

At the Theaters

RELASCO.

David Belasco presents Frances Starr in "Tiger Tiger" by Edward Knoblock.

THE CAST:
Clive Couper, M. F. Lionel Atwill
Freddie Stanton Frederick Lloyd
Stephen Green Wallace Erskine
Sally Frances Starr
Harriet Thomas London
Evelyn Green Frances Starr
Lizette Helen Andrews
Mrs. Wix Daisy Belmore

Just a cross section of modern life is "Tiger Tiger" which opened successfully before a capacity audience last night. Reality is extended to the flesh in that a sloppy "happy ending" is not offered. The action pursues its course bitterly, but truthfully, for how often in this life are we given sugar buns and chocolate cake as a reward for our deeds? That is for fairy stories to please children.

Clive Couper, M. F., an upper-class Englishman of experience, education, and poise, suddenly finds himself the plaything of the tiger. Fascination, which lives in every heart. He has scorned its presence and so is all the more its abject victim. He stares into the eyes of Sally on a street corner and both know the end was speeding on its way, though she knew it not.

It is not written that extremes can meet successfully in our modern civilization. And one night Clive Couper is aware of an odor of base, plebeian cabbage in the beautiful hair of his woman of mystery. The spell is broken, the harp strings ripped as by a giant hand, and the happiness of the twins, continuing for almost three years, passes with the moment. Sally runs away to wed her carpenter, who was hard of hearing, and Clive Couper goes "over there" to meet his death like a man.

To praise Frances Starr is to praise the life. She is deft in her touches of lightness and happiness. She is convincing in her moments of grief. Her stanch, British independence, which will not allow of her giving up her kitchen for the joys of a country home, rob her of the sympathy of her audience, but it also provides strength to her characterization. Had she been weak, she might have accepted her lover's offer, but she could not have escaped the end decreed by fate. So she gave up the only real love she had ever known and let her lover go away to die a soldier.

Lionel Atwill, as Clive Couper, is self-contained and strong throughout. He is tender in his love passages with Sally and most Eritish in his thrusts at his friend, played excellently by Frederick Lloyd.

Whitford Kane offers a gem in Sam Tallidge, the carpenter who is a bit hard of hearing. He is not a stage Englishman. He is the real thing, merely transferred from London to the Belasco stage.

Last night's audience included a strange, but strong, collection of fit victims. One poised with bated breath lest a manly cough shatter some scene of daintiness or wonderful, passionate grief. Sheer luck saved at least three scenes.

POLIS.
"The Woman in Room 13," a stirring melodrama, by Samuel Shipman and Max Marcin, with prologue by Percival Wilde, dealing with complex marital relationships involving four people in a maze of intrigue and tragedy, opened a week's engagement at Polli's last night.

THE CAST:
John Bruce Robert Edeson
Laura Bruce Janet Beecher
Maid Roma Ray
Strawwell W. Hart
Butler William S. Ely
Dick Turner Kenneth Hill
"Andy" Lewis William Sullivan
Harriet Marsh Pay Wallace
Paul Ramsey Charles Waldron
Lola Hanson Dorothy Parker
Edna Crane Gail Kane
Sally Cherine Tower
Joe Wells Charles Mather
Police Captain Carrigan De Witt Jennings
Prosecuting Attorney C. C. Quinby
Judge Don Rogers
Clerk of the Court Robert Anderson

If "The Woman in Room 13" were nothing more than a vehicle for Robert Edeson and the excellent actors who assist him, it would seem to be sufficient commendation to the play-going public. But considered in the light of a most interesting piece of play construction, wherein the authors, by an exercise of ingenuity worthy of a Monte Cristo, evolve a most intricate scheme of revenge, and where every detail to mystify the spectator and keep a lap ahead of his diagnosis is worked out with meticulous accuracy, it can readily be seen

what excellent results accrue from so felicitous a combination.

A prologue introduces the two principals, and Mrs. Laura Bruce announces her intention to secure a divorce from her husband and to marry Paul Ramsey. Act one, five years later, shows the Ramseys prospering through the agency of an employer who has become interested in Mrs. Ramsey and promotes her husband to a managership and sends him to the Pacific Coast for a six months' trip. Ramsey is not altogether sure the motives of his employer are altruistic, so obtrusively services of a private detective to safeguard his wife in his absence. This detective is no other than the divorced husband of Mrs. Ramsey.

Bruce has long harbored thoughts of revenge upon the man who took his wife from him. He now contrives matters so Ramsey is called home from his trip, and is made to believe his wife is alone in an apartment with Turner, Ramsey's employer. In an excess of passion, Ramsey bursts into the room and shoots Turner. Bruce feels that he is not in a position to avenge the loss of his wife. Mrs. Ramsey will have to admit her presence in the apartment with Turner in order to give her husband an opportunity to plead the lex non scripta, or suffer him to be tried for premeditated, cold-blooded murder.

Bruce experiences a change of heart, and his testimony leads to the acquittal of Ramsey. The latter still thinks his wife unfaithful, but is convinced of his mistake through the agency of a woman who has been victimized by Turner even as he had attempted to deceive Mrs. Ramsey.

As stated above, the cast is excellent to a marvelous degree. Robert Edeson, Janet Beecher, Gail Kane, Charles Waldron, Kenneth Hill, and De Witt Jennings ably impart to the audience all the intensity of the dramatic concepts of the authors. William Halligan and Pay Wallace also provide a diverting comedy element.

SHUBERT-GARRICK.
"Eve and the Man," a mystery drama by Frederick Bruegger, in three acts.

THE CAST:
Janet Markham Edith King
Dorothy Claude Berthoin
DeSauter William Sampson
Magie Grover Helen Holmes
Frank Grover Julian Nor
The Maharajah Bharala S. Miller
Harry Swayne Ramsey Wallace
Jacob Pheasant Jordan

The lights are low and dreamy, soulful music is being played. A circle of friends is gathered about, pensive, enchanted. A magic atmosphere hangs over the room. Some one has just doubted the existence of the soul, and some one else has just threatened to make the soul so real as to be self-evident. In this weird setting a married woman leaves the side of her husband and with outstretched arms crosses the room to meet the embrace of a fiance who has left the side of his betrothed. And while all look on this man and this woman embrace and kiss—one of those fervent soul kisses that lasts. It seems, for minutes.

Such is the dramatic ending of the first act of "Eve and the Man," and thus begins a weird story of love and hate and passion and human weakness that is gripping because of its unusual mode of presentation.

Mrs. Grover, a clever and brilliant vampire, believes there is no such thing as soul, because it is not tangible. The Maharajah Bharala, half Indian, hypnotist and philosopher, warns her that it is possible to make her soul so real to her that she will see it. Then the lights are turned low, the music starts, and suddenly all are shocked at the sight of Mrs. Grover in the embrace of Harry Swayne, fiance of Janet Markham.

Was it a vision, or did the couple actually embrace and kiss? Those in the circle are not positive. But strange that all should see or fancy they see the same thing. The Maharajah explains that his valet put hashheeh in the coffee and that perhaps the embrace was a vision produced by the hashheeh.

Bharala is in love with Janet, and the shocking conduct of Mrs. Grover and Swayne causes Janet to waver in her love. Bharala then pushes his suit, but he finds that Janet still is true to her fiance and is willing to fight to free him from the power of the woman who kissed him in the vision.

It comes the second dramatic scene of the play. Swayne is in his room late at night when Mrs. Grover creeps in and thrusts her attentions upon him. The young man wants to put her out of his life and has about won his victory when suddenly she casts aside her robe, and appearing in her lingerie, begs for a farewell kiss. The temptation is too great. They kiss. Then the lights go out. They think they hear the woman's husband outside the door. They think that he shoots them. Their souls are laid hideously bare.

The lights flash on. No one has been shot. Mr. Grover is nowhere to be seen. But in the room stands Bharala. He has seen the struggle of the souls. Graciously he steps out of the love game, paving the way for the reuniting of the estranged couples.

Helen Holmes is bewitching in her vampire role. Her captivating smiles and ways fit her well for the part. S. Miller Kent, as the Maharajah, is a typical East Indian, with eyes that look right through you. His hypnotic manner casts a spell on the audience as well as on the players. Ramsey Wallace, good looking, plays admirably the role of a lover battling against the seductive charms of a wicked woman.

William Sampson, as De Reuter, injects a delightful comedy element. He gets so drunk that he is a scream; and the liquor makes him so frisky that he's a very devil with the ladies, despite his age. Pheasant Jordan, as Jacob, the "cellist, also adds a light touch to the play. He is a temperamental musician who gets excited over nothing and raves in a language that no one can understand.

B. F. KEITH'S.
B. F. Keith this week presents a bill of the true salt and pepper variety, a conglomerate mass of comedy, sparkling all through like a harlequin, but interspersed with just enough pathos to make the humor, the clever lines, the songs and the dances really appreciable.

It remained for Joe Laurie, Jr., playfully dubbed the "pint-sized-comedian," to produce the novel and altogether impromptu feature of the evening.

With an audience, incredulous and wary of the many little boxes resorting to so often by vaudeville artists, a surprise, Joe dragged his mother on to the stage.

He induced them to his audience, and after paying them many a pretty compliment invited everybody out to dinner when they got up to New York

For the benefit of those who were not present, Joe lives at 550 West Fifty-fifth street. It seems that Joe was just staging a new act, and his fond and proud old parents came down from New York to watch it from the wings.

So bewildered were the old folks that the novelty carried with it the suggestion of the theatrical, and not until they had bowed their way out did the audience really get the drift of things. And, withal, Joe, Jr., has a very good act.

"Chicken Chow Mein," a farcical little musical comedy headlines the bill and offers a repertoire of clever songs and music and clever dancing. Like all such things there is a plot, but its hard to find. Withal it is a meritorious production, with a cast far above the average. Jay Gould, Flo Lewis, and Arthur Havel are the principals and supporting them are (and even if it is in the program it's the truth) a whole flock of Broadway truanats. It is a musical fantasy in four courses, the plot finding a home in an American-Chinese restaurant.

Miller and Mack offer a riot of fun in their short dialogue intermingled with a goody potion of tumbling and dancing.

Then there is Elizabeth Murray, who carries off the Irish and negro ballads and stories with equal ability and in her own inimitable fashion.

"Tarrytown" is a little playlet affording a double role for Harriet Remple. The most notable thing about it is the pretty setting and lighting effects.

Other acts on the bill are Hubert Kinney and Corine in a new dance and song divertissement that is really worth while. Anderson and Yvel constitute a clever "double" as to Henry Sylvester and Maida Vance in an act they call a satirical comedy entitled "Horses." The usual news pictorial rounds out the bill.

GAYETY.
Burlesque, musical comedy, and vaudeville, cleverly interwoven, constitute the entertainment Dave Marion is giving Gayety patrons this week. "Stageland" is the title given the piece, which is two acts and seven scenes, and most of it is the work of Marion himself. He has revived his familiar role of "Snuffy, the Cabman," and his rapid-fire comedy is just as much of a laugh-getter as ever.

Surrounding Marion are many noted burlesquers, chief of whom is Babe LaTour, a whirlwind soubrette, whose acrobatic dancing is a distinct feature.

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