

PREMIER SHOWING OF "GREEN JADE" BY BROWNELL PLAYERS

Broughton Tall's Drama Presented in Artistic Manner.
Interest Well Sustained.

The premiere, at the Victory Monday night, of "Green Jade," the new play written especially for Mabel Brownell by Broughton Tall, may be regarded by Miss Brownell, her players, and her managers, as decidedly auspicious.

It is an excellent play and the company, in spite of the obvious difficulty which presents itself when a stock company undertakes to stage a brand-new play which has not had the corners worn off yet, with only two or three weeks' preparation, appeared to splendid advantage in the piece.

The acting of Miss Brownell as Martha was, of course, one of the features of the production. The physical and mental requirements made on her in order to "get over" the emotional scenes must have been as great as in "Zaza." Corliss Giles, as her American sweetheart, did what was perhaps some of the best acting of his stay in Dayton, and his emotional acting was restrained and shaded to just the right degree.

Philip Leigh made his record for the season in his excellent portrayal of Valdonov, the Russian pianist. He looked, acted and talked the part, and made himself thoroughly disliked; as he was supposed to do.

Louis Ancker played the part of the Spanish-English impresario, with a liking for women, and he

expressed perfectly the courteous, polished roue, whose heart showed itself very occasionally.

The play itself in three acts and five scenes, opens in a Paris art student's studio with pretty Dorothy McConnell showing her pretty shoulders over a crimson drapery as she poses for the artist, and closes on board a steamship homeward bound from foreign ports, while two shots fired off-stage indicate the end of unhappiness for the heroine.

It concerns the dismissal of the man she loves, by an American girl, and her marriage to a Russian pianist for what she calls her duty, and her disillusionment. It is reminiscent of "Paid in Full," but is more highly dramatic and more colorful. The rapid change of loca-

tion, from Paris to London to Rio de Janeiro makes it more interesting. It drags for a bit in the first act, but soon speeds up and maintains record action throughout. The opening in the studio with the pretty model posing away from the audience is a rather clever idea. Good sets mark it, especially Scene 2, Act II.

Betty Wilkes as Pamela Caréve is again giving Miss Brownell advice about how to handle her affairs and she does very well in the latter scenes in the part of the feminine creature, more fastidious in matters of dress than morals. Frances Pitt simply cannot look wicked no matter how hard she tries, and everyone in the audience that had

fallen for her red hair, fell in love all over again with her as the beautiful, black-haired Brazilian senora.

Jane Stuart was the keeper of the pension in Paris, and true to type. Francis Fraunie was an American popular music composer and looked the part. Gertrude Augarde as the English lodging house keeper was good, and Orrin Shear and William T. Levis in minor parts had brief appearances.

Miss Brownell is to be distinctly congratulated on her new piece, and acting of the principal role, and her opportunity to go on Broadway with it, and her acting should go a great way toward putting the play over there, as it did here the first night.

—W. C. P.

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