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Western Electropode Co.
214 Los Angeles Street, Los Angeles, California.

DELIGHTED WITH THE TOY SHOP

A Splendid and Beautiful Presentation of a Pretty Operatta at the Grand Last Evening

AGAIN THIS EVENING

Those in Charge of the Affair Were Highly Complimented at Close of Last Night's Performance.

The presentation of "The Toy Shop" last night at the Grand was superlatively beautiful. In a manner which delighted the large audience that filled almost every seat in the roomy play house, the parts of the more than one hundred participants in the elegant little operatta were splendidly enacted and following this first performance, there are indulgent and complimentary remarks from the many who witnessed the cleverly arranged staging of the piece last evening.

Credit for the happy and splendid success of "The Toy Shop" is due to the faithful rehearsal of parts and the cheerful conduction of Miss Mary E. Pfeiffer, under whose supervision the entire was learned and proved itself to be a marked success, even more so that others of its kind which have pleased greatly. "The House That Jack Built," which was presented some time ago, and also "Queen Titiana's Enchanted Wood" were highly successful, but last evening's operatta was undoubtedly superior to either of these former successes.

What the Operatta is.

For those who were not so fortunate as to see last evening's presentation, a brief synopsis of the entire performance will no doubt prove interesting.

An old toy maker is revealed in his toy shop, mending dolls. Upon his departure for the night, four hours emerge from the tall old clock against the wall and bring to life the dolls and other toys of the shop for four brief hours. A discussion at once arises as to what form of government shall be adopted by them. The jacks in the boxes, who are anarchists, object to any; the tin and wooden soldiers wish for military rule, and the dolls clamor for a representative government.

So much jealousy is called forth by their discussion that the hours suggest that the choice of a ruler be left to a little child, whom they offer to summon magically from Dreamland.

This plan is agreed upon and the child in the play chooses her "old doll" as the best beloved. The little queen doll is brought back in state by the hours and the child and everything runs on merrily with the toy shop people until the hours warn them that their brief freedom is over and that the time has come for them to return to the shelves of the toy shop.

The child and queen bid all farewell and after one last grand frolic, the dolls, at the striking of the hour, return to their places on the shelves. The curtains are drawn by the watchful hours, who vanish into the clock and the old toy maker on his return finds nothing disturbed in the toy shop.

The Playing.

The first curtain rose on a pretty, picturesque scene, with the old toy maker engaged in his shop. The first scene shows the interior of the toy shop, with curtained cases along the walls and where are placed the children who take the part of the dolls. The old toy shop keeper sits on a bench, mending a broken doll. He sings as he works, when suddenly he realizes the lateness of the hour and remarks, "Good gracious me; it is so very late, that I to rest my weary bones must lie me straight, to be safe in my bed I do believe, when once the hour of midnight 'gins to strike."

Then the old clock begins to strike and the old man slips on his coat, takes down his hat and leaves the room. A pretty interlude is here struck and the face of the old clock slowly changes while the four hours, One O'clock, Two O'clock, Three O'clock and Four O'clock, and the twelve little quarter hours emerge from it.

The Clock Song is then sung, during which the clock numerals weave a magic spell with wands about the dolls of the toy shop. Attached to the ends of the wands are the numerals each represents. Suddenly, at the close of the magic song, the numerals raise their wands and the music is changed for the transformation scene. The hours run to the alcoves and draw the curtains. The dolls are first like statues, but begin slowly to move, first heads, then arms, then feet, then finally they march with marionette movement out to the front of the stage.

From this time on there is great activity among the dolls, especially in choosing their queen, and until the end of the performance, every moment is a pleasurable one.

The operatta is divided into two

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scenes. To describe each and every feature of the entire program would require unlimited space.

The lovely gowned lady dolls, the beautiful and haughty Paris doll, Jacks in the boxes, the little Jap dolls with their governess, ginger bread men, soldiers and sailors, the band, the American beauties, and the large doll chorus, were handsomely and cleverly made up and were deserving of the plenteous praise bestowed upon them from a delighted house.

Neatly arranged and attractive hand programs gave the cast of characters in order of playing. Novel verse of advertisers and patrons proved greatly entertaining.

The Patronesses.

Those patronesses of "The Toy Shop" who are in a large measure responsible for the successful entertainment last evening are: Mesdames A. W. Kilbourne, Mary Miller, J. F. Elder, H. C. Hulskamp, Virginia Ivins, Felix T. Hughes, C. S. Pond, J. W. Marsh, J. W. Townsend, William Balinger, D. B. Hamill, H. W. Hulskamp, J. B. Diver, P. C. Hayden, Collingwood, Tucker and Miss Carey.

Again This Evening.

Tonight "The Toy Shop" will again be presented for those who did not have an opportunity of witnessing it last evening. Miss Pfeiffer, who has been in charge of the arrangements and staging of this feature production in musical entertainment, was very grateful last evening for the splendid manner in which all who contributed to the ultimate success of the affair and pleased all. Miss Pfeiffer, who is an interesting young woman, is entirely proficient in her work and deserves great credit for her excellent work.

"The Toy Shop," which is being given under the auspices of the Monday Music club, is in charge of a committee composed of Miss Martha P. Baldwin, Prof. P. C. Hayden and George A. Hassall.

To each one of the chaperones, the prominent ladies of the city, are those in charge grateful for their excellent training and work of that special part of the program for which they were responsible.

Miss Elizabeth Ivins, as president of the Monday Music club, is deserving of special mention, on account of her untiring efforts and in lending her assistance to the necessary arrangements for last evening's entertainment.

The Character Cast.

Old Toy Maker—H. T. Powers.
Four Hours—I O'clock, Miss Caroline Baldwin; II O'clock, Mrs. William C. Howell; III O'clock, Miss Harriette Kastner; IV O'clock, Mrs. C. R. Joy.
The Minutes—Halfa Minute, Alwilda De Jong; Ina Minute, Marion Hubbard; For a Minute, Mary Louise Hueston; Just a Minute, Violet Frances; Wait a Minute, Katherine Strimback; Not a Minute, Helen Peterson; Am I Minute, Vera Rowe; Tarry a Bit, Helen Reeves; In a Second, Gertrude Rovane; Whata Time, Margaret Rovane; Halfa Second, Louise Sterne; Hurry Up, Helen Schiebel; Too Slow, Ruth Suttive; Chaperone, Miss Versteeg.
Paris Doll—Miss Edith Russell.
Child—Mrs. F. H. George.
Dr. Pillsley—Cyrus Phillips.
Noah—C. E. Dickinson.
Mrs. Noah—George A. Hassall.
Shem—Laurence C. Wood.
Japheth—George Crowell.
Japanese Maiden—Miss Louis Klein.
Little Japs—Morning Glory, Katharine Elder; Butterfly, Mary Maxine Jones; Cherry Blossom, Katherine Higgins; Wisteria, Lucile Schmidt; Little Sister Snow, Elizabeth Maxwell; Pitti Sing, Beverly Dickinson; Am A-dor-ed, Robert Padgett; Chaperone, Miss Ruth Gaston.
Rag Doll—James Hollingsworth.
Johnny—Leonard Matless.
Lady Dolls—Araminta, Dorothy Re-

naud; Arabella, Jeanette Schoel; Angelina, June Rowe; Chaperone, Miss Nina Phillips.
Jacks-in-Box (Afterwards Fops)—Alfonse, Jewett Fulton; Gaston, Leslie Whetstone; Leon, Walter Nichols.
Marked Down Doll—Geneva Kaiser, Queen—Ruth Kielaisch.
Page of Queen—Frederick Hilpert.
Gingerbread Men—Allspice, Robert Hufstader; Cinnamon, Milburn Roche; Cloves, Clarence Jingt; Nutmeg, Leou Hostetter; Molasses, Leroy Schulz; Mace, John De Jong; Ginger, Frank Vogt; Sugar, Glen Conner; Chaperone, Miss Olive Strickler.
The Baker—James Falloa.
Captain Woodenhead—Fred Kirchner.
Wooden Soldiers—B. Owl, Ross Wilson; Cor de Wood, Thomas Herbert; L. Urber, Edward Schmidt; Har de Wood, Kenneth Daugherty; F. Loring, Perry Reynolds; P. Tato Masher, Arthur Kirby; Wash Bench, Theodore Newcomb; T. Able, Jack Weess; Rollin G. Pla, James Ayres; Chaperone, Mrs. Downing.
Captain Bleck Tin—Cyrus Phillips.
Tin Soldiers—Tink Up, Hugh Robertson; Tind Ipper, Van Hayden; De Ner Pail, George Rolloson; Dis H. Pan, James Hodge; Tomes a' Bucket, Edridge Powers; S. Trainer, Ralph McGrath; G. Rater, Delbert Chute; S. Teamer, John Kiedaisch; T. Inkettle, Ben Felz; M. Ilkpan, William Haggott; Chaperone, Miss Maymie Young.
Marines—Tom Hatchway, Donald Strickler; Ben Bowline, Collin Davidson; Stroke Oar, Forest Seemonds; Stowe Halyards, Arthur Vogt; Ben Peaks, Don Parsons; Port Tack, Frank Bidwell; Boat Swain, William Collins; Jib Sail, Elmer Haisch; Mid Shipman, Charles Huss; Ship A'oy, Paul Mogchelsen; Port Stern, Robert Brown; Chaperone, Miss Vermillion.
Band—Drum Major, Thomas Gray; W. Tamroush, Madison Sterne; Adam Owsky, Bernard Davidson; Hank Handel, Delmar Kirchner; Billy Beethoven, Dan Seeman; Verdi Wagner, Inez Lautz; Charlie Cellini, Wayne Hancock; Bobby Bellini, Carl Anderson; Bob Bach, Luke Van Ausdal; Cam Panari, Junior Weess; Mat Mozart, Woodson Hulskamp; Dick Strauss, Raymond Downing; Chaperone, Mrs. W. B. Collins.
Candy Dolls—Principal Candy Doll, Mary Cochrane; Chocolate, Margaret Swartz; Marshmallow, Daisy Renaud; Almond Cream, Edith Keldaisch; Peppermint Stick, Max Kastner Jones; Lemon Stick, Donald Eugene Vath; Wintergreen Stick, Carroll Collins; Chaperone, Miss Mary Rubidge.
American Beauties—Ada Bever Field, Mildred Joy, Martha Tracy, Nina Hodge, Elizabeth Foelker, Ethel Osborn, Helen Kollmyer, Vera Conner, Helen Palmer Gray, Josephine Kollmyer, Helen B. Whetstone, Vera B. Burger; Chaperone, Mrs. L. B. Field.
Spanish Doll—Ada Bever Field.
Doll Chorus—Eunice Bickel, Mary Porter, Edna Doyle, Nancy Anderson, Florence Little, Elsie Rinter, Hilda Bienenstadt, Eunice Eads, Florence Belt, Helen Harmon, Carleen Bode, Edith De Jong, Cecil Miller, Gladys Smith, Tudy Lucas, Mabel Allen, Margaret Swartz, Eva Wurmback, Irene Bryant, Helen Sittler, Anna Kaufman, Broadway Lang, Hazel Jester, Elisabeth Lang, Gertrude Webster, Helen Kirchner, Helen Fleming, Nellie Kammerer, Grace Patterson, Mabel Loewenstein, Grace Hechler, Lelle Kummer, Hazel Eppers, Altha Patterson, Hazel Wells, Iona Duvall, Catherine Samuels, Rovilla Montague, Eugenie Holzer, Louise Allen, Neola Ribby, Mary Louise Houston, Garnet Monical, Rosie Schulz, Geneva Kaiser, Jeanette Schoel, Clara Mullikin, Edith Hamilton, Jennie Conchman, Luella Harrington, Dorothy Renaud, Marie Croak, Edna Hunt, Lulu Shaffer, Mary Wells, Edith Jingt, Marguerite Radasch, Maud Devero, Edith Coit.

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AMUSEMENTS

Something new in the way of stage settings for musical comedy will be seen when "The Flower of the Ranch," Joseph E. Howard's latest success is presented at the Grand on next Monday evening.

This breezy musical play with twenty minutes of plot and over two hours of mirth and melody has its scenes laid on a ranch in the foot hills of the Rockies in California. Howard has sent forth some good ones in the "The Time, The Place and The Girl," "The Girl Question," "A Stubbhorn Cinderella," "The Golden Girl," "The Prince of Tonight" and others, but it just remains for the "Flower of the Ranch," a play which has been in New York, Chicago and Boston, for nearly two years, to really show the theatregoers what Mr. Howard is capable of doing. He suggested the way of writing the book, as well as writing the lyrics and music. A half hundred artists will present this delightful musical comedy with the same New York and Chicago scenery and effects.

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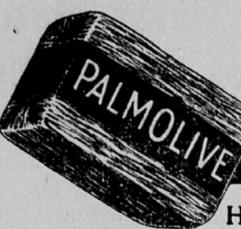
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