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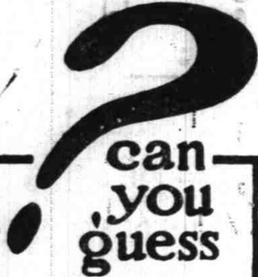
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# Theatrical & Amusements

**SOCIETY CROOK PLAY WITH HUMOR AS TRIMMING IS GIVEN AT BIJOU**

**BATTLE SCENES SHOWN ON FILM**



E. D. Hales, with the Lytell-Vaughan Company. He handles a good part in the current bill at the Bijou.

**"Under Cover,"** Second Offering of Lytell-Vaughan Company, increases Reputation Stock Organization is Making—Some Thrills of Melodrama

Crook plays appear to be the forte of the Lytell-Vaughan Company. Last week a story of the underworld, including "dips" and "jams," was produced to the accompaniment of all sorts of melodramatic thrills. Last week in Honolulu by the presentation of "Under Cover," the four acts of which abundantly proved that this stock organization is one of the best if not the best that ever bowed to a Honolulu audience.

The Cast.  
(In the order of their first appearance)

James Duncan, assistant to Daniel Taylor  
Alexie Luce  
Harry Gibbs, a custom house inspector  
William Amsdell  
Daniel Taylor, a deputy surveyor in the customs  
Henry Shumer  
Sarah Peabody  
George Knowlton  
Ethel Cartwright  
Evelyn Vaughan  
Amy Cartwright, her sister  
Mae Thorne  
Michael Harrington  
Ethelbert D. Hales  
Lambert, butler at the Harringtons  
Ernest Van Pelt  
Nora Rutledge  
Jessie Schouler  
Alice Harrington  
Jane Darwell  
Monty Vaughn  
Phillips Tead  
Steven Denby  
Bert Lytell

"Under Cover" is billed as a melodrama, and in fact some of the familiar accompaniments of the "melo" are produced with the requisite "punch." Revolver shots at times punctuate the atmosphere at the Bijou; there is a pearl necklace—worth only \$200,000—which figures largely in the plot; there is a wronged woman, a hero who wears evening clothes superbly; a large man with rude manners who is always on the verge of gunning up the whole game, and who comes as near being a villain as the confines of the story admit; there are some scenes where the lights are low and folks go around on tiptoe doing a little convenient spying; there are occasions when men armed with big revolvers come climbing over balconies and dash into private rooms without regard for the inmates' feelings; there are low, mysterious whistles, confederates, traps, and stratagems. There is even a little music of the Eliza-Crossing-thee variety.

Plenty of Humor.  
All of this is melodrama and we all love it. And the Lytell-Vaughan company does it mighty well. But "Under Cover" is more than melodrama; it is at times a farce-comedy, and even in the tensest situations, when everybody in the audience holds on to his or her seat wondering how the mischief the heroine is ever going to get out of this awful mixup without losing her negligee and her reputation—well, right in these critical moments there is usually injected some malaprop remark or sudden humorous turn which keeps the action from being too tensely keyed.

"Under Cover" is more or less of a society crook play and at times is reminiscent of both Sherlock Holmes and Raffles. The story is that of the New York customs service and an attempt to catch some graffer high in the service who was letting smugglers go scot-free, presumably because they "split" with him. Daniel Taylor, deputy customs surveyor, forces Ethel Cartwright, a society girl, to enter the secret service in order, he tells her, to catch the crook as well as to nab a big smuggler who was putting through a \$200,000 pearl necklace. Having found out that her sister in a moment of weakness had pawned Ethel's jewels and defrauded a burglar insurance company, Taylor made Ethel do his will.

The central figure in the play is Steven Denby, a mysterious young man who, it appears, is the smuggler of the necklace. How Ethel gets on his trail, how the action is worked out in the home of the Harringtons, rich Long Islanders; how Miss Cartwright and Denby fall in love with each other, and how by a surprising and startling turn matters adjust themselves, the villain "gets his" and the hero and heroine fall into an appropriate clench as the curtain falls—all this is told delightfully by the Lytell-Vaughan company, together with a good deal more.

**Lytell in the Center.**  
"Under Cover" gives greatest opportunity by Bert Lytell, who heightens the splendid impression he made on theatergoers last week. His very mannerisms help along such a part as that of Steven Denby. Miss Vaughan plays Miss Cartwright with good effect, one marrying note being a tendency to rush her lines in scenes where a girl of her supposed character might be expected to take things with more levelness of courage. Nevertheless, her role is as good as the scope it is given. Henry Shumer as the bluff, somewhat coarse deputy surveyor gives a powerful characterization.

A minor love-story and one which supplies much of the humor is that of Denby's friend, Monty Vaughn (Phillips Tead) and Nora Rutledge (Jessie Schouler), both parts being well taken, though Monty's is hopelessly imbecilic. Jane Darwell as Alice Harrington increases the many friends she made by her clean-cut work last week, and Ethelbert D. Hales is also very good. The other parts are adequately handled, particularly that of Mae Thorne as the erring little sister. A clever bit of work is done by Georgie Knowlton as Sarah Peabody.

The entire company exhibits the effective balance and attention to detail which are cementing its hold on the admiration of the theatergoers. The staging is very good, one of the scenes drawing large applause as the curtain goes up. Aside from the first two acts the story takes rapid turns and interest is well sustained, but the first two acts weaken perceptibly at the end and lack an effective "punch" as the curtain goes down. This, however, is atoned for in the other two.

Commencing Thursday and continuing for the balance of the week—for three days only—the Lytell-Vaughan company will present one of the most pronounced successes of recent years. "The Misleading Lady," a farce that set New York a-swoon and was presented for 40 consecutive nights in that city, in staid old Boston the theatergoers held "The Misleading Lady" for 200 nights, while "the road" saw it for several seasons.

### TONIGHT'S BAND PROGRAM

Beginning at 7:30 tonight the Hawaiian band will play the following program at a public concert in Thomas square:  
America  
March—"Old Pal"  
Brokenshire Overture—"Road to Glory"  
King Sentimental Waltz—"Garden of Paradise"  
(new)  
Douglas Selection—"Bohemian Girl"  
Balfe Five Hawaiian Songs  
Hawaiian Band Glee Club Postlude—"Joyful Tidings"  
(new)  
Waltz—"Thousand and One Nights"  
Strauss One-step March—"I Want to Go Back to Honolulu"  
Cunha Aloha Oe; Hawaii Ponoi; Star Spangled Banner.

A food-inspection decision has been issued by the United States Department of Agriculture, permitting the use of tartrazine in coloring food products. Seven other coal-tar dyes have been permitted in foods since the enactment of the food and drug act.

"At the Front With the Allies" the big feature film to be shown at the National theater this evening, and for this one performance only, containing seven reels of scenes depicting actual fighting conditions at the front in the world's greatest war. The pictures were taken on the western line, being authentic reproductions by the camera of affairs on the firing line, in the trenches and the camps.

They show graphically the huge forces of Great Britain, France and Belgium in action; scenes of devastation created by the Teutons in their great drive toward Paris in 1914; Gen. Joffre, King Albert and other of the allied leaders; the famous French 75's that more than offset the big 12-centimeter guns of the Germans and drove back the invaders; the battlefields where heroes died by tens of thousands in futile charges; in fact, much of the grim reality and sorrowfulness of the titanic world struggle.

It does not tell the whole story, of course, for no camera ever could and no book or library of books could tell it all; but it presents as nearly as possible all the picturesque features of the subject that can be crowded into seven reels of film.

Beginning tomorrow night the National will present the first picture of its new service, the Triangle production, "The Lamb." In this and in other photo-dramas to come later, the very latest and best features made in the United States, with well known stars of the legitimate and film world, will be offered to Honolulu theatergoers.

## 'THE RED CIRCLE' AT THE LIBERTY

With Dustin Farnum as the particular headliner in a Pallas picture, with the second instalment of "The Red Circle," the Liberty theater boasts a strong bill for the first half of the present week. "The Gentleman from Indiana" is the Farnum offering, a picturization of Booth Tarkington's best loved work. Farnum needs no brief as to his ability, being too prominent in the theatrical world, both stage and screen, to call for "press-agenting." However, in "The Gentleman from Indiana" he is seen in a role that differs slightly from his usual stage and screen offerings—differs only in degree. His execution in the leading role in this feature film is equal to his greatest previous screen effort, which should suffice for the photo-drama loving fans.

Indiana has long been one of the political hotbeds of the United States and it is with the political situation in that state that this offering deals. Farnum appears in the role of John Harkless, fresh from college and proprietor of the Platville Herald. As an editor he opens a campaign against "bossism" in his county and succeeds in wrecking the ring headed by Rodney McCune. This is not accomplished until Harkless is given a strenuous time by the "old guard" and sent to the hospital for repairs during the course of the operations. The trip to the hospital merely tends to make the editor the stronger with the residents of the county and proves a big card in his winning hand.

Also persecution of Harkless brings him closer to Helen Sherwood, a role delightfully handled by Winifred Kingston. The love episode which winds through the play is also different from the usual "mushy" film love story.

## MILITARY PLAY SEEN AT HAWAII

Robert Edeson and Claire Whitney prove a strong pair in the picturization of David Belasco's "The Girl I Left Behind Me," which comes to the Hawaii Theater tonight. Edeson has for many years been one of Broadway's greatest favorites and it has been a rare treat to see him away from the Eastern city. However, in the films he brings his talent to millions and it would be hard to imagine him in anything better than this offering which is produced by the Fox Film Corporation, on the same magnificent scale that marks all Belasco features and that marked this as a Charles Frohman production at the Empire theater, New York.

As Lieut. Hawksworth, Edeson has a part well fitted to his exceptional ability, and the dashing, manly courage with which the young officer meets the many difficulties and dangers that confront him make a way for him into the heart of the spectator as well as into the heart of the heroine, most charmingly portrayed by Miss Whitney, leading lady of the William Fox forces.

Charlie Chaplin, highest priced star of them all, is once more on the program at the Hawaii, where, notwithstanding the fact that many people declare he is "overrated and overpaid," he extracts laughter with the ease of a painless dentist extracting teeth. A Universal Weekly, with the latest obtainable world's news picture form, completes the Hawaii program.

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