Monday

My dear Fellow,

My silence has not meant that I'm growing unmanly and unwilling to pay you back in your own coin, but that influenza has hold of me. For a week I've been in a bad way, but work had to be done (or Siler sacrificed: a thing my heart could not regard unmoved!) and so I've been doing twice in draughty theatres night after night, with but poor results in the direction of showing this insidious plague to the door. Yesterday it conquered me, and this is my second day in bed, and I've sought patronage to me. Are you feeling more
Yourself? It grieves me deeply to learn the truth about your illness. Fate is hard in dealing out to you blows in the quarter where you least can bear them. The foreign food and primitive methods of sanitation had a good deal to do with upsetting your stomach and lodging gastric fever germs here, no doubt. And now there seems to be fresh danger in the inevitable exhaustion you incur as a consequence of the new story. I do trust my dear fellow that you are taking every care that you are keeping in mind the claims the future - no less than the present - has upon you. - Yes, I feared that W.B.'s failure must hit you hard. I am indeed sorry. Sorry for him - for he's fought splendidly; doubly so for you whose work with him deserved ten times the scant reward it has received. - I was told by an actress the other day that he is conscious that London will not have him and that he speaks with much sadness of his outlook. Here he is wrong, of course. London will have him or anyone else, if only the right play and the right Company are forthcoming. But the fact is London goes with him like a horse that wants in the way of 'awards', unless indeed it is to be as would appear probable enough, hungry for luck; and many managers would do wisely to think their theatres shut down and watch the public for a year or two, until the period of transition be past. To resort to W.B., I hear, with what truth, I cannot say, that Wilmot is finding the money and running the theatres. The Company have been reduced to half salaries, and W.B. himself is simply leading man, if he be so your debt should bear safe at the Bank. M.B.
has only to acknowledge himself beaten and enlist under a shrewd man's banner: he should be able to make some £1000 a year without an effort. That he is still the actor he once was: he has proved beyond all question lately, his benefit being a series of surprises to me, so admirable, natural, powerful, and affecting was he in the after item. In five years his record would be clean and he would stand up among no man and at liberty if he chose to have another turn at management.

I have not forgotten Mr. Caine's visit to London though the weather and the season alike are so bad that there is not much inducement to anyone to come South, but for two weeks I cannot say what plans we can propose to her. Things have
become rather complicated at home (my father's new wife has led off a new family with twins; it's half humorous and half vile!) and my plans for the summer have to be reconsidered. Has Mr. Cane a desire to come at any particular time? I've seen nothing of any mutual friends, save Stoker. By the way, did I tell you that he met me some weeks since and asked anxiously after your? That I told him you had returned but wished your whereabouts kept a secret. — Mr. Hillard, I was to have seen one Sunday, arranged for three weeks ahead, but when I reached the door the servant said, "Too ill to see anyone" and I've heard nothing since. — Do you hear anything of young Harry Murray's projected crusade against the publishers? Buchanan told me
his intention on the occasion of my one and only visit to
Mansfield Gardens. It seemed that no one, not even Piano-
Telly, will look at "The Song of Susannah" and that Murray
intended going to the publishers in consequence, in a series
of lectures to be delivered at the Opera Comique. They were
pretty widely advertised, and a certain amount of interest
was aroused, but when the day came, there was a hitch
about the theatre, and the intending audience was directed
to go on to the Brunswick where at the hour appointed
some fourteen people—R.B. at their head—were there
covered, expectant but depressed. Murray took move
at this, no wonder poor chap, and R.B. had little dif-
ficulty in persuading him to postpone the first lecture
Simeon—You'll be interested to hear that the
first edition of Meredith's new book only tallied 750
copies, a result to which he is not inexcusable, I hear
from Barrie, who reports him much aged and suffering pit-
cably at times from some slowly advancing crippling disease.

— The Gatter has not written yet and I'm anxious that he
shouldn't until I've got rid of this weakness and am once
myself again. No doubt they will not speak till after
the production of Some of Buchanan's new piece, though, for
"The Streets" is no great draw and Hayne's moving heaven+
Earth to hurry on the novel.

Kensit remembers to Mr. Came's + love to

Ralphie. Yours, my dear Came's,

Andrew Bright
Dewhurst Hall came as the Belgian deadlock in "The Iron Hand"
Derwent Hall Caine doesn't need his famous father's name to give him distinction. He stands the test on his own merits.

His thrilling voice, his bearing, his vigorous and masculine acting, displayed in Sir Hall Caine's brief, swift swirl of melodrama, "The Iron Hand," carried two Sunday audiences at the Orpheum off their feet.

"The Iron Hand" tells the whole story of German ruthlessness in a flash. A young Belgian lieutenant, taken by German troops in his own chateau, is put to mental torture by his captors. He is compelled to listen to his bride of a year plead for her life; to the same plea by a gallant comrade, and to refuse them, and to see his mother go proudly to her death, because he will not give the password that would endanger his king.

A melodramatic trick brings the piece to a happy ending, spoiling the artistry of the tragic story, but finishing the playlet as the audience wants it to end.

Tina Lerner, the Russian pianist, captivated the Sunday crowds. She chose two brilliant bits for her program, a Tschaikowsky waltz and Liszt's "Campanella," following them with a Russian dance and Rimsky-Korffsky's "Ballet Ruse" music as encores.

Moran and Mack supply fun in generous portion, and Drew and Wallace have a mildly humorous skit, "At the Soda Fountain." Valyda uses a phenomenal range of voice in "Musical Moments of Comedy;" the Equilli brothers have a remarkable balancing turn and Ivan Bankoff closes the program with a graceful dancing act.

G. C. W.
Act Strong Propaganda Against Germans; "Salome" at the Shubert.

That the American public has accepted the film playing as a genuine entertainment was evidenced at the Grand theater yesterday where "Hearts of Gold," another of W. D. Griffith's masterful screen productions, began its week engagement. It might have been the human patriotism of the trendward, something patriotic, that led many to the theater, where, in the night performance they stood in line waiting chance at the ticket window even when the theater was darkened and the film began to run.

In only one way, however, did Mr. Griffith surpass himself in a "National," in his new film play. In "Hearts of the World," he is concerned with the actual events which attended the first and second great wars of history. To one who has known the "feeling of shame," the "Hearts of the World" would be the "greatest photo play" of the week.

The producer spent much time on the battlefields of France before he attempted the production of "Hearts of the World," and his photography is a part of the truth that has happened and is happening in Europe as it is scientifically possible for him to portray it.

The run of the picture is two hours and 11 minutes and it is truly displayed the modern methods of warfare in every complex way.

And throughout the picture runs a plot that has the approval of an American equal, because the characters are Americans, having or having been in war, marking their sacrifices for France. This is a part of the sweetest part of the "Fictional," who is the mighty story of "The Boy," the heart and soul of the picture.

The story in "Hearts of the World" is so original that it gives grip beyond that of the thrilling home the fact that they have actually happened and still are happening to scenes of others in France, for the whole theme of the picture is shown in war in its glory, its horror, its splendor.

"Salome" in Films.

The tragic story of Salome, whose pain was scored with violence on her flesh means and fair to attain power and satisfy her needs for control at the same time. The movie opened at the Shubert this week, in the play that was opened a period of two hours persons all through the theatre, laughter and admiration upon the wonderful settings and costumes and continuance of the story awayAmount under the imperishable steel in the leading role of Theda Bara.

The screen version of the story shows Theda Bara, the powerfully erect and vibrating ruler of Judea, clinging to her power by imprisoning her with the "Fighting for Men". Constantly at his side is the sinister figure of Salome, who at one point of the play delivers a song that is sung"Shun not replies to the pear" and in the song he has the dance executed under Roman slave.

The Fox production removes many of the "blocks" but the dance scenes are as either the eye of by inference has been difficult to red portrayed by merely imagined. The movements of the white are such that a familiar background in the settlings used for the pictures and the city ring permits of the employment of actual public performances of the real and ancient public gatherings and music scenes.

The film should respect several appropriate music and add the flashing to the enjoyment as it is a daily mattince.

Orson Welles/Vanderbilt.

Doverfield Hall, Clev., April 8—Orson Welles, on a one-act play, "The Happy Potsdam," which was opened at the Orpheum theater yesterday for a two week run, has been scored a most powerful propaganda play that has come to Kansas City since the war began.

Based on the Kaiser's Potsdam speech to the troops in which he said: "You are now my soldiers—mine, body and soul. I am on your own relatives—your father and brothers and mothers perish—remember your oath and obey." The actors depict in moving fashion the lengths that the Kaiser's words do not fulfill their purpose. The coming and inevitable fate of the Kaiser's dream is broached to bear upon the young German heart, the part played so faithfully by Mr. Calie, is merely an incident in the acts of the Kaiser's propaganda war in conquered territory. If it is inexpensive that people could act and withhold from the government any aid possible to win the war. The Kaiser's propaganda war by his to the satisfaction of all.}

Clinical evidence-do not hallucinate.
The Kansas City Journal, Monday, September 23, 1918.

HALL CAINE'S SON SCORES IN PLAYET

"The Iron Hand:" Gripping Story of Belgium Excellent Portrayed.

OTHER ACTS PLEASING

Wellington Cross, Ivan Bankoff and Bensie and Baird Entertaining.

A slender young Englishman, spurred to unusual dramatic sequences by intimate knowledge of his theme, has brought to America a startling portrayal of the situation and heroism of the people of a war-torn nation. Belgium, generations back in the battle ground of Europe, are the background of Hall Caine, son of the manly author. Hall Caine, present at the Overture this week, a direct play from his father's pen, entitled "The Iron Hand." Those who saw Mr. Caine received the impression that he was living through the scene of stirring events rather than acting a part.

A plot charged with heart interest and style. Mr. Caine's an excellent opportunity to display his dramatic ability. The story seems to be built around his personality, yet his qualities are not obtrusive. He fits naturally into the role of Lieut. Victor Lambotte, a Belgian officer, whose devotion to the cause of his stricken and now desolate country, in such a way that he would willingly sacrifice his life age even more—the lives of his beloved mother and wife—on the altar of a just patriotism.

Based on Kaiser's Speech,

"The Iron Hand," which is a bettering title, is based on the Kaiser's speech at Potsdam, where he commander his soldiers to obey his every order, even to firing on their kind as he would so direct them. The invading Huns have established themselves in the Lambotte chateau, where the young officer is arrested and brought before the German captain and commander to reveal the password of the Belgian army. In his refusal to reveal any information that might be of assistance to the Germans he shows the true heroic spirit of his countrymen. Mr. Caine is supported by an excellent cast. The part of Barousse Lambotte is taken by Lillian Paige, and the role of Nadine Lambotte is portrayed by Irene Wharten. The music is by George C. Read. This is Mr. Caine's first appearance in Kansas City, although he is well known in the East, where he has starred in several plays, among them being "The Christian," which was also written by his father.

In his recent book, Mr. Caine published a chapter which was taken from the close of his act.

Cross, a Fictional Attraction

Wellington Cross presents a feature attraction in songs and stories of the moment, with Ted Shapiro at the piano. Cross is an American musical comedy favorite, and is well known.

D. W. Griffith's Latest Picture Success Is Shown at the Grand

"Hearts of the World" scored heavily at its initial productions in Kansas City at the Grand theater last night. Rigid attention to detail is Griffith's forte. The swift action on the battlefields of the trenches, reproduced by the orchestra, and the barking of the British "wivel dogs," produced in like manner, are realistic.

The most vital moves of the world war are shown. The climax comes in the arrival of the American soldiers.

In all America Mr. Griffith probably could not have found a heroine more adapted to play the part of Marie than Lillian Gish. She is like an old-fashioned minstrel archet in home spin. Listed on the programme as a girl with "an old-fashioned belief in love and prayer," she lifts her face, wilful and unworldly, but possessing great dramatic possibilities, to love the decks.

Robert Harren, known for his work...
Sir Hall Carine KBE
Greba Castle
Isle of Man