

'GUARD POLO NIGHT' AT BIJOU THEATER

June 10
Militiamen Will Pack Playhouse
Tonight To Witness 'Law of
the Land'

A trip into the far distant past would probably be necessary to discover the author of the saying, "A prophet is without honor in his own country." To find proof of its truthfulness, however, would require no close search. The same is true in regard to genius or talent; it is rarely ever appreciated in "the old home town." Not so in this city, however. Little Lucille Aflague, who has been seen and heard in song and dance on a number of occasions, has branched out as a youthful actress with the Lytell-Vaughan Players and in the role of a nine-year old boy in "The Law of the Land" she is given a part that calls for considerable talent and ability and she holds her own most ably alongside of the seasoned players of the Lytell-Vaughan company. At the Bijou theater she is not overlooked by the audiences, which are given to applaud for merit and merit alone.

"The Law of the Land" has been declared by the mainland critics as George Broadhurst's greatest drama. Local critics declare it to be the best offering of the Lytell-Vaughan Players—and these same critics have said some mighty good things about previous bills presented by this company.

Honolulu theater-goers are almost a unit in their belief that "The Law of the Land" gives more good opportunities to more artists than any other offering of this company. It is not a play written to feature any particular star. As a matter of fact the stellar roles can be "cut" about a dozen ways—that is about the number of artists in the cast. Notwithstanding this fact several of the members of the company do their best work in "The Law of the Land." This is true of Evelyn Vaughan, who shows a dramatic and emotional ability that is a pleasant surprise to her most ardent admirers. It also is true of Alexis Luce who, while cast in a most despicable role, draws every ounce of strength there is in it to the surface. As a self-centered, cruel husband and father he proves supreme. The comedy relief of the tense drama—and it is a succession of tense and thrilling situations—comes through the clever manipulation of the role of an English butler by Ethelbert D. Hales. He is a riot and the audience is keen in showing its appreciation. Phillips Tead has had a number of good opportunities and has ably cared for all of them, none, however, has suited him better than that of the secretary to Luce. Bert Lytell has a peculiar character to portray and can hardly be classed as a hero. He is a home-wrecker but, apparently, is justified. He makes of the character a strong one. Henry Shumer and William Amsdel as police inspector and police captain, respectively, handle their parts well.

For tonight it is anticipated the Lytell-Vaughan Players may present something extra in honor of the large turnout of national guard that is promised. This will be "Guard Polo Night" at the Bijou and Brigadier-General Johnson expects that almost every officer in Honolulu will be on hand. The general has taken care of a block of eighty seats himself and with his officers and guests it is expected an entire section will be filled. Incidentally, the guard outfit promises to add to the gayety of the evening.

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emerged from creeks on the Pacific Coast and are running down to Australia with cargoes of timber. At present there are five such sailers in the port of Melbourne and twelve more are on the way. As a rule, they return to the United States empty, endeavoring to lose no time in picking up another timber cargo at high freight rates.

**TENYO AND MANOA SAIL
FROM SAN FRANCISCO**

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