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## Alphi Phi Debaters of Mills School Win Contest From Rivals For Second Time



Boys of the Alpha Phi literary society of Mills School, Manoa, who won in the annual debating contest a few evenings ago from their rivals, the Damon Lyceum. This was the second consecutive victory for the Alpha Phi Society. The members of the team are in the front row. From left to right: M. Watada of Lihue, Kauai; Henry Lee of Hilo, K. Yanagi of Wailuku, Maui. Faculty members are William E. Berney and John F. Nelson. The picture is taken on the front steps of the school.

## Theatrical & Amusements

### COHAN'S CLEVERNESS APTLY SHOWN IN "THE MIRACLE MAN" AT BIJOU

**Lytell-Vaughan Co. Scores Another Success; Story is Absorbing**

George M. Cohan's ability to "put it over" was never better shown than in "The Miracle Man," with which the Lytell-Vaughan Company last night opened the week at the Bijou theater. It is a combination of almost impossible dramatic elements into a comedy-drama of absorbing interest.

**THE CAST**  
 (In the order of their first appearance.)  
 "Doc" Madison..... Bert Lytell  
 Martha Higgins..... Jane Darwell  
 Hiram Higgins, proprietor of the Congress Hotel..... Wm. Amsdell  
 Harry Evans, alias "Paleface Harry"..... Alexis Luce  
 Michael Coogan, alias "The Flopper"..... Henry Shumer  
 Betty Higgins..... Jessie Shouler  
 The Patriarch..... Ethelbert D. Haies  
 Bobby, bellboy at the Congress Hotel..... Ernest Van Pelt  
 Helena..... Evelyn Vaughan  
 David, the Patriarch's servant..... Ernest Van Pelt  
 Mary Holmes..... Mae Thorne  
 Eddie Holmes, her brother..... Phillips Tead  
 Tom Holmes, her father..... Charles Edies

The almost impossible elements Cohan has utilized are four crooks—three masculine and one feminine—in a small town of Maine; a benevolent old hermit with magical healing powers, known as The Patriarch; and a series of situations in which the grotesque, the farcical, the pathetic and the melodramatic intermingle in such rapid sequence that the audience never knows what's coming next. Only Cohan's stagecraft and the careful playing of the actors prevents the story from being wholly absurd. The figure of The Patriarch, and the successive scenes in which his strange psychic influence on the four crooks is revealed, would be glaringly false but for such subtle redeeming touches that they are not noticeable except in the interest with which the audience is plainly held.

Honors are well shared by the members of the Lytell-Vaughan Company. It would not be a Cohan play if there were not strong emphasis on the comedy side, and one of the comedy roles is so splendidly conceived that in some respects it is the biggest of the play. This is the part of "The Flopper," a fat crook who pretends he is a hopeless cripple except when among his boon companions. Then he leaps from his wheelchair with all the ease of a college athlete. Henry Shumer, whose role as the insane "Bonney" was the big hit of last week, has another fine chance this week as the "Flopper," and gives another sterling performance. He already is a big favorite with the theatergoers. Bert Lytell's role does not suit him as well as previous ones have done. He is the most polished as well as the most cynical and hardened crook of the four and does all with his part that could be done, but it has no big opportunities because even his big moments are negative rather than positive—surrenders rather than action.

Miss Evelyn Vaughan's role as the feminine crook who "goes straight" is likewise lacking in real opportunity to show the ability she possesses. It is almost totally without light touches. The latter half is set in a forlorn key which, while exactly as the story demands, is not of the attractive sort. But because the story demands it, all of the roles are played as they should

be, which makes the completed whole very effective.

Alexis Luce as "Pale-face Harry" gives the best performance he has shown since the company opened. Ethelbert D. Haies as The Patriarch saves his role from being silly and invests it with real strength and dignity. A careful portrayal of a rural type is that done by William Amsdell as the hotel proprietor.

Cohan's liking for the "small-town stuff" thrown into strong contrast with the slang and coarseness of Broadway is again illustrated in this play. The small-town types are well carried out by all the company. Another Cohan production, "Seven Keys to Baldpate," will be given the latter half of the week.

### LIBERTY SHOWS REAL FILM-STAR

Among the leading favorites of the screen there is no disputing the popularity of Marguerite Clark, the dainty little lady who has scored a wonderful success on the speaking stage and also in the silent drama. Marguerite Clark is now appearing at the Liberty in her latest—and considered by many her greatest—success, "The Prince and the Pauper." Mark Twain has given to the world of letters many enjoyable things, but in nothing that he ever attempted did he excel his satirical "The Prince and the Pauper."

The combination of Mark Twain, Marguerite Clark and the Famous Players Film Company, the producer, is certainly a strong one and the box-office receipts at the Liberty during the run of this feature film tells the story.

An added feature is "The Red Circle," a serial of high merit and one that promises to develop a strong climax. This serial is now in its third instalment and is shown the early part of each week.

### TOLSTOI FILM GRIPS AUDIENCE

Count Leo Tolstoi is proving one of the favorite authors for the productions of the Fox Film Corporation and each new Tolstoi offering adds in the popularity of that great man, of the Fox corporation and of some particular Fox star. At the Hawaii theater tonight comes Tolstoi's "Anna Karenina," featuring the Royal Danish actress, Betty Nansen, she of "The Celebrated Scandal" fame.

According to a New York Critic, "The story of Anna Karenina" reveals Tolstoi at the full sweep of his powers. The moving-picture play of the ill-fated passion of the beautiful Anna is an absorbing one.

Clashing climax succeeds clashing climax until the suspense is almost too great to bear. Charlie Chaplin, the most expensive luxury in the world, will also appear at the Hawaii in another of those with-provoking comedies that have made Charlie the greatest drawing card on the screen. The French government will fix by decrees maximum selling prices of necessities of life.

Stronger than any sermon, holding the spectator with its splendor and beauty, filling him with infinite pity for the innocent girl who must pay in utter grief and degradation for her parents' folly, "The Sins of the Mothers," now appearing on the screen at the National theater, spells a terrible lesson to fathers and mothers.

Incidentally, the emotional acting of pretty little Anita Stewart in the part of the unfortunate heroine is worthy of Mary Pickford. She has unequalled opportunity for emotional and dramatic expression and makes full use of it. The girl, with wide, horror-stricken eyes that see the pit yawning before her, is dragged relentlessly into it by a power greater than her will, the terrible mania for gambling, inherited from her parents. She knows she is on the downward path and fights frantically against it, but in vain.

Earle Williams, in the role of her strong husband, also is a heroic figure, to be admired and loved. Just the opposite, or perhaps by way of relief from its tensility, is the other film, three reels showing "Midnight at Maxim's," with all its chorus girls and celebrated dancers, the real Broadway beauties over whom the New York spendthrift raves. This is a true scene filmed in one of Gotham's restaurants, famed for its night life and cavity.

Coming either tomorrow or Thursday is "The Rosary," adaptation of the big stage drama of that name, with Kathly Williams, Charles Cary and Wheeler Oakman in the leading roles and a strong supporting cast.

### HAWAIIAN BAND AT THOMAS SQUARE TONIGHT

Beginning at 7:30 tonight the Hawaiian band will give a public concert in Thomas square. The program for the evening will be as follows:

- March—Court Camoes, A. O. F.
- Overture—The Jolly Students, Suppe
- Hawaiian Love Song—The Garden of Paradise..... S. H. Douglas
- Suite in three parts—Dwellers of the Western World..... J. P. Sousa
- (a) The Red Man; (b) The White Man; (c) The Black Man.
- Five Hawaiian Songs.....
- Hawaiian Band Glee Club Selection—The Run Away Girl..... Monckton
- Waltz—Tesoro Mio.
- One-Step March—I Want To Go Back to Honolulu..... A. R. Cunha
- Aloha Oe; Hawaii; Pooi.
- The Star Spangled Banner.

### NIGHTS OF SLEEP VS. NIGHTS OF AGONY

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### FILES OF OLD HAWAII COURT RECORDS MADE

Robert C. Lydecker, superintendent of the territorial public archives, has just completed his filing of old court records which he gathered recently in a trip over the island of Hawaii. The records have been placed in new book racks which recently arrived, and which have been set up in the second story of the archives building.

Records going back to the years 1846 and 1847 are among those gathered by the superintendent when he made his rounds of the Hilo and Kailua districts on the Big Island.

The papers at Kailua were taken there in the old days when the Kailua or third circuit was established, being moved over from Hilo, Mr. Lydecker plans to go to Lihue next month to gather up similar records from the island of Kauai.

He said this morning that the equipment at the archives has been practically completed with the setting up of the new steel book cases, only two more being needed to fill out the space in the big room.

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