

CANADIAN WINS
HONORS IN N. Y.Redfern Hollinshead, Tenor,
Forging Ahead

ENTHUSIASTIC RECEPTION

Has Voice of Excellent Quality;
Fine Interpretative Power

BY BEN DEACON.

NEW YORK, Oct. 28.—Among the interesting musical events of the week was a recital given in the town hall by Redfern Hollinshead, the Canadian tenor. Mr. Hollinshead, who is a native of Toronto, is rapidly winning recognition in New York as a concert singer. He has a lyric tenor of excellent quality, combined with fine interpretative power. His program included a number of songs by Francis Albeniz, Harry Burleigh and Geoffrey O'Hara; a French group by Renaldo Hahn, Handel, and Tosti. The Canadian tenor met with an enthusiastic reception both from the audience and from local critics. Mr. Hollinshead made a successful tour of the Maritime Provinces last June and he plans a more extensive tour of Eastern Canada for the coming winter. He appears in New York under the direction of the Wolfson Bureau.

Another recent recital which was attended by a large and enthusiastic audience, and which won the much-coveted interest of the New York critics, was also given by a Canadian artist, Miss Eva Gauthier, formerly of Ottawa. Miss Gauthier evidently savors of the spotlight with the idea of giving New York what she loves above all else—something new. There were 24 numbers, and all were "modern." Most of them were of the "time" numbers. As one of the local critics put it, the program ranged in antiquity from Arnold Schoenberg's Opus 14, undated, but apparently written week after next, to a brightly lit one by Franz Schreker, composed way back in 1909, just after Richard Strauss had discovered America.

Miss Gauthier's selection displayed her fearlessness of her disposition no less than her ability as a vocalist. She included, for instance, a group by the French musical revolutionists known as the "Groupe Des Six." One of these numbers, Darius Milhaud's "La Limousine," is particularly full of local difficulties. Its theme is gruesome, based on the murder of the Monk Rasputin, and the singer is obliged to keep pitch amid a nerve-racking horror of savage bells. Several of the other numbers presented similar difficulties, one by Arnold Schoenberg, being full of deliberate dissonances, with a peculiar twisting base, which makes it a sure pitfall for any singer not possessed of absolute tonal accuracy. Miss Gauthier's success in surmounting these difficulties was attested by the remarkable reception accorded her by the critics. "Miss Gauthier sang delightfully, with perfect intonation against sometimes overwhelming odds," one of these overworked and rather captious gentlemen remarked. "She is one of the most interesting and enterprising singers alive and it is too bad we do not hear her often." Miss Gauthier is also under the direction of the Wolfson Bureau.

DOROTHY MACKAY, former star of "Babes in the Wood" and "Little Red Riding Hood," now with the Winnipeg Kiddies, coming to the Grand on Friday, November 4, for two days.

Plunkville is going to have a "paint-up" campaign. Many of the girls are going to join. This is not humor—merely a news item.—Louisville Courier-Journal.

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STRIKE DRAMA
IS FEATURE OF
N. Y. OFFERINGS"The Right To Strike" Assured
Renewed Success Owing To
Its Timeliness, Says Deacon.

BY BEN DEACON.

NEW YORK, Oct. 28.—Curiously apropos is the week's leading dramatic offering. At the moment when the United States Labor Board and the heads of the various railroad brotherhoods are doing a sensational juggling act, with the possibility of a general strike, when the newspaper accounts of the fluctuating strike threat are as most as exciting, and occupy almost as many columns per day as a world's series, when everyone is taking of a tie-up, there comes Richard Walton Tully with a play which is founded upon a railroad strike and which is very largely a discussion of the ancient controversy between capital and labor, the very thing which is the chief topic of conversation in this city now. This play, "The Right To Strike," is an English importation. It was first produced in London during the British industrial upheavals, about a year ago, and met with very favorable attention from old country audiences. It was presented in New York for the first time last night, at the Comedy Theater, and its timeliness, if not its dramatic merit, warrants the prediction of renewed success here. The author is Ernest Hutchison.

The scene of "The Right To Strike" is laid in a small English city, the headquarters of a railroad where employees are on strike. In this city there is also located a large hospital. The employers and employees are dead-locked and both sides are stubbornly refusing all proposals of arbitration that have been made from outside. Motor transports, manned by citizens, have been organized and a young doctor from the hospital has been killed in a fight with the strikers. This tragedy leads to a declaration by the doctors of the hospital that they will give no medical aid to the strikers or the members of their families.

The young wife of one of the labor leaders is in danger of death during childbirth. The only surgeon competent to perform a necessary operation is the friend of the murdered doctor. At first she refuses, but finally is persuaded to save the woman's life. Here is the matter upon which the argument of the play is based, and argument is very largely what the play is composed of. If the railway men leave their posts, inconveniencing and endangering the public, have not the doctors a similar right? Characters representing every section of the community affected by a labor rumpus argue at length upon the subject. But it is a "no-decision" bout. The doctor is coaxed into the path of duty, but he is apparently unconvinced, and the only thing even faintly approaching a solution which is offered is the somewhat stale and unpractical declaration by one of the characters that brotherly love is the panacea for all industrial ills.

There are several English people in the cast, including Ronald Adair, who came to New York to play the role of "Tarzan" in the jungle play, which had but a brief, flitting existence here. He is more successful in the role of a rugged strike leader. The consensus of opinion, however, appears to be that practically all of the members of the cast are prone to overact.

A new comedy-drama by Kate L. McLaurin, entitled, "The Six-Fifty," was also presented to New York last night. The "Six-Fifty," which, of course, is a train—is wrecked right at the back door of a New England farm and as a consequence a strange collection of characters is suddenly herded in the farm kitchen. There is the country girl, who longs to escape from the monotony of farm life; the aged dyspeptic, who suddenly discovers that he can eat pork without providing work for an undertaker; the prima donna, who forgets her temperance and becomes human through sudden interest in aiding the injured; the sweet young girl, who is jolted by the wreck into the very arms of the boy she loved; the said boy, and the eccentric rural bore. These are stirred about for several acts until a rather goosy mixture of sentiment and optimism has been secured and the good old theory that life is just what you make it has been properly propounded. The play met with a mixed reception from the local critics. One found it delightful; another found it worthless and dull. The others ranged in between these two extremes.

George Arliss, the English actor, who made his professional home in America ever since first coming to this continent 20 years ago with Mrs. Patrick Campbell in two Pliere plays, "The Second Mrs. Tanqueray" and "The Notorious Mrs. Ebbsmith," has scored at the Booth Theater, New York City, one of the three biggest dramatic hits of the year in a play of English origin.

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Toronto Man Declares He Had
Suffered Terribly For Ten
Long Years.

"At any time during the past 10 years I would have given almost anything in the world to be able to eat a hearty meal, such as I eat three times a day now, and not suffer afterwards," said William J. Harrington, 471 Beresford avenue, Toronto, Ont. "After every meal I had sharp pains in my stomach and way up in my chest that seemed to go clear through me. For a long time there were many things, especially certain vegetables, that I never dared touch, for if I did I always paid the penalty. At night there was so much gas in my stomach that I would lie awake for hours, hardly able to get my breath, and actually afraid I was going to smother. I had to take medicine three or four times a day for constipation and had such severe headaches it looked like they would kill me."

"It's nothing less than marvelous the way Tanlac has rid me of all these troubles. I can eat heartily now of potatoes, cabbage, radishes or just anything else I want and never suffer a particle from indigestion. I sleep fine at night and feel good all the time. After what Tanlac has done for me, there is nothing too good I can say about it."

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Asthma No Longer Dreaded. The dread of renewed attacks from asthma has no hold upon those who have learned to rely upon Dr. J. D. Kellogg's Asthma Remedy. So safe do they feel that complete reliance is placed on this true specific with the certainty that it will do all that its makers claim. If you have not yet learned how safe you are with this preparation at hand, get it to-day and know for yourself.—Adv.



SHIRLEY KELLOGG, famous English star, coming to the Grand with the De Courville revue, "Hello Canada," November 8 and 9.

5 Years Ago

Margaret Anglin appears in "Caroline" at the Empire, New York.

"Upstairs and Down" is produced with cast including Courtney Boone, Mary Servoss, Leo Carillo, Robert Arnold, Juliet Day, Ida St. Leon, Fred Tilden, Orlando Daly and Christine Norman.

Famous players present Maurice and Florence Walton in "The Quest of Life."

20 Years Ago

"The Bonnie Brier Bush" is produced with cast including J. H. Stoddard, Irma La Perre, Augustin Duncan, Sydney Booth and Edith Talliferro.

Louisa Mann and Clara Lipman appear in "The Red Kloof" at the Savoy, New York.

William Gillette appears in the title role of "Sherlock Holmes" at the Lyceum, London.

QUESTIONS AND ANSWERS.

How can I become an actress? I am crazy to go in the movies.—Kilcoo.

I don't doubt it. Let me know when you become violent and I will arrange to have you shot on some convenient location.

Is Lila Lee and relation to Gen. Lee?—S. A. P.

Generally speaking, No. Does Mrs. Marsh come from Hackensack?—Oud.

No. You have her confused with a ball player named Meadows.

Does Wally Reid smoke good cigarettes?—Z. X.

I don't know. He smokes them too short to find out.

Why was George M. Cohan born in Rhode Island?—Tex.

It was probably due to an act of Providence.

Is face powder good for blackheads?—L. J.

Absolutely. Most all colored girls use it.

Was Mary Gaudin raised on a farm?—Nell.

No. But we have often seen her raise cane.

NO DOUBT.

Three thousand discarded hats were found in one New York hotel. Left no doubt, by guests who didn't have enough money to tip the hat check girl after they had paid for their dinner.—Cleveland Plain Dealer.

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SENTENCED FOR ATTEMPTS
TO MURDER HUSBAND

TORONTO, Oct. 28.—Mary Cicloni

was sentenced to serve five years in Kingston penitentiary by Justice Logie in the assizes this afternoon after a jury had found her guilty of attempts to

murder her husband, Vincenzo Cicloni. The jury was out two hours.

SMITH BROTHERS



Put one in your mouth at bedtime

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Point 1 Seamless—
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P. 2

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Entire family washing, washed, then machine ironed and then touched up by our hand ironers. (A wonderful service). Minimum charge, \$1.50
10 pounds \$1.50
Excess wearing apparel 15c per pound
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Starch collars, stiff and pleated bosom shirts cannot be accepted under the above plans, but are charged on our regular service.

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WASHING

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Excess 9c per pound

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80% MOISTURE REMOVED.

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Excess 5c per pound

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