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# CHARLES RICHMAN STAR IN FINE NEW MELODRAMA AT TELLER'S SHUBERT

A new play, without any Broadway endorsement, came to the Teller's Shubert last night, and made good with something to spare. It is "The Hurricane," which its author, John Hunter Booth, calls "a comedy drama." That description dates back into the last century, but serves fairly well. The backbone of "The Hurricane" is melodrama, culminating in a storm at sea, in which the owner of a handsome yacht goes overboard along with a mast, which has been struck by lightning. He is rescued by his nephew, who has been by the way of being something of a skunk, but comes to his better self when he sees his benefactor likely to drown, and thus paves the way for a pretty comedy curtain in the last act. Then the good young uncle is rewarded with the hand of the heroine, who has her work cut out for her to make this innocent understand that at 40 he is not a valetudinarian almost ready for the grave.

That outline may not sound especially attractive, and 20 years ago, when they made melodramas by rule, it probably would not have been. But John Hunter Booth's workmanship is uncommonly deft, his characterization is good, his people are interesting and that interest is reinforced by an uncommonly good cast. The chief burden rests on Charles Richman as Jim Harding. It is always a pleasure to renew acquaintance with Mr. Richman. He reads his lines, in the first place, like an artist of the old Daly school, not as if they were lines written for him to make the most of, but as if he had just thought of them and were speaking them for the first time. In the fine art of doing without overdoing, Mr. Richman is a master. He doesn't stand alone, however. There is a villainess of the deepest dye, even with a scar under the left shoulder blade, where Katisha displayed her beauty, which gives her away after she has had new skin grown on her fingers, so as to obliterate her prison fingerprints. The part has the hallmarks of 1890, but it is splendidly played by a new actress, Halina Bruttovna, so as to make her a real human being, although a tigress. She and Louis Albern, who plays her husband, are apparently from the Italian stage, and a credit to it. Frank M. Thomas is the nephew, who falls into the toils of the adventuress, also like a human being more than a stage figure. Mona Bruns as the heroine gives some deft comedy, and reveals an attractive personality. The whole performance, indeed, will be unusually good as soon as the stage hands are able to set the big scene for the shipwreck without wearing out the patience of the audience.