

Warfield and Belasco Forget William, Gallagher and Shean Brighten Follies

By WALTER D. HICKMAN

own Shylock, regardless of even Shakespeare. Warfield attempts to make his Jew a human creature, something against the actual shaming of his Shylock in the last scene of the first act is human, crafty and clever in matter of trade. In the second act he finds his daughter and his money gone, in the fourth act Shylock is still there, he is crying for revenge. After Portia prevents him gaining his pound of flesh, Shylock then becomes crafty, wringing his money. When that is denied, he becomes an object of pity.

Warfield's conception of Shylock is an interesting one, although I feel that the public will not remember him in this role but will welcome the scenery in the second act after the first scene. Of course, all this will be remedied before tonight.

I ask you to visit English's today or Saturday and see this Warfield-Belasco edition of "The Merchant of Venice". Be your own judge when he returns in "The Music Master."

Do not misunderstand me—I have

only the highest respect for any one

who attempts Shakespeare these days.

I give Warfield his right to act Shylock as he desires and I retain my right to have my own idea about Shylock.

To Mary Servoss belongs the honor

of catching the spirit of Shakespeare

better than any other in the company (as I understand Shakespeare)

because of the way she plays the role of Portia. Here is perfect acting,

and it is Shakespeare. She not only

looks the part but acts it. She is

splendid in the casket choosing scene

and really marvelous in the court

scene. Percival Vivian was more

than satisfactory as Launcelot Gobbo,

as was Fuller Mellish, both as "Old

Bobo and as the Duke of Venice.

Edwin Brandt was seen as Antonio

and Jerome Lawler as Bassanio.

Belasco has made "The Merchant

of Venice" as beautiful as the prettiest Ziegfeld Follies. Belasco, the expert stage master, makes you forget Shakespeare because of the beauty of the settings. It is Belasco which makes this production worthy of serious consideration. Never have I seen a play of Shakespeare so beautifully produced from a scenic standpoint. And yet the beauty of the scenery at times drowns the poetry of William Shakespeare.

The curtain did not go up until

late last night at English's because

of the delayed arrival of the scenery

and it was nearly midnight when the

last curtain came down. There was

also a bad mixup in the shifting of

the scenery in the second act after

the first scene. Of course, all this

will be remedied before tonight.

I ask you to visit English's today

or Saturday and see this Warfield-

Belasco edition of "The Merchant

of Venice". Be your own judge when he returns in "The Music Master."

Do not misunderstand me—I have

only the highest respect for any one

who attempts Shakespeare these days.

I give Warfield his right to act Shylock as he desires and I retain my right to have my own idea about Shylock.

To Mary Servoss belongs the honor

of catching the spirit of Shakespeare

better than any other in the company (as I understand Shakespeare)

because of the way she plays the role of Portia. Here is perfect acting,

and it is Shakespeare. She not only

looks the part but acts it. She is

splendid in the casket choosing scene

and really marvelous in the court

scene. Percival Vivian was more

than satisfactory as Launcelot Gobbo,

as was Fuller Mellish, both as "Old

Bobo and as the Duke of Venice.

Edwin Brandt was seen as Antonio

and Jerome Lawler as Bassanio.

Belasco has made "The Merchant

of Venice" as beautiful as the prettiest Ziegfeld Follies. Belasco, the expert stage master, makes you forget Shakespeare because of the beauty of the settings. It is Belasco which makes this production worthy of serious consideration. Never have I seen a play of Shakespeare so beautifully produced from a scenic standpoint. And yet the beauty of the scenery at times drowns the poetry of William Shakespeare.

The curtain did not go up until

late last night at English's because

of the delayed arrival of the scenery

and it was nearly midnight when the

last curtain came down. There was

also a bad mixup in the shifting of

the scenery in the second act after

the first scene. Of course, all this

will be remedied before tonight.

I ask you to visit English's today

or Saturday and see this Warfield-

Belasco edition of "The Merchant

of Venice". Be your own judge when he returns in "The Music Master."

Do not misunderstand me—I have

only the highest respect for any one

who attempts Shakespeare these days.

I give Warfield his right to act Shylock as he desires and I retain my right to have my own idea about Shylock.

To Mary Servoss belongs the honor

of catching the spirit of Shakespeare

better than any other in the company (as I understand Shakespeare)

because of the way she plays the role of Portia. Here is perfect acting,

and it is Shakespeare. She not only

looks the part but acts it. She is

splendid in the casket choosing scene

and really marvelous in the court

scene. Percival Vivian was more

than satisfactory as Launcelot Gobbo,

as was Fuller Mellish, both as "Old

Bobo and as the Duke of Venice.

Edwin Brandt was seen as Antonio

and Jerome Lawler as Bassanio.

Belasco has made "The Merchant

of Venice" as beautiful as the prettiest Ziegfeld Follies. Belasco, the expert stage master, makes you forget Shakespeare because of the beauty of the settings. It is Belasco which makes this production worthy of serious consideration. Never have I seen a play of Shakespeare so beautifully produced from a scenic standpoint. And yet the beauty of the scenery at times drowns the poetry of William Shakespeare.

The curtain did not go up until

late last night at English's because

of the delayed arrival of the scenery

and it was nearly midnight when the

last curtain came down. There was

also a bad mixup in the shifting of

the scenery in the second act after

the first scene. Of course, all this

will be remedied before tonight.

I ask you to visit English's today

or Saturday and see this Warfield-

Belasco edition of "The Merchant

of Venice". Be your own judge when he returns in "The Music Master."

Do not misunderstand me—I have

only the highest respect for any one

who attempts Shakespeare these days.

I give Warfield his right to act Shylock as he desires and I retain my right to have my own idea about Shylock.

To Mary Servoss belongs the honor

of catching the spirit of Shakespeare

better than any other in the company (as I understand Shakespeare)

because of the way she plays the role of Portia. Here is perfect acting,

and it is Shakespeare. She not only

looks the part but acts it. She is

splendid in the casket choosing scene

and really marvelous in the court

scene. Percival Vivian was more

than satisfactory as Launcelot Gobbo,

as was Fuller Mellish, both as "Old

Bobo and as the Duke of Venice.

Edwin Brandt was seen as Antonio

and Jerome Lawler as Bassanio.

Belasco has made "The Merchant

of Venice" as beautiful as the prettiest Ziegfeld Follies. Belasco, the expert stage master, makes you forget Shakespeare because of the beauty of the settings. It is Belasco which makes this production worthy of serious consideration. Never have I seen a play of Shakespeare so beautifully produced from a scenic standpoint. And yet the beauty of the scenery at times drowns the poetry of William Shakespeare.

The curtain did not go up until

late last night at English's because

of the delayed arrival of the scenery

and it was nearly midnight when the

last curtain came down. There was

also a bad mixup in the shifting of

the scenery in the second act after

the first scene. Of course, all this

will be remedied before tonight.

I ask you to visit English's today

or Saturday and see this Warfield-

Belasco edition of "The Merchant

of Venice". Be your own judge when he returns in "The Music Master."

Do not misunderstand me—I have

only the highest respect for any one

who attempts Shakespeare these days.

I give Warfield his right to act Shylock as he desires and I retain my right to have my own idea about Shylock.

To Mary Servoss belongs the honor

of catching the spirit of Shakespeare

better than any other in the company (as I understand Shakespeare)

because of the way she plays the role of Portia. Here is perfect acting,

and it is Shakespeare. She not only

looks the part but acts it. She is

splendid in the casket choosing scene

and really marvelous in the court

scene. Percival Vivian was more

than satisfactory as Launcelot Gobbo,

as was Fuller Mellish, both as "Old

Bobo and as the Duke of Venice.

Edwin Brandt was seen as Antonio

and Jerome Lawler as Bassanio.

Belasco has made "The Merchant

of Venice" as beautiful as the prettiest Ziegfeld Follies. Belasco, the expert stage master, makes you forget Shakespeare because of the beauty of the settings. It is Belasco which makes this production worthy of serious consideration. Never have I seen a play of Shakespeare so beautifully produced from a scenic standpoint. And yet the beauty of the scenery at times drowns the poetry of William Shakespeare.

The curtain did not go up until

late last night at English's because

of the delayed arrival of the scenery

and it was nearly midnight when the

last curtain came down. There was

also a bad mixup in the shifting of

the scenery in the second act after