results would doubtless justify an affirmative answer. Yet there are other reasons for its popularity today. The characters may be reduced in number until no more than a dozen are necessary.

The scenic demands, unless the producers desire to make them otherwise, are simple. The action may be condensed to keep the play within the limits of a brief representation. Then managers who are usually too contemptuous of Shakespeare to discuss the business value of the drama are generally willing to agree that "The Merchant of Venice" will "draw" if any of them will. No play, less certainly the creation of a genius, could ever withstand the repeated assaults made on it. What other play, for instance, could have survived its experiences this season? Can its greatness be denied after such an experience?

NOVELTIES AT SEASIDE AND SUBURBAN RESORTS

Luna Park continues to be a rendezvous for thousands, with its many new rides and other features, its daring acrobats and its animal acts in the free circus. Arthur Pryor's Band in its concerts is one of the distinctive offerings of the resort.

Everything is ready at George C. Tilyou's Steeplechase Park, Coney Island, for Orphans Day, which will take place on Wednesday, when ten thousand children from the various institutions of the city will be the guests of the management of the park. They will be conveyed to and from Coney Island in motor cars which have been donated for the occasion. Bimbo, the smallest clown in the world, has a complete set of new tricks to show the young visitors. A luncheon will be given for the children, at which the general manager, Edward F. Tilyou, will play host. Enough toy balloons have arrived at the park so that each of the little visitors will take home a souvenir of the day at Coney.

Harold Stern, musical director at the new Ambassador Hotel, has been engaged for the entire season at the Brighton Beach Baths. His band of twenty pieces will give concerts twice daily, afternoon and evening, at the seaside resort. Mr. Stern began his programme for the summer yesterday afternoon.

Real sea water surf bathing is now an added feature of the sports at Palisades Amusement Park, and a brand new ocean was lifted from the Atlantic yesterday in which thousands of aquatic sports enjoyed their first plunge of the season.

The Decoration Day weekend at Starlight Amusement Park on the Bronx River was featured by the opening of the bathing pool yesterday with Helen Sube starting the season with her spectacular high dive. The initiation of the new athletic field will be started with a game of baseball to-day, and the introduction of a larger vaudeville bill than usual will be made on the open air stage to-morrow, including the Three Weldanos, double revolving perch act; Miss Velda in an aerial trapeze performance and Florence Duo, comedy acrobat.

'Dreamy Eyes' to Be Tried in Brooklyn

William A. Brady will present for the first time at the Majestic Theatre this week "Dreamy Eyes," a new American comedy by Martha M. Stanley and Adelaide Mathews. It deals with the advent into a New York household of a young woman from the West with deeply grounded beliefs. Prominent in the cast will be Misses Jane Grey and Faire Binney, Leonard Willey and John Cromwell.

D. W. Griffith's latest picture, "Dream Street," will be presented at the Shubert-Crescent Theatre, starting to-day, in conjunction with the talking movies.

Frisco will be the headliner at the Orpheum. Eddie Cox, "The Thirteen Sirens" and Kate Elinore and Sam Williams will be others.

John Hyams and Leila McIntyre will top the bill at the Bushwick.

Henry Santrey and his syncopated band will be the featured act at the Boro Park.

Gus Edwards's song revue will be the chief offering at the New Brighton.

Charles Ray in "Scrap Iron" will be the principal photoplay at the Strand.

Miss MARY WORTH in "The BROKEN WING." 48TH STREET THEATRE.

Miss GILDA GRAY in "SNAPSHOTS of 1921." Selwyn Theatre.

Miss EVELYN LAW and The TOMSON TWINS in "The TWO LITTLE GIRLS IN BLUE." Cohan. Theatre.

Miss ANN ANDREWS With Grant Mitchell in "The CHAMPION."... Longacre.

WILLARD MACK Who Appears in "GOLD" Frazee Theatre.

Stadium Concerts to Begin on July 7

Victor Herbert and Henry Hadley to Be Conductors of Orchestra.

The stadium concert committee of 1921 has started a campaign to complete its $50,000 fund. The concerts will be given every evening at the Lewisohn Stadium, College of the City of New York, beginning July 7, under the auspices of the Music League of the People's Institute. Victor Herbert and Henry Hadley will be the conductors of the orchestra. Grand opera and concert stars will be the soloists. In case of rain the concerts will be held in the great hall of City College.

More than 500,000 persons attended the concerts last season. Seventy-five thousand free tickets were distributed by the Music League. The fund for which the drive now has started is to keep the concerts up to the high standards of other years.

Twelve weeks of summer concerts on the green at Columbia University will start Monday, June 6. The Goldman Concert Band, under Edwin Franko Goldman, will again please the thousands of music lovers who will gather under the trees as during the three previous seasons. The number of concerts has been considerably increased over previous years, and there will also be additional free concerts in the parks and hospitals.

For the Columbia concerts admission is by ticket only. Free season tickets may be had upon written request to Summer Concerts, Columbia University, New York City, with a self-addressed stamped envelope enclosed.

MISS SHAW IN OWN PLAYLETS.

At the Selwyn Theatre on the afternoons of June 7, 8 and 10 Miss Billie Shaw, well known as a sketch and short story writer, and as a vaudeville headliner with William Seabury, will appear with Mr. Seabury in six of her own one act plays. Each playlet will be an exposition of a different type of stage act and histrionic art. There will be a farce, a comedy, a drama, two tragedies and a novelty playlet of a Protean nature. Max Figman is directing rehearsals.

WALT WHITMAN'S BIRTHDAY.

Walt Whitman's birthday anniversary will be celebrated next Tuesday evening at the French Institute Auditorium, 597 Fifth avenue. The lecturer will be Dr. F. Edward Seeley. The celebration is under the auspices of the new Walt Whitman Club.

"Snapshots of 1921" and "Gold" Here

MONDAY.

SELWYN THEATRE—The Selwyns will launch their plan of a revue as an annual summer event for Selwyn Theatre with **"Snapshots of 1921,"** which they will produce in association with Lew Fields, with a company of entertainers headed by Miss Nora Bayes, Lew Fields and De Wolf Hopper. The cast further includes George McKay, Miss Lulu McConnell, Miss Delyle Alda, Miss Gilda Gray, Ernest Lambart and Carl Hyson. It will be presented in fourteen elaborate scenes, which will reveal satires, musical episodes and specialties. Sketches were written for it by Miss Frances Nordstrom, James Montgomery Flagg, H. I. Phillips and Glen MacDonough. Alex Gerber, Ray Goetz and George Gershwin are responsible for the lyrics, while Mel Franklin and George Gershwin have written the music.

WEDNESDAY.

FRAZEE THEATRE—John D. Williams will produce Eugene G. O'Neill's second long play, **"Gold."** The chief part will be played by Willard Mack. Others in the cast will be George Marion, Miss Geraldine O'Brien, Miss Katherine Grey and E. J. Ballantine. It is in four acts, and its atmosphere, as in the case of so many O'Neill plays, is of the sea. It is called a study in conscience.

Overman, Superior Stage Souse, Enrolled in Legion of Candor

Young Man Who Won Place as Featured Player in 'Just Married' by Gentlemanly Jag, Frank in Dressing Room Talk.

Frankness is not always to be found in a theatre dressing room, and players will tell an interviewer that they are amazed at their own virtuosity in playing the part of an egotist, for it is something so contrary to their own natures! Therefore the palm—with cross—goes to Lynne Overman, denoting that he is enrolled in the (small) Legion of Candor. For this young man, who has won a place as a featured player in "Just Married" at the Shubert by his gentlemanly jag in the first act, on being asked if he had developed the alcoholic technic for this performance from close observation of various distinguished souses, made answer in a fashion to show that anyone could have his past for the asking.

"Some years ago," he said, "I used to be just about the best little two fisted drinker in the business. So in this scene I've taken myself for a model—if you can call it a model. There wasn't anything I wouldn't stand up to, anywhere, and fling away in my system in unlimited quantities. But the heads of this business wouldn't stand for that any more than they would in any other business, and presently I discovered it was a case of going without my drinks or going without my cats.

"Now I couldn't act a souse without trying even if I wanted to. You have to be cold sober to play a drunken part. That's why it's difficult. Your brain wouldn't function if you tried to speed it up with a little lubricating oil. I ought to know—I've tried to play parts when I've been a bit pickled.

"This role at least gives me a reminiscent thrill. But I was rather afraid to tackle it at first for prohibition jokes seem to have become strained to the breaking point. Besides, I'd played rummies on the stage before and I knew how difficult it was to put them over, for if you exceed the gentlemanly speed limit in an intoxication scene the audience puts a blight on you. Possibly it went over because I tried to play it in a natural manner, without exaggerating the drunk to the point of delirium tremens.

"In the same way my part in the second act passes off safely for all concerned because I try to play it just as any young man would act if he found himself in a strange girl's stateroom—he'd probably back out hurriedly, even if he took most of the door with him if, instead of playing with restraint I suddenly stopped and leered when I saw her, the audience would probably want me dragged out and lynched. For it's a truism that there's a certain proportion of theatregoers who attend shows to be shocked and then when you do it they're insulted. You've got to steer your course midway between these persons and those who laugh at anything, and if you shock 'em, you've got to do it without their realizing it.

"Playing naturally seems to be of value in this piece, though I had a hard enough job convincing some managers that was the winning ticket for me. When my name would be mentioned as a possible member of a cast, some of them would say, 'Oh, yes, Overman—he mumbles his words or talks through his nose.' Playing in vaudeville helps a young actor to learn where to draw the line in modulating his effects, though it can also hurt him, leading him to hurl his personality across the footlights. There's a tendency among vaudeville players to introduce gags freely into their acts, asking their partner, 'Why does a chicken cross the road?' and then turning to the audience and bellowing, 'To get on the other side!' Rather than play as inartistically as that I'd drive a truck."

Many stars will declare fervently that they just love their parts, and can play them a thousand times without ever losing enthusiasm for them, but here again Overman prefers frankness to a publicity pedestal.

"From time to time," he said, "I introduce a few little jokes into my part—otherwise, it would become as mechanical as turning a coffee grinder. That's why a musical comedy—I've been in six of them—is more attractive to a young man, even though straight pieces mean a longer life to his bankroll. Every one in a musical show is happy and singing in the wings, whereas backstage in a piece like this the company whispers and you'd think you were in a morgue. Listen!"

True enough, nothing could be heard outside but a stagehand dropping some scenery on his toes. As the interviewer, impressed by the funereal gloom, sidled to the door, Overman's parting word to the great American people was this: "I like comedies, but they're not going to condemn me to bedroom farces the rest of my life—not while I'm conscious!"

Stars' Old Garb to Aid Near East Fund

Clothes Worn in Famous Characters to Be Sold at Garden Party Auction.

Frank Bacon, the veteran actor, is going to buy a new "Bill Jones" outfit. It will take the place of that suit of clothes the public has seen him wear nearly three years. When he gets the new one, the old one will not be sent to the usual limbo of discarded things but will be put to a unique philanthropic use at an auction sale of clothes worn in famous characters by theatrical stars for Near East Relief as a means of obtaining clothing for the destitute in Armenia.

Adj.-Gen. J. Leslie Kincaid, State chairman of the Near East Relief, in making the announcement yesterday said that, with the cooperation of a theatrical committee of which John Drew is chairman, he will make a collection of costumes worn by well known actors and actresses and will sell them soon at a large garden party.

The idea for such an auction was the result of a visit by Gen. Kincaid to Frank Bacon, of "Lightnin'" fame, in his dressing room in the Gaiety Theatre. Mr. Bacon was told of the old clothes campaign of Near East Relief, which is to culminate in a "Bundle Day" on June 6, and remarked that the Armenians "had nothing on" him.

"I've worn one suit of clothes more than 2,000 times," said Bacon, "and it's pretty threadbare now. I guess I'll have to get a new one."

"I got the hunch right there," said Gen. Kincaid. "I told Bacon that if he'd let me have that 'Bill Jones' suit I'd see that the parable of the loaves and fishes would be duplicated right here in New York on an old clothes basis.

"Then I got in touch with John Drew, and I think we're going to get the most remarkable collection of stage clothes ever known. Jackie Coogan isn't giving us his 'Kid' costume, which, as you know, is almost as ragged as the things the poor children over there are compelled to wear, but he's sending us a big bundle of his spare togs for our bundle day."

Mr. Drew approached David Warfield for the gift of the costume worn by him as the *Music Master*. Otis Skinner also will make a contribution from his wardrobe of celebrated character costumes. One of the frocks worn by Miss Carroll McComas in "Miss Lulu Bett" has been promised.

Gen. Kincaid said that all the armories of the State will be opened on June 6 for the receipt of bundles. Tags are being distributed in churches, public and private schools and theatres. More than 2,000,000 tags, bearing the address of the Near East Relief warehouse at 5 West Thirtieth street, have been distributed.

"Conditions among the destitute of the Near East are simply frightful," said Gen. Kincaid. "Recent cable messages from relief workers show that unless America sends help, not only in the matter of food supplies, but in the way of warm clothing, thousands of persons will perish next winter."

He added that Mr. Drew's theatrical committee alone has promised to obtain 1,000,000 pounds of clothing from the private wardrobes of members of the profession.

"Klick-Klick" Stays In Vaudeville Bill

Santley and Sawyer Again at the Palace—In Other Houses.

The Four Marx Brothers will cavort again at the Palace this week in their newest skit, "On the Mezzanine Floor," by Herman Timberg. Joseph Santley and Miss Ivy Sawyer, with their clever supporting company, remain for a second week in "Klick-Klick," the smart spring revue staged by Hassard Short. Ciccolini, tenor, will be featured. Others will be William Seabury and company in "Frivolics," Kramer and Boyle, Bobby McLean and company, Dotson and the three Lordons.

The chief acts at other vaudeville houses follow:

RIVERSIDE—Miss Florence Moore, Miss Ruth Roye.

EIGHTY-FIRST STREET—Miss Jay Velie, Jackie Coogan in the photoplay, "Peck's Bad Boy."

ROYAL—Miss Karyl Norman, Miss Valerie Bergere and company.

ALHAMBRA—Misses Emily and Ann Wellman, "Tennessee Ten."

BROADWAY—Seven Honey Boys, Billy Glason.

COLISEUM—Courtney Sisters, Tempest and Sunshine.

REGENT—Miss Ethel Clifton, Henry and Moore.

AMERICAN—Boris Fridkin's Dancers, Max Cooper and Miss Irene Ricardo.

PROCTOR'S FIFTH AVENUE—Gus Edwards's "Newsboys of 1921," Morgan and Gates.

PROCTOR'S TWENTY-THIRD STREET—McIntosh and his Musical Maids, Miss Maud Earl.

PROCTOR'S FIFTY-EIGHTH STREET—Breen Family, Miss Dorothy Dalton in the photoplay, "Idols of the North."

PROCTOR'S 125TH STREET.—Miss Lydia Barry, Maria Lo and company.

The usual Sunday concert will be given at the Winter Garden.

News and Gossip of the Theatres

Negroes as Purveyors of Theatrical Entertainment—Cohan as Vagabond.

Plays with, by or of negroes seem to be coming to the fore of late. Not only was "The Emperor Jones," with the negro star, Charles Gilpin, one of the events of the season, but the past week an organization of dusky folk took up the exposition of musical comedy in "Shuffle Along." Likewise, but much more inconspicuously, "Goat Alley," another dark hued theatrical production, was put on last week at the Republic Theatre.

Considerable quiet was maintained about this presentation, so that scarcely anyone, in or out of the theatrical profession, knew of it. While a number of managers were present, the audience at the special matinee as a whole had been carefully selected from among laymen and was considered very select. It was put on virtually as a private enterprise by the author, Elbert Culbertson, who felt that it was worthy of a hearing before the inner circles of the city. He is not unknown as a playwright, having written "Radium" and other dramatic works.

Through his theatrical representative, Miss Mary Forrest, the aid of A. H. Woods was enlisted, and this manager donated the theatre. Woods, who presented last season "Come Seven," by Octavus Roy Cohen, which dealt farcically with colored characters and had white performers, was not interested in this production outside of allowing the use of the playhouse.

The play in this instance was acted by negro actors, mostly from the Lafayette Theatre, in Harlem. It was a straight drama, purporting to deal with certain phases of negro life in Washington, and was looked upon as rather a morbid effort.

It is a likelihood that Grant Mitchell, closing his run in "The Champion" at the Longacre Theatre this week, will try out a dramatized version of Henry S. Harrison's novel, "Queed," when he takes his present vehicle to Chicago this summer. This best seller of a decade ago has had rather a curious history in its journey toward the footlights.

It has been prepared for theatrical production by no fewer than four adapters. Each was at first very hopeful of putting it on, and each in turn lost his zeal over the project. In 1911, soon after its appearance on the book stalls, Winchell Smith obtained the dramatic rights to "Queed," became very enthusiastic over it, prepared a dramatization of it and presently dropped the piece.

Then the firm of Cohan & Harris got hold of the dramatic rights and George M. Cohan whipped it into histrionic shape. After a time he and his partner let it pass out of their hands. Next Brandon Tynan dramatized it and turned it adrift. Then Emery Pottle, short story writer, actor and playwright, entered the scene.

He is a close friend of Grant Mitchell and the latter has been pining for several years to do "Queed." Pot le made dramatization of it, and when Sam H. Harris heard last winter that another manager was considering having a fling at the Harrison opus, he renewed his option on the dramatic rights, taking the Pottle version. Now it looks as though the book might get a hearing before an audience, just when most of the younger generation have forgotten there ever was such a novel.

Lowell Sherman, until recently playing the lead in the Chicago company in "The Tavern," is the latest to secede from the Actors Fidelity League and go back to the Actors Equity Association, it was learned. He was one of the board of governors of the Fidelity and a life member in that organization and by leaving he follows in the footsteps of Miss Nora Bayes.

Speaking of "The Chorus Lady," it develops that Miss Fanny Brice's vehicle in which Charles Dillingham is preparing to present her next season, will be something along that line. Aaron Hoffman will write it and has already started it under way. The play will have emotional moments, but will not be wholly devoted to the serious, for nothing could keep Miss Brice's sense of humor under.

It is primarily a difficulty with labor which has caused David Belasco to reach the decision that he will not send "Deburau" on the road this season. The demands of the stage help and of the musicians have loomed up as such heavy burdens on tour that the manager has been led to forego sending his company away.

This is the first time in his experience as a manager that he has not routed one of his productions all over the country and is a matter that is reported to be felt keenly by him. So heavy was the initial expenditure for this production and so large is the salary list that even with a year's run in this city, playing as it is now to capacity business at a $3 top price, it is said by those in the know that Mr. Belasco will not break even financially on the production. It is another of those things which he has done for love of the theatre.

Mr. Belasco is not the only manager who has been experiencing labor trouble of late. One production which has been a regular feature of the theatrical season may be delayed next fall because of such embarrassments. It was at bottom difficulty over labor which forced the sudden closing of "The Three Musketeers" at the Manhattan Opera House during the past week.

One of the remarkable developments of the current season is the appearance of George M. Cohan in the role of the *Vagabond* in the rejuvenated production of "The Tavern" at the Hudson Theatre. No greater tribute or evidence of loyalty on the part of a personal following could be found anywhere, for theatregoers have flocked to the houses since he came to it. It was to be expected that the critical would come in order to compare his performance with that which had gone before. But it was something exceptional to find the ordinary theatregoer, who attends plays primarily for the sake of enjoying them, crowding into the house and following the acting of the star with keen appreciation.

This is all the more unusual in view of the fact that a revival of a play, even after it has been withdrawn only a short period before, is generally followed by a slump in the attendance, for the New York public has a habit of saying to anything that is repeated, no matter how freshly, "Oh, that's old stuff!" Not so with Cohan. He has raised the show to capacity, bringing it up to $1,750 two nights after it started. With the sale mounting and seats being purchased four weeks in advance it is quite likely that the receipts will reach the $2,000 mark, which is the limit of this theatre, where Cohan earlier this season performed the same feat of jumping into the leading role of one of his plays, "The Meanest Man in the World." The contrast is all the greater in view of the fact that the preceding company for "The Tavern" toward the close of its engagement was reported to be drawing $250 a night.

Cohan is playing the part on the whole in a straight manner unusual with him, except for an occasional Cohanesque quirk of the mouth, and one cultured visitor, who ordinarily had not been a great admirer of Cohan in his earlier plays, went so far as to say he now sees possibilities of a second Mansfield in him.