

DELIGHTS ON PLAYS & PLAYERS

By Shirley Olympius

Swimming makes you fat. Swimming makes you tall. Swimming makes you thin. Swimming makes you small. If a mermaids' chorus ever will sound something like the above, and the very best singers of such a chorus will be the Finney sisters. They, be it known, are cavorting in a glass tank at the Orpheum theater and are giving what passes for a most strikingly real counterfeit of the elusive and mythical undines of the deep, blue sea. To begin with, there are three statements which should be made about these clever water lovers. First, their real names are Maud and Gladys Campbell. Finney is but a stage name. Second, they are real sisters, not sisters theatrical like so many vaudeville "teams." Third, they are just as beautiful with their makeup off as with it on. And they are charming English girls, well educated, refined, naive and delightful in every sense of the word. Gladys is a few days less than 18 years of age, and Maud is just 20. Gladys, as she told her age, flashed a small diamond ring, a birthday gift from her mother, made while the girls were appearing in San Francisco. It seems that English girls are not permitted to wear jewelry until they are 18 or over. Because Gladys had mentioned her coming birthday, which falls on August 3, her mother took time by the forelock and made a gift to Gladys just to keep the girl from teasing any longer. The first questions asked clever persons are: "How do you do it?" and "What does it do for you?" These were the questions put to the girls the other day by the writer. From the moment the words were spoken until I left the room, I was fairly surfeited with aquatic information. Water sports perfect the human being from a physical standpoint if the girls' statements are to be taken literally. They base their remarks on actual experience. If every woman could attain the same results the Finney sisters have I suppose the ocean would be swarming with women all the time. As to how the trick of staying under water for so long a time is accomplished, I shall let Maud tell. She, by the way, holds the woman's record of the world for remaining under water for three and one-half minutes. Her record is second only to that of her father, also a vaudeville performer, who can remain under water for five whole minutes. Just hold your breath for a minute and you will understand what an exertion it is for a person to be under water and unable to breathe for three and a half or five minutes. "When I get ready to go to sleep under water," said Miss Maud, "I fill my lungs full of air several times. If you watch carefully while I am doing my turn you will see that I do that. My lung capacity is extremely large as the result of the exercise, so I am able to take in more oxygen than the ordinary individual. I dive to the bottom after having made the water ripple in a certain manner. Then I hold my breath until my sister tells me it is time to come to the surface. For just the fraction of a minute I feel the effects of the sudden expulsion of the used up air from my lungs. But when I take in another deep breath I feel perfectly normal. "All of us, my two sisters and my brother, have been swimming since we were little babies. Since our father has been a professional swimmer for many years, in fact, before we were born, I suppose we came naturally by our aquatic ability. At this point I asked the girls what swimming had done for them and they replied in concert. "Given us perfect health. We have never known a sick day in our lives." Gladys then discoursed on swimming as a health-restorer for women. "If women only knew half the benefits to be derived from swim-



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VIRGINIA HARNED

ming," said she, "there couldn't be enough plunges built to accommodate them. Every woman should swim at least twice a week. Because swimming is a health-giver it is a beautifier as well. No one ever saw a perfectly healthy woman who was not beautiful in a greater or less degree. And nobody ever saw a perfectly beautiful woman who is in ill health. Take Lillian Russell, for instance. I know there are some who will disagree about health and beauty, but I maintain that natural beauty of face and figure go hand in hand with health. I do not call a woman who 'makes up' beautiful.

"In swimming every portion of the body is exercised, thus keeping the organs in perfect working order. Swimmers always have lithe bodies, brilliant complexions and clear eyes. The play of the water against the body is better than physical culture, for it invigorates as well as strengthens. A quick swim will relieve the most distressing attack of indigestion, for that ailment comes from lack of proper circulation of the blood.

"I do not believe in cold baths. They shock the system too greatly. A plunge into tepid water is all right but never bathe in water which chills. The best way to bathe is to stand in a small quantity of water and pass a towel which has been wrung out in cold water over the body rapidly. Then rub the body with a coarse towel. The harder and longer the rubbing the better, for the rub counts more than the bath.

"In bathing at the seashore do not wear a lot of heavy skirts and stockings. Use the English jersey bathing suits, which come to the knees. Go into the water for pleasure and health, not to look pretty. Parading the beach is in bad form. The place to show off dainty and pretty gowns is in the theater, on the street or at home, not on the beach.

"Do not encase your hair in a cap. Let the hair flow unconfined about the shoulders. The water will make it grow. Keep moving all the time you are in the water. Don't take sun baths in wet bathing suits. It's bad for the health.

"The man or woman who has a bad case of 'nerves,' which we call in England 'Americanitis,' will find swimming a wonderful relief and most probably a positive cure for that ailment." As Miss Gladys concluded her remarks, Miss Maud happened to say something about American men and women, so I asked her impressions.

"American women are independent," said she. "They make the most of their freedom, for they do not sit at home waiting for invitations to this, that or the other affair. If a girl wants to go some-where or if she wants a box of candy, or whatnot, she simply rings up some man she knows well and makes her desires known. Women in America command and men obey. In England the woman waits on her husband, who is, in fact, her lord and master. I'm almost convinced that I want to be an American woman.

"American men are a bit 'cheeky.' They do not stand on ceremony at all. What they want they go after and get. They deal at first hand or not at all. The forcefulness and directness of American men is what makes them the most envied of all on the face of the earth. An Ameri-



ANNETTE WHITFORD

can husband would be ideal, I should say. The sisters are not married. Any applicants for the position of Merman should see Father Finney at once. He and his wife are traveling with the girls.

George Ehey, manager of the Orpheum theater, Oakland, arrived in Los Angeles the other day to spend a short vacation. Mr. Ehey is well known in Los Angeles, having been engaged in newspaper and theatrical work here for several years, some time ago. He has the reputation of being the most brilliant political writer on the Pacific coast, as well as being one of the cleverest business-getters for a theater in the amusement game.

Will Ervast, treasurer of the Burbank theater, is taking his first vacation in eleven years. In the past "Willie" has been too busy telling Oliver Morosco how much money has been made to take a real rest.

A. Byron Beasley, leading man of the Burbank, will spend the next three weeks at Lake Tahoe. After that he expects to go back to work.

Dr. Richard Burton of the University of Minnesota will deliver a course of lectures at the Cinnock School of Expression beginning August 1. The subjects will be dramatic in character and will deal with the works of Jones, Pinero, Galsworthy, Barrie, Wilde, Yeats, Shaw, Zangwill, Bennett, Barker, Phillips, Gillett, Thomas, Klein, Tarkington, Wilson, Fitch, MacKay, Moody, Peabody and others. Lectures will begin each morning at 11 o'clock. Dr. Burton is well known to Los Angeles and made a distinct impression two years ago when he lectured here. His remarks are interesting as well as instructive.

Word comes from Denver, Colo., that the Shuberts have secured control of the Auditorium owned by that city and will present attractions for twenty-five weeks, beginning November 15. The Auditorium is so built that a theater seating about 2500 may be divided off from the main portion of the building. According to the announcement the attractions to be presented in Denver by the Shuberts will be: Walker Whiteside in "The Melting Pot," Wilton Lackaye in "The Battle," Gertrude Elliott in "The Dawn of a Tomorrow," Bessie Abbott in "The White Sister," "Alias Jimmie Valentine," De Wolfe Hopper in "The Matinee Idol," Frank Daniels in "The Belle of Britany," "The Chocolate Soldier," Eddie Foy in "Up and Down



HAPPY VAN ALEN

of the Carl Rosa Opera company of England. The foreign press credits Mr. Hamilton with one of the most magnificent voices ever hailing from the land where this artist was born. Miss Wood is a native daughter of California. In addition to all American, Irish and French dances she does original movements such as the rag-time toe, parasol toe, jockey, storm, fire, ping pong, Hawaiian and fifteen other specials. Her costumes are declared to be as fetching as the artist herself.

"The New Carmen" will be heard in classical and favorite selections demanding graceful movements on the stage, an art which was born in this beautiful young star of the operatic stage. "Happy" Van Alen has promised another of his batch of popular and rag-time music direct from the east, while the instrumental soloists are also prepared with new numbers. The big bill will run the entire week, continuous performances being conducted from 8 p. m. to midnight.

EMPIRE—For the week beginning Monday evening the Tivoli comedy company will be seen in another double bill of music and fun. "Mr. Dooley" will be the curtain raiser, and will be followed by "A Cheerful Liar." The comedy situations of the former arise from the social ambitions of the two daughters of a retired Irishman. "A Cheerful Liar" is a light comedy with a plot full of ludicrous entanglements. Mr. Kelly, Mr. West, Lillian Massey and Marjorie Dalton, the last a new member of the company, will all be well cast, while the chorus will be seen in several catchy numbers.

GRAND—"A Midnight Marriage," one of the best of Hal Reid's long list of melodramatic successes, will be the offering of the Girton stock company for one week commencing with the matinee today. The play has an interesting plot, with its scenes laid in New York city, and tells the story of a young man who was reared in the country, goes to New York and quite naturally falls before many temptations of the city. Through-out the play is cleverly interwoven a charming love story, and many of its finely drawn characterizations furnish abundant material for comedy throughout the four acts of the play.

Scientifically it will rival any production that has been seen on the Grand stage this season, the most spectacular effects being the stage within a stage in the first act, showing the interior of a New York music hall, during which specialties will be introduced by vaudeville artists engaged especially for this occasion, and the thrilling explosion scene in the New York subway. George Webb will have splendid chances for exceptionally strong and convincing work as Jimmie Van Austin, a young broker; Neva West will be seen this week in the part of Alice Alston, a music hall singer; Miss Agnes Johns, Minnie Janich, Joseph de Grasse, J. Lindley Phipps, Frederick Palmer, Frank McQuarrie, Chester Stevens and the other members of the Girton company will be seen to excellent advantage.

Following "A Midnight Marriage" "The Queen of the Highway" will be given its first production in this city. LEVY'S—New faces, new songs, new music and different costumes will be the keynote of the Levy vaudeville bill this week. With the departure of the Makarewicz troupe of Russian dancers in their characteristic gait and folk songs, the coming of Flynn and McLaughlin, American clog and fancy step dancers, will be most welcome. These two youngsters—on "they are nothing more than youngsters in looks—have created considerable of a sensation on the coast this summer by their eccentric dancing, singing, acting and comic songs and the general freshness and vigor that characterizes their work. The girl, Miss McLaughlin, is distinctly pretty, and before launching on this particular act was well known throughout the east as a poster girl, having been the model for a number of the more popular magazine fronts, etc. Kitty Stevens has changed her series of dances, and with different costumes and new music will present a most entertaining half-hour to the patrons. Massimo Massa, the baritone of the Florence trio, has gained considerable prestige and distinction since his arrival in this city through his unusual voice. He is especially at home in opera work, from which class most of his solos are taken. The ensemble work of the trio is excellent, and next week their program will be taken from "L'Amico," "Rigoletto" and "La Boheme." The third newcomer to the cafe will be Suzanne Rocamora, whose singing of popular ballads is refreshing. Her voice is of such quality that she does not have to resort to stock tricks to win applause, relying solely upon merit to gain her honors. LOS ANGELES—Sam J. Curtis, who originated the "kid school" acts in vaudeville, with the six English juggling girls, will be the particularly good feature of the new Sullivan & Considine bill opening at the Los Angeles theater with the usual matinee on Sunday. With his company of five, Mr. Curtis will present the farce, "A Session in School," a one-act musical farce that

takes one back to the dear old golden-rule days. The English juggling girls offer a unique novelty with their clever display of racket and Indian club juggling. "Phasma," the goddess of light, with her beautiful dresses is another splendid feature of the new bill. Phasma works much on the order of the late Lole Fuller, and is said to be equally as good. A skillful and artistic offering will be given by the Holdsworths. Posing, dance and are clever manipulators of the banjo. Tom Haverley and Evelyn Wells are distinctive entertainers. Their work is lively and full of those little surprises that always delight an audience, while their eccentric mannerisms are catchy and original. Completing the bill are the three Nevarros, European comedy equilibrists and acrobats, and new comedy motion pictures on the Laugh-o-Scope.

MAJESTIC—Arthur Wing Pinero's intense drama of modern life, "The Second Mrs. Tanqueray," will be Virginia Harned's offering for the second week of her engagement at the Majestic theater for the week beginning tonight. Like all of the plays of this great dramatist, "The Second Mrs. Tanqueray" teems with brilliant epigrams and sparkling lines. Pinero is fond of dealing in the hard, frequently unjust facts of real life, and this play is particularly representative. Paula Tanqueray is a woman with a "past." She hesitates long before marrying Aubrey Tanqueray and just before marrying him she offers him a letter in which she has written everything pertaining to her past life. Her husband-to-be, however, refuses to read the letter and she goes with him to begin life over again in his home, in company with his beautiful and sweet young daughter. Paula tries in vain to make the young girl love her, but the daughter always holds aloof. Finally it transpires that the girl is deeply in love with a young man who at one time figured very prominently in Paula's life. To save her beloved stepdaughter from marriage with this worthless young man the second Mrs. Tanqueray gives up everything and the play is brought to a strong and impressive end.

Miss Harned will have the difficult and highly emotional role of Paula Tanqueray. William Courtenay will play Aubrey Tanqueray and the rest of the excellent company will be suitably cast.

ORPHEUM—Persons who delight in seeing brought to the stage things or beings familiar to them through the printed page or in other methods of depiction will certainly find Orpheum's new comedy, "The Monday Matinee," July 25, quite to their liking. For its two principal features are thus to be described. In other words, Annette Whitford, the headliner, brings to life the Gibson and the Brinkley "girls" while the Five Olympians depict in the flesh what some of the world's most noted sculptors have done in cold and rigid marble.

Annette Whitford was the original stage Gibson girl, just as she was the original model for some of the best known types. Later she was the model for Nell Brinkley's frowsy-haired "Betty" and her; also she transported to the realm of mystery "back stage" Thousands have been familiar with Miss Whitford on paper, as the Gibson and now the Brinkley girls are all the rage, but few have seen the models themselves have been enabled to see the girl herself, or her impersonations of the types she sat for. Miss Whitford has been a leading feature of the famed Anna Held "revues" in New York for the past three years, but, of course, has not been on the road at all in that time, nor has she even been to this coast before. Her coming is therefore of more than ordinary significance, and her portrayal of the "girls" she sat for will be witnessed with the keenest interest. She also depicts the newest of all the "girls"—but that is a secret not told beforehand.

The Five Olympians are posers possessed of superb figures and marked facial beauty, especially the two of the women. They have acquired the faculty of standing for long periods without semblance of motion, and as is required in such cases, they are resplendent in the most elaborate sculptures without the least sign that they are human. A hint of flesh and blood would, of course, transform the statuesque figures into something of a sensationality of flesh. But there is nothing about the act that even a prude could find fault with—it is all beauty, worth an hour's attention.

Frank White and Lew Simmons, two of the greatest of blackface artists, come with "The Hand Wagon." There need be little more than the mere announcement—this pair is too well known to need more. DeLion, whose cognomen begins with a double "D," leaves one with a respect for such queries. With his two hands and twelve billiard balls he does some of the most remarkable juggling ever thought out. To one can describe it or explain it; it is simply a case of "now you see it, now you don't."

The dainty, cool and beautiful Finney Girls, the "Mermaids," remain another week, as do Donald & Carson, Lewis McCord & Co. and Zertbo's wonderful dogs, and new motion pictures make complete a well rounded and thoroughly comprehensive bill.

PRINCESS—"Hotel Tony Turvy" is the second of the new producer's, Charles Young, musical playlets which will go on the boards of the Princess during the coming week beginning with Monday matinee. All the more another of Young's distinct successes and should prove even more of a hit than "A 100 to 1 Shot," with which he opened his regime. All the more another of the farce takes place in a hotel corridor, the hotel having been left a young man by his rich uncle, but no running expenses are sure to be met. Fred Ardath, the Princess' principal comedian, will have the big role of the show. He is posed as the man hired by the nephew to run the hotel, and the errors he makes in its management give opportunity for some big comedy situations which the clever Princess comedians are sure to take advantage of. To his already competent forces, Manager Elmer Workman has added two new faces, the comedy team of Spalding and Hall, dialect comedians. The pair have just finished a successful vaudeville tour and will only remain in Los Angeles during the rest of the summer awaiting the opening of the eastern theaters in the fall.

First to the Aid Play-Goer

Current Bills

Belasco - "Billy"

Burbank - "At the White Horse Tavern"

Empire - "A Midnight Marriage"

Los Angeles - "Toss of the d'Urbervilles"

Orpheum - "Vaudeville"