DELIGHTS ON PLAYS & PLAYERS

CURRENT BILLS

BELASCO — Commencing Monday night, the Belasco company will give William Collier's laughing success, "The Man from Mexico." The piece is no stranger to local audiences but each recurring presentation finds the absurdly ridiculous situations creating just as much if not greater fun than before, while the glib-tongued Benjamin Fitzhugh describes to his confiding and trusting wife, his supposed visit for thirty days' trip to Mexico —in reality spent in jail—to an ever increasing accompaniment of laughter on the part of the audiences.

Farces have a habit of coming and going but there are few that retain their popularity and fun creating possibilities as does "The Man from Mexico." William Collier has never been able to find any play so really funny as this. The Belasco players are always at their happiest moments when playing farce and "The Man from Mexico" ought to give them extraordinarily fine opportunities for some very delightful entertainment.

Frank Camp will have a chance to prove his worth as a comedian in the part of Fitzhugh, and while this splendid actor's local talents have been devoted chiely to the depicting of stage villains, in the east he is known to be an able comedian. Mr. Vivian, Mr. Ruggles, Mr. Yerance, Mr. Applebee, Mr. Field, Mr. Andrews, Miss Farrington, Miss Sullivan, Miss Lewis and the others of the Belasco company will be found in the cast of "The Man from Mexico," while the performance will serve to introduce Herbert Rawlinson, a newcomer to the Belasco organization.

Following "The Man from Mexico," the Belasco company will celebrate the sixth anniversary of the theater's local career with Channing Pollock's play, "Such a Little Queen," as the offering. The performance will be eventful as it will signalize the return to the Belasco stage of Lewis S. Stone after a vacation of six weeks, while Miss Eve Kelly, the new leading lady of the company will be seen for the first time as the young queen in Mr. Pollock's play—the role created in New York by Elsie Ferguson.

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BRISTOL PIER—Guests of the favorite out-at-sea hostelry will be pleased to hear that Carmen Phillips, who made such a decided hit at the cafe some weeks ago, has been induced to return to the pier for one more week before starting east on her vaudeville tour. Her first appearance will be made this afternoon.

Allen Wray, the "cathedral tenor," is another headliner. Mr. Wray has injected much life into his act by adding many light and popular songs to his extensive classical repertoire. He also will be heard in duet with Miss Phillips.

Glorietta, a singing and dancing soubrette, has been signed for a week's engagement at the pier, and is due to arrive from Salt Lake City this morning, to open at the matinee. Other artists and the Lancaster ladies' orchestra will make the big cafe an attractive resort during the week from 6 p. m. until midnight.

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BURBANK—"Salvation Nell" has crowded the Burbank at every performance since its opening last Sunday matinee, and will be repeated for another week, beginning with the matinee today. There will also be a special matinee Monday, Labor day. There never has been any play produced by a stock company that has received such high praise as "Salvation Nell," not even excepting recent remarkable performances at the Burbank, such as "Paid in Full," "Merely Mary Ann," "The Lion and the Mouse" and others. Marjorie Rambeau's acting in the title role has attracted much notice and local critics have compared her with Mrs. Fiske, the famous creator of the character. A. Byron Beasley, just back from his vacation, plays the part of the repellant Jim Platt, an intensely human, suffering, sinner, which takes deep hold down in the consciousness of the audience. The other principal members of the cast, Myrtle Vane as the leader of the rescue work in the Salvation Army, David Landau as the major in the army, Grace Travers as the woman of the underworld, Peter Lang as the saloonkeeper, Percy Bronson as his "bouncer," and all the forty-odd distinctive members of the company form a composite picture of slum life that would be hard to equal. Scenically, the production is remarkable. The first act shows a typical "tough" saloon, and there is not a detail forgotten. The last act shows a square surrounded by three-story tenements and the Salvation Army headquarters, and might easily be a corner in New York transplanted bodily to the Burbank stage. There is a real community of characters shown in vivid colors. Altogether it is undoubtedly one of the most wonderful productions ever given by a stock company anywhere, and rivals the original New York production in every way. Special matinee Friday, Admission day.

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GRAND—James J. Corbett's starring vehicle, "The Burglar and the Lady," will be given for the first time by a stock organization by the Girton company for one week, commencing with the usual matinee today. This play was written by Langdon McCormick and is admirably suited to the talents of the Girton players, and particularly for George Webb, who will be seen in the role originally played by Corbett.

"Raffles" and "Sherlock Holmes" have been great play successes. "The Burglar and the Lady" is really a combination of both, the leading characters being that of the adventurous gentleman burglar Raffles and the shrewd and cunning detective, Holmes.

In the first act of the piece Raffles, the gentleman burglar who robs from the rich that he may benefit the poor, is a guest at the home of Lucy Harmon, a wealthy banker's daughter. While being entertained by her he steals her diamond necklace and several diamond rings. Sherlock Holmes' assistant is also at the house, and while sleuthing Raffles is caught in the dark by the burglar and handcuffed. Near the close of the act the robbery is discovered and Holmes is summoned. After looking over the house and investigating he announces his conclusion in the drawing room that the thief is still in the house. At this Raffles declares that he is right, and bringing forth Holmes' assistant, whom he has handcuffed, slips two of the rings into the detective's pocket and hands him over as the thief. Then waving his gold-headed cane, in which he has concealed the necklace, he bids the assemblage good night.

This is the first meeting between Raffles and Holmes, and from then on it is a battle of wits. The story unfolds in such an unusual manner that there is hardly a moment when the audience is not mystified. George Webb will have unusually fine opportunities in the leading role of Raffles, alias Ned Dancers, while Chester Stevens is well suited to play Sherlock Holmes. Iva Shepard will be seen in the role of Lucy Harmon and other members of the company will be well cast. Manager Girton has prepared a scenic production which is elaborate and complete in every detail.

Following "The Burglar and the Lady," Manager Girton will give for the first time on any stage the newest melodrama, "Trapped by Wireless." This is from the pen of a local writer and is written upon the famius Dr. Hawley Crippen case.

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LOS ANGELES—It would be difficult to pick the headliner from among the six acts which will form the bill opening at the Los Angeles theater Monday matinee. Music, fun and skill are almost equally divided among the acts.

Perhaps one that will prove most popular with local audiences, because of its life, music and fun, is Tim McMahon's "Pullman Porter Maids," with the clever young comedian, Ned (Cork) Norton. This is more in the nature of a musical comedy than a vaudeville act. Mr. McMahon's ability as a producer for the vaudeville stage is well known by reason of his success with the Watermelon Girls and his Southern Revue, which have been seen here. The act consists of eight sprightly singing and dancing girls, headed by Ned Norton. They will offer a series of rollicking darky songs and dances. Twelve complete sets of scenery are required for this production. One of them shows a railroad train, running at apparently a mile a minute clip, with all the Pullman Maids aboard and with the "cook" hanging on behind.

Another act of unusual interest to Angelenos is the playlet "The Third Race," written by J. T. Pendegast, a well known local writer. This is being presented by Miss Viola Crane and her company and is said to be one of the best sketches that have even been seen on this circuit. It describes in a virile manner the struggle of a woman against poverty and adversity. Kate Reegan, the character played by Miss Crane, is a widow of a race horse owner whose property has all been disposed of with the exception of her pet horse, Flashlight. Another horse owned by a man named Winslow is entered in a race against Flashlight. Out of this situation grows an interesting story.

What will prove a treat is Anita Diaz' monkeys. These highly trained simian wonders give an exhibition that is interesting and amusing. George B. Alexander, the "high-toned hobo," is a magnetic individual with brilliant fun-making material and a decidedly clever and original method. Harry and Kate Mitchell will present a conglomeration of comedy, patter, songs and piano playing called "Crazy for a Minute," and Harry Tsuda, a skillful Japanese equilibrist, will furnish plenty of the sensational with his astounding feats. There will also be new comedy motion pictures.

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LEVY'S—Another good bill is scheduled for Levy's Cafe Chantant this week, and although the four singers of last week are being held over, the program will be entirely new. The quaint accent and charming manner of the Countess Rossi have verified the reports of her previous successes. With the experience of operatic work in the European capitals, where the knowledge of one role is not sufficient, she has at her command what is probably the most extensive repertoire in vaudeville. For the coming week she has promised a number of novelties, including several arias from the operas in which she has gained most of her success on the continent.

Bob Albright, him of genial mien, will continue to entertain the audiences with the ease of a Genell performing his magic tricks. Five years in light and comic opera, with two years in vaudeville, have given him an assurance of manner that makes his efforts to amuse distinctly entertaining. A yodle song and several popular songs new to the coast will be sung.

A real comedienne, with real "comedy" material to present, Madge Maitland is full of gayety from her first entrance to the final exit after scores of recalls.

Kammermeyer will continue with his orchestral programs as usual.

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MAJESTIC—"The Lottery Man," probably the greatest comedy success of the last season in New York, where it ran for seven months to audiences limited only by the capacity of the Bijou theater, opens a two weeks' run at the Majestic Monday, Labor day, matinee, with regular matinees Saturdays and special popular priced matinee Wednesday. The play is by Rida Johnson Young, author of "Brown f Harvard," "Glorious Betsy," "Just One of the Boys" and other successes, and it has been staged by Edith Ellis, author of "Mary Jane's Pa."

"The Lottery Man" was among the first of the New York successes of the past season. The Shuberts, although they manage fourteen theaters in New York, were unable to place the comedy in one of their own houses, so an arrangement was made with the management of the Bijou theater whereby "The Lottery Man" was shown there. Failure after failure had been seen at the Bijou, when suddenly attention was attracted to the new arrival. "The Lottery Man" soon became the town talk. Reviewers spoke of the play as having lifted the hoodoo which had hung over the Bijou for so long a time. The basis of the plot is extraordinary for its straightforwardness and originality as well as the angle at which the author has treated it. A reporter persuades his paper to conduct a lottery with himself as the prize. The lucky coupon is won by an old maid, who claims the spoils of battle. It is discovered, however, that she has stolen the ticket, whereupon she is threatened with arrest. Interest is added to the pursuit by the fact that the reporter falls in love with a young girl and is, naturally, anxious to capture the ticket himself.

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MASON—David Belasco will present Frances Starr in "The Easiest Way," Eugene Walter's greatest play, at the Mason opera house tomorrow night, and all week with Wednesday and Saturday matinees. It is almost superfluous to say that this will be one of the most notable events of the local theatrical season. Scarcely a play has been so much discussed in the past few years as "The Easiest Way," and the brilliant success of Miss Starr in the leading role is a matter of record. She will have the support of the New York company and the elaborate and rarely beautiful scenic equipment will be identical with that provided by Mr. Belasco for the New York run of the play.

"The Easiest Way" depicts that aspect of New York life which is concerned with the tragedy of those women who are so wedded to luxury that they will pay any price for its enjoyment. The theme is handled in a serious and convincing manner. Eugene Walter has painted with a strong brush a certain phase of New York life and little is omitted in emphasizing the hollowness of that life. The intensely dramatic situations are relieved by exceptionally bright comedy incidents. While tragic in part, it is far from a gloomy play. In vew of the fact that "The Easiest Way" is produced by David Belasco, there is little necessity to dwell upon the perfection and artistry of its setting. The first act discloses a scene of exquisite beauty and the rolling foothills of the eastern slope of the Rocky mountains, radiant in the golden light of the afternoon sun. Widely contrasting, but none the less faithful in its photographic reality, is the second act, showing a room in a typical side street theatrical boarding house, and this is followed by the superb settings of the third and fourth acts showing a drawing room in an apartment of an ultra-expensive New York hotel.

Remarkable as the play is from many points of view, "The Easiest Way" is still more notable for the manner in which it is acted. Frances Starr, delightful as she was in "The Rose of the Rancho," has risen to greater heights in "The Easiest Way." While it is true that "The Easiest Way" was the dramatic sensation of the decade in New York, it is also true that in it Miss Starr has achieved an artistic triumph that will be long remembered. The company provided by Mr. Belasco for Miss Starr's support includes Joseph Kilgour, Edward H. Robins, Louise Randolph, Violet Rand, and John P. Brawn.

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OLYMPIC—"The Merry Midway," a musical breeze in one breath, is what Alphin & Fargo will offer at the Olympic, commencing with tomorrow's matinee. The setting of this mixture of song and comicalities is at the last world's fair on the Midway, where the fakirs hold forth. The plot concerns a German and a Jew, who, after being swindled, buy the concessions. They find that they have been duped. The police interfere and their troubles are many while to the audience they are most amusing. Jules Mendel and Monte Carter, the clever Hebrew impersonator, will portray the two innocents.

The piece will serve as the introduction of Tracy McDermott, who replaces Walter Spencer as leading man and baritone. McDermott has been at the Olympic before and will doubtless receive a warm welcome on his reappearance.

Frances Preston has become well liked in her initial week, and with Hazel Douglas and Marjorie Dalton helps to form a feminine triumvirate hard to beat. At opportune moments in the piece up-to-date topical song hits will be injected.

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ORPHEUM—Two big acts, each distinctive in its class, come to the Orpheum for one week, beginning Monday matinee, September 5, and two other new ones, while not "big" in the class of numbers engaged, are still "big" equally in worth and novelty. And these, with the four remaining another week, will make the forthcoming bill one of the most attractive ever seen there. For the true merit of vaudeville lies less in the sensational prominence of one act than in the uniformity of the excellences of its entire menu—and that is where the coming week excels.

"The Police Inspector" headlines the new list. It is a play by Clay M. Greene and Harrison Armstrong, wherein some of the secrets of "the third degree" in police practice are revealed.

The other large (in numbers) act is the Gus Sohlke "Bama Bama Girls," with Jimmie Lucas and Josephine Fields, in "Toyshop Pastimes." This is a tabloid musical comedy, with many decorative features in its ensemble. There is a chorus of ten girls and the action is first laid in a toyshop, where the girls exhibit the products and Jimmie does some dancing and Josie imitat : favorites. An aeroplane novelty is evolved.

Stepp, Mehlinger & King are not unknowns here; they stopped off on their way to the east a year ago and conquered this city ere they gathered all the laurels New York had to offer. The boys are very clever; one is a pianist, one plays the banjo and the third sings.

Lou Anger is a German soldier and will offer a real novelty in a monologue.

The Four Fords in their dances, Ryan & Richfield in "Mag Haggerty, M. D.," Granville & Rogers and dainty Josie Heather, with new motion pictures complete the bill.

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PRINCESS—"A Frizzed Frazzle" is the musical complexity which Manager Workman of the Princess will offer for the week commencing with a special Labor day matinee on Monday. Humorously complex situations, interspersed with snappy dialogue and enlivened with an octette of popular songs featuring the singing and dancing members of the cast and the well-trained and well-costumed chorus, promise to make the playlet a distinct success. As it will serve to introduce a new soubrette and new prima donna to Princess patrons, it should prove of more than usual interest.

The two new women of the cast are Bonnie Browning, who will have the soubrette role, and Anne Henry, who comes to be prima donna. The latter is a local favorite. Miss Browning is a new comer to the coast, having just completed a Sullivan & Considine vaudeville tour.

The plot of the playlet deals with a young scapegrace, who is left some money by a rich aunt. An old deacon is named as his executor, and he is only to obtain the money on marriage and the birth of children. He becomes hard up and writes the executor that he is married, and later again states that he has had twins. With the money thus obtained he celebrates. He learns that the executor is coming to visit him. In his confusion to cover up his falsehood he has to draft a wife and some babies. This causes many humorous situations. Fred Ardath, Earl Hall and Al Franks, with Angie North, Anne Henry and Bonnie Browning, will be cast to advantage, while the musical interpolations will feature the new members and the chorus.

SCENE FROM "THE POLICE INSPECTOR," ORPHEUM

THE WEEK'S OFFERINGS

BELASCO—"The Man from Mexico."
BURBANK—"Salvation Nell."
GRAND—"The Burglar and the Lady."
LEVY'S—Vaudeville.
LOS ANGELES—Vaudeville.
MAJESTIC—"The Lottery Man."
MASON—"The Easiest Way."
OLYMPIC—"The Merry Midway."
ORPHEUM—Vaudeville.
PRINCESS—"The Frizzed Frazzle."

REAL RUSSIAN COUNTESS NOW AT LEVY'S CAFE

It is not often one has the opportunity of looking at and listening to royalty on the vaudeville stage, yet Countess Olga Rossi, who came to Levy's Cafe Chantant last Monday afternoon, August 29, is in this class.

A few people may recall the international stir that was raised a number of years ago at the marriage of Olga Bosquovitch, as she was then, and the Count Rossi of St. Petersburg. Distinctly beautiful to look upon and charming in manner, she was singing at the Royal opera house and meeting with flattering success when wooed and won by the count. Unlike many Russian women of the what the English would call the middle class, she had been given an excellent education in France, at the completion of which she toured the provinces and southern Italy, where the foundation for her singing career was laid.

As the result of the careful and thorough education given her by her wealthy parents, she found herself at no loss whatever to assume the social burdens incumbent upon her new position, and no doubt would have, had she cared to, broken down—through her tact and beauty—the barriers that were raised against her. However, realizing that her choice of husband could have been improved upon, she decided it was not worth the trouble and attempted to return to the stage.

The women of the continent have not the freedom of life that the American women have, and her first effort resulted in her being held prisoner nearly a year on the Russian frontier. The second attempt proved more successful, and with the assistance of her own people she managed to flee with her small son to London, where she started her career all over again. This is her first tour of America, and it is pleasant to recount she is meeting with the success her strenuous efforts to succeed alone so well deserve.

HAVE ONE WITH US

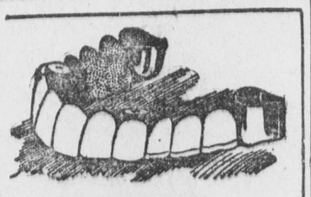
Scientists of the Rockefeller Institute for Medical Research assert that, contrary to old belief, the copious drinking of water with meals is beneficial.

O amber brew, I'm through with you,
I scorn your summit foamy;
To your delights henceforth o' nights
No friend shall ever blow me;
The stuff that made Milwaukee's trade
We'll banish as we oughter,
And what d'ye think we all will drink?
Water!

We'll take no sup of claret cup;
Sauterne henceforth is alien;
There's not a man wants Chambertin,
That fluid bacchanalian.
Nay, Hebe, nay! Please go away,
You serpent's tempting daughter;
Your wine's a bane compared with plain
Water!

Yea, H2O beats Veuve Clicquot,
That diners used to dote on.
Why swallow fizz when dinner is
Far pleasanter with Croton?
The ball that's high of Scotch or rye
From us will get no quarter.
Good-by to Mumm! Just bring us some
Water.

—New York World.



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