

Salisbury Goes to Broadway in Drama Exposing Lynching

"Never No More" Causes Blase Broadway to Shudder as Man is Burned by Mob.

Salisbury, Maryland's lynch town, has gone to Broadway.

A scene similar to that enacted on the night of December 4, when Matthew Williams was dragged from a hospital cot and hanged and later burned as a frenzied populace shouted with glee, comprises the whole second act of "Never No More," the gripping drama of a lynching bee, that ran at the Hudson Theatre last month—but blase, hard-hearted Broadway did not clap its hands and giggle. Broadway shuddered.

J. Brooks Atkinson, writing in the New York Times, says:

One of the most harrowing scenes ever put on the stage occupies the second act of "Never No More." Outside the one-room shanty that fills the stage, a colored man is burned. James Knox Millen, who wrote the play, has mercifully spared us the grizzliest details. We know them at second hand. We hear the roar of the lynching party and the pleading of the Negro. We hear the raiders building the pyre; we see the fendish glow of the flames against the one window of the shanty, and we hear the screaming agony of the victim.

All this Salisbury heard and laughed at.

Robert Coleman, writing for the New York Mirror, says:

This reviewer trusts that never again will he be called upon to sit shivering and horrified through such a graphic, gruesome, harrowing depiction of human suffering as the second act of James Knox Millen's play about race prejudice, "Never No More."

Author Lived Life
For the details of the play let us turn to our own New York reviewer, Geraldyn Dismond, who writes as follows:

James Knox Millen, the author of "Never No More," was born in the South, and is the brother of Gilmore Millen, who last season wrote a sensational novel of Southern colored folk-life, called "Sweet Man." And it is said, brother James, who was once a plantation owner some where south of the Mason and Dixon

line, actually witnessed a lynching once. It was such a terrible and heart-tearing sight to him that he gave up his life on the plantation, came North and turned to writing. "Never No More" is his first play.

Stark Realism

And what a play it is. Whether you like it or not, you will probably have to admit that it is drama in its most real and, at times, melodramatic form. Yet, there are some people and particularly certain colored folk, who will say that this phase of life in the South should not be portrayed in the theatre. Nevertheless, authors seem to go on writing such plays. And when they are fine, as this one, they will often find a producer.

As for the colored actors, they like all other players, must live. Therefore, whether you think so or not, it is not for them to question the work of the author or the judgement of the producer.

So, they are acting "Never No More" with keen understanding, sympathy, and force. And it is easy to understand why they are doing so. For it tells a story with which most of us are well acquainted.

It is a story of a large family who live on an isolated plantation in the deep South. The head of this family is Mammy, a grand colored matriarch. She has raised her children to be reverent, earnest and diligent. They have had a successful season. The cotton has been picked and sold; the garden crops harvested and stored, and even the firewood has been cut and stacked.

Black Sheep

But, as in most large families, there is a black sheep in this one. And, as usual, he is the mother's favorite son. So it is this son, Solomon, who causes his family all the trouble and suffering. Late one afternoon he meets a white girl in the shady woods, yields to the cheap perfume and pungent odor of her body, sex and the fear of discovery, and very soon the off-stage bloodhounds are heard chasing him through the woods, with the sadistic lynchers coming ever nearer.

And because of this disgrace, the mother sends Solomon away from her house. But not until she has forced her eldest son, Tom, to give him all of the money they have earned. Then barring themselves in their cabin, they hear the capture of their son and brother, listen to his hysterical prayers above the shrieks of the blood-thirsty lynchers, and watch through a burlap covered window the flames of the fire the mob has built around his body.

Yet the justful mob refuses to be satisfied with the burning of Solomon. So they threaten to do away with the entire family. And it is only when Mammy bravely opens the door, holding a bundle of dynamite above the burning coal pot, that they lose courage and move away.

Rose McClendon

It is a courageous drama of continuous action, inarguable honesty, frightfulness and horror. And, as it is acted by Mrs. Rose McClendon, it is at times almost classic in its scheme of sympathy and bitterness. Mrs. McClendon who has certainly earned the right to the title of first lady of the colored drama, gave a distinguished and beautiful performance. There are those who felt that her performance was a bit restrained. Yet, I am certain she realized how easy it would have been to overact the part of Mammy. For at all times she gave a believable picture of that anguished parent. Her magnificent acting is among the finer things in the present Broadway theatre.

Cast Excellent

As for the others in the cast, Morris McKenney was forthright and convincing as the eldest son, Tom. While Miss Dorothy Paul as his wife, Susie, turned from the comedy part she played in "Porgy," to give a tragically beautiful performance.

The beauty and understanding of Miss Endi Raphael's acting was more

than excellent. The acting of the part of Joe by William L. Andrews, was surprisingly good. James Dunmore was highly effective as the weak and misunderstood Ike. All of which leaves the terrible



Broadway shuddered as a howling mob burned a man in "Never No More," the gripping drama of the South which ran last month.

The Farmer

By W. H. CRAIGHEAD

Sore Shoulders

All who have worked hard with a hay-fork in the fields, know that the friction and bruising so caused tends to form blisters on the tender skin of the hands. It is less commonly known that horses have similar blisters, also caused by friction and bruising.

They form on the shoulders, where the collar rubs and presses. These blisters are less likely to form if the collar and hames fit perfectly.

Aside from a perfect fit, the collar should be kept clean by rubbing off all dirt before putting it on the horse. The horse's mane should not be between the collar and the neck; otherwise a blister is apt to be made.

I have in mind a horse whose shoulder was sore for two years. Whenever any hard work was done. Every method possible was used to heal this sore, but to no effect. Finally, it was decided to get a smaller set of hames. No sooner was this done than the sore began to heal.

TREATMENT OF SORES

There are some common methods of treating these sores which seem to be quite effective. One method is to bath the sore regularly with a strong solution of warm salt water. After bathing, it may be treated with a ten per cent solution of ray coal tar product; or, if the horse is not being worked, dust the sore over with "B.F.I." (bismuth, formaldehyde and iodine) which is exceptionally good for healing any sore.

Another common treatment for sore shoulders is to cover the sore, after bathing with some axle grease taken from the wheel of a wagon.

If the sore is of the nature of a blister, it is claimed to be better not to draw off the liquid by any means until it becomes absolutely necessary. The serum may soon be reabsorbed if the blister is bathed with a mixture of cold water and vinegar twice daily and then saturated with white lotion of half strength.

That lotion is made by mixing to-

gether one ounce each of lead and powdered alum, six drams of sulphate of zinc and one quart of soft water. The lotion is poisonous, so keep it labeled and away from children.

During the hot summer months when many horses have to do hard and heavy work, much relief can be given some of these animals with sore shoulders if the proper care is given them.

Nearly Lynched



George Davis, who is serving 16 years in the Maryland Penitentiary for attempted rape on an Eastern Shore Maryland, white woman. Shore mobs tried several times to lynch him.

When the streets are icy, if a strip of adhesive tape, about two inches wide, is attached to the length of each sole of the shoes, or rubbers, it will help to prevent slipping.

To remove coffee stains from wearing apparel, rub the stain gently with a little pure glycerine. Then rinse in lukewarm water, lay a cloth over the dampened part, and press with a warm iron.

performance of Rudolph Toombs as the burned Solomon, the not-so-good acting of Miss Viola Dean as Laura, the successful bits played by Leigh Whipper as the neighbor and off-stage plantation owner, and the almost amusing Deacon of Lew Peyton.

The play was produced by Robert Sparks, with some richly imaginative sets by Jo Mielziner. So if you would like to be thrilled, horrified, and tortured for about one hour and a half, see "Never No More." It is a fine and distressing play, beautifully acted.

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For they can't do it. They only move the bowels and a mere movement doesn't get at the cause. The reason for your down-and-out feeling is your liver. It should pour out two pounds of liquid bile into your bowels daily.

If this bile is not flowing freely, your food doesn't digest. It just decays in the bowels. Gas blows up your stomach. You have a thick, bad taste and your breath is foul. Skin often breaks out in blemishes. Your head aches and you feel down and out. Your whole system is poisoned.

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