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Theatrical & Amusements
PIANO RECITAL BY FRANK MOSS IS GENUINE DELIGHT TO MUSIC-LOVERS
'ORIENTAL'S PLOT' IS WEIRD AFFAIR

His Rendition of Chopin Sonata a Finely-Wrought Piece of Work—W. A. Love, Violinist, and Miss Pearl Sutherland, Accompanist, Add to Success of Event at "Kualii"

An appreciative group of Honolulu music lovers, gathered last night at the Moana home of Mr. and Mrs. C. Montague Cooke, Jr., heard with keen enjoyment a pianist who has come to be reckoned a Honolulu, and a Honolulu of unquestionable musical ability, Mr. Frank Moss.

The impression of keen interpretative discernment, thorough mastery of the pianoforte and a warm sympathy with the composers from whose treasure houses he makes selections—an impression gained six months ago at a previous recital in this same hospitable home—was deepened last night. Furthermore, Mr. Moss has done something in two concerts he could not do or expect to do in one—he demonstrated an unusual range of repertoire without at any time displaying either hasty, imperfect execution, superficiality or a perfunctory rendition of some compositions for which he had no particular liking.

Last April, in this same music room at "Kualii," Mr. Moss gave a program on which Bach, Busoni, MacDowell Debussy, Liszt and Tschalkowski were represented. Last night he departed almost utterly from the manner and methods of these, giving a series of well selected numbers with but one composer represented of the group chosen last April—MacDowell. And whereas then he had played the striking narrative in musical verse, "The Sonata Eroica," developed from Tennyson's "Idylls of the Kings," last night the MacDowell numbers were the lightest, the daintiest, the gayest colored bits imaginable—mere wisps of melody from the abounding storehouse of this great American.

"In Autumn" is hardly more than a breath of the yellowing tans of winter, a hint of the coming tang of winter. The second of these MacDowell cameos, a "Polonaise," is a threaded gossamer spun to some merry jest.

If one were to sum up Mr. Moss' chief contribution in last evening's program it would be in one hackneyed word—"melody." That liking for elegance of form and thrillingly sweet turn of phrase which the writer mentioned after the April concert was again strongly emphasized. Brahms' "Rhapsodie, B Minor," displayed in a manner unmistakable even to the most Philistine of hearers the natural flowing style, grace and ease of expression of the Hamburg prodigy. The proverbial richness and beautiful quality of tone, largely due to the facility of idiom and direct simplicity of appeal, which students of Brahms early learn to expect, do not suffer under the thoroughly competent keyboard work of Mr. Moss. His talent in drawing from the keys notes of pure beauty is unimpeachable.

The "piece de resistance" of the evening was Chopin's lovely "Sonata, B Minor," one of the astounding compositions of this great Pole. The four movements were all splendidly handled, the second and third being particularly happy in their translation under Mr. Moss' fingers. If the pres-

NO BURNT CORK IS NECESSARY FOR MINSTRELS AT THE BIJOU TONIGHT

musical comedy entitled "Why Jim Left Home," and it is promised that this number will be equally as entertaining as the first section of the program.

The advance sale for this show has been one of the largest in the history of theatricals in Honolulu and reservations are now being made at the Bijou box office well into the second week of the company's engagement.

MANSFIELD PLAY HAWAII SUCCESS

Richard Mansfield's great stage success, "A Parisian Romance," has been adapted to the screen by William Fox and comes to the Hawaii theater tonight, with Cooper Cliffe and Dorothy Green in the stellar roles. According to all available information this clever pair of Fox stars divide equally the honors of the performance. Tonight will also usher in at the Hawaii the second chapter of "The Strange Case of Mary Page," the serial that provided a sensation all over the mainland.

The role of Baron Chevalier, made famous by Mansfield and in the photo-drama essayed by Cliffe, is a most repulsive one; the baron being a wealthy Parisian of rakish tendencies, prematurely aged by dissipation, but making the pursuit of women his chief occupation. The story deals with the fickle flights of the Baron's love and passion; with his devious methods of ensnaring his victims. Money is no object with this titled rone, the height of his ambition finding an outlet in the pursuit of his favorite "game" and general dissipation. However, outraged nature eventually exacts her toll and the baron meets an untimely end as he is about to ensnare his latest victim.

Cleveland claims 777,600 population.

Weird, bordering upon the uncanny, is the story by A. Van Buren Powell, dramatized and adapted for the screen, a late episode in the series of "Adventures of Marguerite." The production of the play, "The Oriental's Plot," with Margaret Courtot, Richard Purdon, Eleanor Lewis and an all-star cast will be an offering at the Empire theater today. The heroine, Marguerite, rescues a girl who had been kidnapped by a Hindu. This girl owns a curious oil painting which contained the secret of the hiding place of a fortune in jewels. The Hindu goes to the length of torturing his victim in his effort to gain possession of the gems. Marguerite falls into this man's power, but she finally foils him in a climax filled with startling situations.

The remarkable resemblance of two girls, one an heiress to a fortune, the other the employe in a laundry, furnishes a plot around which a clean-cut and clever farce comedy in two parts has been woven.

EMOTIONAL STAR IN STRONG ROLE

"The Moment Before," starring Pauline Frederick, one of the big offerings of the screen, for the reason that it is a most unique conception and is handled by one of the foremost exponents of the camera art, will close at the Liberty theater with tonight's performance. This feature photo-play—a Paramount picture—has proved a popular drawing card at the "Home of Paramount," and has been witnessed by crowds that have taxed the capacity of the big Nuuanu street theater.

Pauline Frederick, in the dual role of gypsy maid and matron and as the refined Duchess of Maldon, does some exceptionally clever work and work that differs greatly from her previous screen offerings. It is rather strange to note the transformation of the dark-haired, dark-skinned gypsy girl to the grey-haired, gentle Duchess. As a gypsy she is everything that she is not as the Duchess.

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Fred Gonderf, wire tapping king, paroled from West Meadow Prison, is confined in the Rensselaer county jail on a charge of assaulting Robert J. Bancroft and John Walsh, conductor and trainman of a Boston and Albany train at Troy.

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