

MAIN STREET IS PROMISING, HINES WRITES

Nine Plays Make Bow on
Broadway Within Week's
Time.

HODGE'S NEW OFFERING

By DIXIE HINES.

NEW YORK, Oct. 15.—When six plays are offered for debuts on one night and nine plays in one week, the task of reviewing them becomes a matter of endurance. For instance there was "The O'Brien Girl," "Lilies of the Field," "The Fan," "Thank You," "Beware of Dogs," and "Like a King" all on one night, followed by "The Love Letter," "Main Street" and "Hodge." To say nothing of the world's premier night between the two city clubs the advent of "Shubert Vaudeville" and the new pictures and the opening of the music and opera season.

"Thank You" is a comedy by Winchell Smith and Tom Cushing, and comes nearer substituting for "Lightnin'" than anything that has been offered this season. This playwright glorified a gambler the other day and it didn't take, so he played safe this time and made him a preacher, and a mighty human and interesting preacher he is. His niece comes from Paris and starts something in the parish. She takes up her home with him, discards her pointy finery and adopts gingham. She wins the son of a rich man and makes her uncle a fashionable preacher instead of a drudge. She advertises him and turns him from a "thank you" man into a man of independence. It is a sure fire comedy, with nothing especially brilliant about it but a lot of clean fun, clever situations and good character drawing. Already it is a success. Harry Davenport, Frank McCormack, Frank Monroe, Donald Foster and Edith King make the honors.

"The Love Letter" is based on a story—and from the adaptation a very weak story—by Franz Molnar. William LeBaron has written some amusing and appealing lyrics but fell down on the book. Victor Jacob, on the other hand, contributed some delightful music, while John Charles Thomas, the new star, sings delightfully. Marjorie Gieson, Carolyn Thomson, the Astaire's and Will West give first aid to the star and opera, and with the snappy dancing by Charles Dillingham, the appealing voice of Mr. Thomas, the agility of Miss Gieson, the charm of Miss Thomson and the fun of Mr. West as well as the terpsichorean delight of the Astaire's, it has become one of the tuneful treats of the season.

MARIE DORR HAS A WORTHLESS VEHICLE. "Lilies of the Field," which brought Marie Dorr back to the stage as an actress, is by William J. Hurlbut. Mr. Hurlbut might be better engaged. The play is purporting to be a comedy, and although there are members of the cast who are popular and talented, they are engaged in a nasty business in acting this.

William Hodge has a new play this year which he calls "Beware of Dogs," which, according to the custom, he wrote himself, and in which he has a suitable part for his peculiar talents. The play, briefly, concerns the embarrassments of one George Oliver, who, having brought his invalid sister to the country for some fresh air, encounters, of all things, in the business of boarding dogs. How the people who come with the dogs are mixed up in an affair which reads like the reports of some of our recent prominent divorce cases—well, that's the plot. Oliver regards all his misfortunes in a hopeless but necessarily humorous and tolerant fashion and eventually every one who can reform, and the others remain in their sweet and wholesome selves. Mr. Hodge comes as near being an institution as any one of the native stars, which is another way of saying he will please his friends, who are numerous, and satisfy himself. Julia Bruns, Mrs. Crail, Edith Shayne, Ann Davis and John Webster are among those present in his supporting cast.

"Like a King," by John Hunter Booth, is another small town drama, of which we have had three this week. It is all about a returned soldier who has misled his home folks. They think him wealthy and when he meets with a former comrade—now a chauffeur—it is agreed that the latter shall drive him home in the borrowed machine of his employer. He enters his home town "Like a King." In the luxurious car, a chauffeur and everything. The ride succeeds only too well. The simple folk in Lower Falls accept the prodigal and the auto at face value and likewise his Wallingford schemes for a greater city till the real owner of the car turns up and is persuaded without a shred of evidence that he sold it to Nat while drunk. Credit is re-established, our hero saved from jail and wealth promptly follows. Adolph Klaubner, who is the director of the destinies of the play, has done well by it in every respect. Charles Esdale, Margaret Wilshire, James Gleason, Hale Norcross, Miss Gleason, Ann Harding, Lucille Parker, James Seeley, Frances Howard, Robert Homans, E. L. Duane, Edward Poland, Dodson Mitchell and some more are included in this respectable group of intelligent actors.

"MAIN STREET" IS A BROADWAY SUCCESS. "Main Street" has now found its place on the stage. Harry O'Higgins and Harriett Ford deny that it is either an adaptation or a dramatization of the Sinclair Lewis story of small town life, but admit that the story is "founded" on the episodes of the book. They have at

ERMINIE, WITH WILSON, HOPPER, DUE ON MONDAY

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and company in an act called "Frogland." McHenry and Dean, known as the lady and the gent from the South; the Dances O'Mania with three dancing girls; Sam Bevo in a jazz offering; Mathews and Murdock in a dance offering; the Five Dancing Russells in a minstrel oddity and the Macks in an illusion act.

The comedy on the bill is called "All Aboard."

3d Field Artillery, on Hike, to Camp Here

The 3d Field Artillery of the United States Army composed of 450 officers and men, commanded by Col. Willard D. Newell, was expected to arrive in Indianapolis today on its hike from Camp Grant, Ill., to Camp Knox, Ky. The men were expected to pitch camp at the West Washington street circus grounds and to remain until 7 o'clock Monday morning when they will resume their march. The outfit includes a detachment of airplanes which are accompanying the column and carrying mail to the men each day. Citizens of Indianapolis, particularly ex-service men, have been invited to visit the camp Sunday.

Allies Warn People in Poland to Be Calm

OPPELEN, Upper Silesia, Oct. 15.—The inter-allied high commission today warned the populace of Upper Silesia to remain calm over the League of Nations' decision establishing the future status of the province. The people were told that disorders would be suppressed by force.

least made a most acceptable resemblance to the original, and most of the important characters are developed. Erle, the young tailor apprentice, however, becomes an electrician in the play. Beginning with the arrival of Dr. Kennicutt's bride, with a representation of Main Street and Railroad around the story goes through the changes in the community, or more especially members of the community, through the revolutionary methods of Carol. There is a more or less continuous story, and when, after Carol has left the small town and returns to find her husband not less devoted to the curtain falls on the same hopeless condition with the same implied belief that Carol, too, has learned to be more tolerant and to believe more firmly in the love of her husband. The characters as shown upon the stage are easily recognizable. There is the druggist, the

shopkeeper, the doctor, the lawyer and the banker, and there are the usual small town society folk. The play was happily received, and has found a place among the promising successes of the season. McKay Morris and Alma Tell are the child figures. "Main Street" was presented for the first time on any stage by Stuart Walker at the Murat Theater in Indianapolis. Mr. Morris was seen as Doc Kennicutt and Pegg Wood was Carol.

COHAN IS REPRESENTED ON BROADWAY THESE DAYS.

"The O'Brien Girl" is the much discussed musical play belonging to George M. Cohan, and for the time being his sole connection with the stage. Otto Harbach, Frank Maudel and Louis Hirsch are the names identified with its conception, and Mr. Cohan himself is largely

responsible for the pep and verve with which it is acted and danced and sung, and for the appealing stage settings and costumes. "The O'Brien Girl" is a typical Cohan vehicle, breezy of motion, elaborately staged and built around enough comedians and comedienne to be entertaining, if it does not teach the old and young to smile. It carries the Cohan stamp of American comedy, has a spicy plot and is filled to overflowing with the humorous lyrics of Otto Harbach and Frank Maudel. It gives every promise of being just as wholesome and big a hit as was its delightful predecessor, "Mary." The play has as its setting a fashionable hotel in the Adirondacks, in which are lodged two tired New York business men, the wife, divorced wife and daughter of one, the son of the other and the stenographer of both. Not forgetting to

mention the chum of the son, that indomitable laugh maker, Andrew Tomba. Robinson Newbold is the partner, handicapped throughout the play with wife, ex-wife, daughter and shorthand expert. He never allows a dull moment from his first entrance until his sole number, "Murder," which is horrible enough to be side-splitting. Ada Mae Weeks and Elizabeth Hines are enough to make any play appealing, and with the before-mentioned advantages, Mr. Cohan is justified in predicting that this Irish lass will easily succeed her sister, "Mary."

"The Fan" adapted from the French of Robert de Fiers and A. de Caillavet by Pitts Duffield, brought Hilda Spong back to the stage as a star and Wallace Munro as an impresario. The event was eagerly awaited, and the result has already justified this expectation.

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