

Forgotten Figure Of the Revolution In New Play

Haym Salomon Is Hero of
"The Unwritten Chapter,"
by Samuel Shipman and
Victor Victor, at the Astor

THE CAST
Robert M. Harrington as Frank Kingdon
Bob Harrington as Ryder Keane
Frank Salomon as Paul Frawley
James Salomon as Al Simon
Haym Salomon as Lucie Watson
Rachel Salomon as Edith Taliferro
Judith Carroll as Alma Belwin
David Frank as Howard Lang
Mrs. Robert Murray as Lucie Watson
Miss Nora as Edith Taliferro
Captain Jack Madison as Harry C. Power
Nabi Gershon Mendez as Hermann Gerold
Gomez as Mortimer Martini
Samuel Lyons as Al Simon
Benjamin Jacobs as Clarence Derwent
Joseph Howe as Hubert Bruce
Captain Geoffrey Warren as Louis Hector
General De Hester as Bernard Reibon
General Dumont as Carl L. Duta

By Heywood Brown
Samuel Shipman, who wrote "The Unwritten Chapter," in collaboration with Victor Victor, deserves to be complimented on his new play, which was produced at the Astor Theater last night. It does not seem to us to be a very good play, but at least one scene is stirring, and there are a good many acts in the play which sound as if Mr. Shipman meant them. This has not been a quality particularly noticeable in other plays by Mr. Shipman. Of course, we have no intention of contending that sincerity alone is all that is necessary for salvation, but it is an excellent quality when combined with technical facility, and there is some shrewd premeditation in "The Unwritten Chapter."

The general theme of the play is interesting. Mr. Shipman and Mr. Victor have built their play around the figure of Haym Salomon, a Jewish banker who was a considerable factor in financing the American Revolution. From the life of Salomon the authors seek to drive home the text that the Jew has always had a part in the making of America and does not deserve to be classified as a late comer who has reaped where pioneers have sown. Indeed the authors go further back than Salomon and point out that it was a Jew who financed Columbus on his first voyage and that it was a Jewish sailor who sighted America.

This is an interesting theme which may be heard with profit. Unfortunately, the authors have seen it now and again to hammer with needless repetition. The play has a prologue in which a wealthy banker refuses his son permission to entertain a Jew at dinner. The invited guest comes and, upon being questioned about his forebears, tells the story of Haym Salomon, his ancestor. The banker reacts and in an epilogue asks the young man to stay and the young man abjectly enough accepts this second-thought invitation instead of telling the banker to go chase himself. In fact the play almost implies that the dinner invitation is the reward which Salomon's descendant gains through the nobility and heroism of his ancestor.

There also is an amazing piece of character in which one of the Jewish characters remarks that if a gunman chances to be a Jew the fact will be recorded at length in all the newspapers, while the same papers will maintain absolute silence about the deeds of any great and fine Jew. For the life of us, we can't understand why Mr. Ochs or anybody else should do a thing like that. We have a dim recollection that several newspapers were not unkind to the career of Mr. Salomon recently reported. Nor can it be said that the American Theater has altogether neglected the opportunity of singing the praises of the Jew. Haym Salomon saw many visions of what would happen in America, but seemingly he was not sufficiently bright to predict the production of "Welcome Stranger."

Aside from such flagrant and insincere bids for easy applause, the play is generally honest. It is also a little slow, although it moves mightily in a well constructed and essentially dramatic scene in which Haym Salomon induces a number of other Jewish bankers to give their all for the support of Washington's army. This well written scene is greatly aided by the fine performance of Howard Lang, last seen here as the villainous spiritualist in "The Bulla Board." The acting honors of the evening should go, without question, to Mr. Lang. It does not seem to us that Mr. Louis Mann, the star, is consistently effective. He overplays in vocal inflection and in gesture and loses the character of Haym Salomon of much of the sincere appeal which has been written into it. Alex Tenenholz plays effectively in the part of a broadly drawn but often amusing deluded servant. Others who help the play are Lucie Watson, Alma Belwin and Hubert Bruce, who makes a most amusing sketch of General Howe.

"Kissing Time" Is Early And Often in Lyric Show

THE CAST
Tash Mims as assistant Primrose
Emile Grossard as Harry Coleman
Ella Grossard as Dorothy Maynard
Clarence as Edith Taliferro
Polyside Chiquet as William Norris
Robert Farquhar as Paul Frawley

Armand Moulanger as Frank Deane
Paul Pomery as Jack Vincent
Anatole Abenth as Charles Edwards
Rose-Marie as Eleanor Ladd
Jeanette as Cora D'Orsay
Lillette as Jeanie Lynde
Suzanne as Frances Chase
Blaise as May Whitney
Helen as Margaret Green
Vivienne as Norma Washington
Lois as Shirley Fairbank
Georgette as Ellen Boat
Maxine as Ruby Vernon

"Kissing Time" is another of those musical comedies in which the comedian gets his laughs with a misfit of the demonstrative pronoun. "Ah, those neck," he exclaims, to indicate his desire of personal contact with the leading woman. Parts of the book appear to have been ordered from catalogue—"Snuff-Joke" section, "If he ever meets a squirrel he's lost," is the comedian's phrasing for the poor intellectuals of the very low comedy man.

But these sins against good form were forgiven into redemption by the beauty of Edith Taliferro, Dorothy Maynard and a chorus most handsomely dressed.

"Kissing Time," which opened last night at the Lyric Theater, billed as "The Empire Producing Corporation's Presentation of Edward Royce's Production," is sponsored as to book by George V. Hobart, as to music by Ivan Caryll and lyrics by Philander Johnson, Clifford Grey and Irving Caesar. The story is complete in itself. Scenes are laid in the habitats of Paris milliners and, accordingly, the gowns are bewildering. Much is made of cloth of gold and of silver, metals, chiffons and brocades.

Kissing time arrived for the ladies and gentlemen of the chorus early in the first act, but it dodged Miss Taliferro and Paul Frawley until 11:40 P. M., principally through the machinations of William Norris in the role of milliner-in-chief to plot.

Miss Taliferro and Dorothy Maynard supplied not only high spots of beauty, but also made the most interesting contributions in voice and wore a variety of fresh and original gowns. The music of the piece is likable on the whole, but has few numbers of distinction. "Bill and Coo," "As Long as the World Goes Round" and "Kissing Time" found favor with the audience.

The bright hit was a chicken dance, "Kikerikee," by Miss Taliferro, Miss Maynard, Paul Frawley and Frank Deane. The steps imitated the antics of barnyard fowl, and clucks and the fester's clarion "Kikerikee" served for lines.

Mr. Norris, in the leading comedy part, was funny in spite of some dull and hackneyed lines.

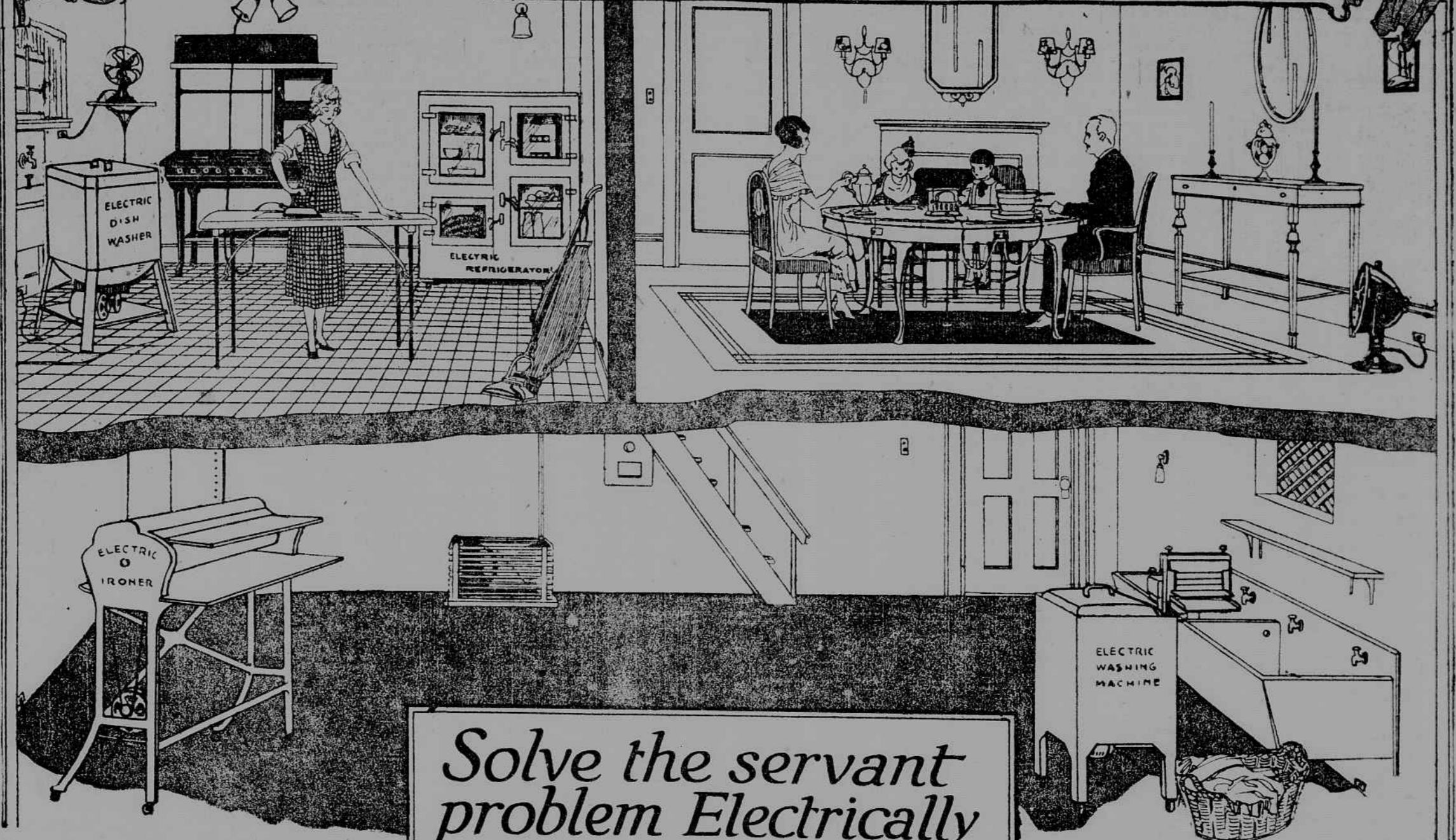
One of the surprises of the cast was the appearance of Carl Hyson without his wife, Dorothy Dixon, the two having been dancing partners for many years. Evelyn Cavanaugh danced opposite Hyson. She is a skilled dancer, but her nervousness spoiled what promised to be a finished performance. But it should be said for her that the stage was somewhat too crowded with furniture for perfect freedom.



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**"Kissing Time" Is Early
And Often in Lyric Show**

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