

POLICE CHIEF EASILY SHOCKED BY PLAYLET

NEW YORK, Oct. 12. (U. P. N. S.)—"Hinesford's Eighth Ward," which had its premiere at the Ritz Theatre a few nights ago, served a double purpose. First, it introduced Miss Ina Claire in a stellar role under a management other than Mr. Belasco's, and secondly, it conclusively demonstrated that New Haven chief of police made a mountain out of a mole hill when he summarily closed the play during its brief tryout in that academic town.

William Harris, Jr., has done a real service to the play-going public in presenting this work of the French farceur, Alfred Savoir, which enjoyed such a vogue in Paris and other continental cities. It is by far the cleverest concoction seen in New York in many moons, and will undoubtedly prove a second "Gold Diggers" for Miss Claire.

Few dramatic situations have been more novel or delicately treated than

the boulevard scene, which was the one that evidently shocked the head of New Haven's police force. In less experienced hands it might have proved a stumbling block, but Miss Claire, with a wealth of artistry, avoided any suggestion of vulgarity or salaciousness.

No better idea of the story can be given than that contained in the programme, as written by the producer. It is:

"A struggle which ensues when a domineering man, who had been accustomed to ride rough shod over women, meets his match. In this case the lady is his wife—the eighth as it happens. Other women attracted him previously, but instead of having affairs with them he married them. When he found he no longer loved them he divorced them. They were merely incidents in his life. In the first act of the play he has found the woman he really loves, but instead of giving into him at once she proceeds to teach him a lesson. The means which she uses may be a trifle bold, but they are assuredly not indecent, and when she has quite thoroughly convinced this man, whom she loves, how wrong he is every woman in the audience applauds her. She represents

the wife of the world."

Translation from the Gallic is always a difficult task, but in this instance Charlotte Andrews who adapted the piece, has preserved all the sparkling dialogue of the original, besides adding several scintillating lines of unmistakably American origin.

Mr. Harris has surrounded the star with an exceptionally capable company, headed by that sterling actor, Edmund Bross, who assumed the role of the jealous husband at extremely short notice. Next to Miss Claire's his is the most appealing role in the play.

It has been a long time since a New York audience has witnessed anything more genuinely amusing than Barry Baxter's moment of inebriety. Perhaps the slight of what was supposed to be real champagne should have brought tears to the eyes of a sophisticated audience, but it only served to stimulate waves of hilarious laughter. Even his disrobing scene was robbed of any suggestiveness, for, goodness knows, a man's B. V. D.'s is not unfamiliar to those who watch the advertising signs in the subway.

Jane Meredith and Leonore Harris both capably acquitted themselves in rather thankless roles, and Ernest Stallard as a penurious nobleman and complaisant father looked and acted his part in perfection.



The big thrill of David Belasco's play, "The Heart of Maryland," has been more than duplicated in the Vitagraph big special production of the drama, in which Catherine Calvert leads an all-star cast. For this scene a real church and bell were used, and the heroine swung over the hoistops facing real danger in order that the spectacular thrill might be produced.

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Lundquist Says His Only Regret About Tanlac Is He Did Not Get It Sooner.

"The only regret I have about Tanlac is that I did not get it sooner, for it certainly put me in fine shape in a very short time," said John R. Lundquist, 228 East Twenty-third Street, North Portland, Ore.

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was only half through

He started a good pudding-proof, but he didn't finish it.

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AMUSEMENTS

RIVOLI OCTOBER 18

(Editorial from the Music Editor of the Philadelphia Enquirer.)
Henry W. Savage asks—

"WHERE ARE OUR YOUNG AMERICAN SINGERS?"

I was somewhat amused by a paragraph I received from the press publicity bureau of the Henry W. Savage office, asking the question: "Where are our young American singers?" The department must have overlooked the fact that we have one producing manager of musical productions who has been encouraging the American singers. I refer to Ralph Dunbar, who recently held a soiree in our midst and picked a number of promising voices for his next season Robin Hood Company.

"The trouble with the average producer of either musical or dramatic shows is that he hasn't the courage of his convictions. He may hear a singer, may listen to a declamation by an ambitious young person, anxious to give to the world his or her best endeavor, yet he isn't satisfied that the public will contribute to the box office receipts for the privilege of seeing a newcomer. Yet Mr. Savage admits that the best singers are in our own country, not-withstanding that in pre-

FINLAND LAWFULLY DRY BY UNLAWFULLY WEI

LONDON, Oct. 12.—(U. P. N. S.)—Finland, despite its name, is "dry." The law, a socialist made one, says so. But the London Times correspondent at Helsingfors tells some strange tales.

In all the hotels and restaurants a whiskey and soda costs fifty marks, or about \$1.54 at the present rate of exchange, and a vodka, or its substitute, about twenty-five marks.

They are asked for openly, and no mystery is made about supplying them.

The law of course, is respected. Whether it be whiskey and soda or vodka it is placed on the table in a mineral water bottle.

One has a strong resemblance to

vious productions he has accepted the usual failing of producing managers that foreign-born players are the best. How in the world are our American aspirants—with more talent, more ability and more acumen to succeed if managers insist upon engaging people from other lands? Give our native talent a chance, I say, and I am proud to assert that I believe we will have better presentations of musical shows if Mr. Savage and the other producers make up their minds that Ralph Dunbar has the right idea in encouraging native talent. Mr. Savage, by the way according to his general stage director, declares that "for the young singer who has charm, a stage personality and operatic ability, a priceless opportunity is offered in the casting of the revival of 'The Merry Widow.' Well, if this be sincere, I'll gamble my last mark that he can be accommodated if he will sidetrack that old-fashioned idea that American singers lack ability. I'll go so far as to provide Mr. Savage with a whole raft of singers who have personality, ability and voice. And I will not desert from the aged or decrepit. So there's a challenge which will answer his question as to "Where, Oh where, are our American girls and boys who have youth, charm and glorious voices?"

Robin Hood will be at the Rivoli Theatre, Tuesday October 18th.

Polished floors should be rubbed with a mixture of one-third raw linseed oil and two-thirds paraffin. Afterwards polish with a dry cloth.

Big Dance TONIGHT
Liberty Hall Bungalow Orchestra

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- 1/2-dozen White Emu-Porcelain Dinner Plates \$1.00
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