

Strong Play

Florence Roberts' New Vehicle, "The House of Bondage," Begins Week's Run at The Moore Tonight.

Seymour Obermer Seems to Have Constructed Powerful Drama for John Cort's Favorite Star.

IN "The House of Bondage," which Miss Florence Roberts will present at the Moore Theatre for the week, beginning tonight, the author, Seymour Obermer, appears to have substantially established himself as a dramatic writer of facility and power. It is quite a feat to appeal successfully to the American people through a foreign subject, but according to advanced reports Mr. Obermer has done this. Obermer has apparently fairly won his laurels.

"The House of Bondage" is built upon the injustice of the English divorce law (of which more in today's magazine section), but makes an appeal to all humanity through the lesson it teaches, that physical pain is mild as compared with mental suffering, and that the infliction of the latter is a crime that should receive legal recognition. Years of admitted infidelity, studied indifference and neglect have been imposed upon the wife, who figures centrally in Mr. Obermer's story; yet the law of Britain affords her no relief from the hateful bondage. Because the husband does not beat her, the statutes make her freedom for the more flagrant causes impossible.

In America there are a few states that have enacted legislation along the lines for which Obermer's play is an appeal, but that does not lessen the interest in "The House of Bondage," for its advocacy is for the nearer enforcement by law of "The Golden Rule" in all things.

Arthur Forrest, Thurlow Bergen, Hallet Bosworth, Harry Gibbs, Mary Bertrand and Ann Warrington are names that appear in Miss Roberts's support. John Cort, of course, makes the production, which is declared to be remarkably handsome.

* * *