

What the Theaters Are Offering This Week

The Week's Bills

BELASCO—All week, commencing Monday evening, "Captain Jinks of the Horse Marines." Matinee Thursday and Saturday.
GRAND—All week, commencing this afternoon, "Sis Hopkins." Matinee Tuesday and Saturday.
BURBANK—All week, commencing this afternoon, "My Wife's Husband." Matinee Saturday.
MASON—First half of week, "Shore Acres"; last half, "The Sultan of Sulu."
ORPHEUM—Vaudeville. Bill changes Monday evening.
CABINO—Vaudeville. Bill changes Monday.
BROADWAY—Vaudeville. Bill changes Monday.
CHUTES—Ellery's band. Zoo.

FOR THOSE who have this season felt a hunger and thirst after something truly artistic in the theatrical line there can be found much hope in the promise that *Blanche Bates* will appear here shortly in "The Darling of the Gods." The play is by *David Belasco* and *John Luther Long* and ranks high among the many famous productions of the former.

It has been one of the most prominent successes of several seasons. It ran in New York for 342 performances at the Belasco theater, and enjoyed an engagement of 145 performances in St. Louis, where the play was one of the most important features of the world's fair. It is asserted that the profits from the play for Mr. Belasco up to December 31, 1904, amounted to \$147,500. The gross receipts of the play for the same period are reported to be \$367,542.

"The Darling of the Gods" was suggested to its authors and written by them as a result of Miss Bates' success in the one act tragedy "Madame Butterfly," which she occasionally presents at special matinees. The characters are all Japanese and the scenery was painted by *Ganiero Yeto*, a Japanese artist. There is not a pin, hook-and-eye or button used in the costumes of "The Darling of the Gods." They are all imported from Japan and tied on in true Japanese fashion. Four Japanese valets and six Japanese maids were employed by Mr. Belasco for three months after the opening of the drama to show the players how to properly don their kimonos and the other Japanese garments.

The first picture of the drama is a look into the garden within the *Yashiki* of the *Prince of Tosan*. The *Princess Yo-San* and her maid, *Setsu*, are binding together the tree poppies, azaleas, irises and plum blossoms which *Yo-San* has been picking. The last rays of the setting sun fall on a clump of azaleas. As *Yo-San* approaches it a butterfly rises and flies away. *Yo-San*, motioning *Setsu* to be quiet, tiptoes toward the bush. As she does so another butterfly darts upward. She catches it joyously and holds it in her closed palm. When she opens her hand to let the butterfly go free, she finds that she has killed it and in vain tries to make it fly, blowing it gently off her hand. But it only falls to the ground. As she looks at it lying there an ominous peal of thunder is heard. This poetic incident is symbolic of the destiny awaiting the happy little princess; a gentle, beautiful, harmless "butterfly" of humanity.

Miss Bates will appear here at the Grand opera house. This is explained by the fact that *David Belasco* is the bitterest enemy of the theatrical syndicate which controls the Mason theater. So far as can be seen the object of *Belasco's* ventures has been to give splendid value for the money received. Those of us who have suffered from the lamentable lack of this virtue in the handling of the traveling companies in Los Angeles will be glad to learn there is a possibility of *David Belasco* heading an anti-syndicate which will build a line of theaters over the country to accommodate its attractions.

So far as Los Angeles is concerned the public has always come out the gainer in times of theatrical competition. Let the war go on.

Belasco's Latest Success

"The Wizard of the Stage," as *David Belasco* is called, has just scored another triumph in Washington, D. C., where, on December 25, Mrs. *Leslie Carter* presented "Adrea," the latest production by the authors of "The Darling of the Gods."

Something of the play and the welcome it received may be gained from the following extracts from the review of it by *Fred F. Schrader* of the *Washington Post*:

"Mrs. Carter was called before the footlights at the end of every act; Mr. *Belasco* and his collaborator, Mr. *Long*, joining hands with the star, were called for, and at the end of the fourth act, a speech from *Belasco* was forthcoming in which he briefly thanked the *Washington* public and the district officials, and declared that he was in a mood to be charitable even toward his enemies, the theatrical syndicate.

"The production proved a personal triumph for the actress. She has never been seen in anything showing more completely the great range of her art, and it may be doubted if any American actress has given such high evidence of dramatic genius since the palmy days in the career of *Clara Morris*.

"Adrea is the blind daughter of *Menethus*, king of the *Adrean* isles. She is older than her sister *Julia*, and upon the death of her father would succeed to the throne were she not blind. For the first law of *Menethus* ordained that no sovereign shall sit my throne or wear my gown who is not both in mind and body sound."

"*Julia* Doma, Adrea's younger sister, within a few hours of her crowning is holding revel. She has long been known as the imperial wanton, and now, with a company of her kind, she makes a mad orgy. *Kaeso*, a *Prisian* barbarian at birth, but later of *Noricum*, a pretorian tribune, having come to Adrea some time before with his barbarian horde, intent upon usurping the dead *Menethus'* throne—whose

JOHN W. BURTON, BURBANK



CLARICE VANCE AT THE ORPHEUM



AMELIA GARDNER, BELASCO



ROSE MELVILLE AS SIS HOPKINS, GRAND

mercenary he had been—sees a more agreeable way of conquest in the marriage of the soon-to-be-queen, *Julia*. He has been made her favorite, and the marriage is to take place after the crowning.

"Now, in *Arcady*, where *Adrea* followed her father's wars, she had known and loved *Kaeso* the while he fought for her father. And he had gone, swearing an oath to return and make *Adrea* his wife. But he had been faithless, and she had heard of him no more. Yet now, at this orgy, they meet again. *Kaeso* forgets *Julia*, his ambitions, everything but the woman who has crept into his arms. The spell of *Arcady* is on them. He touches her lips. *Julia*, brought by the spying fool of her court, arrives in time to see this, and at once decides upon a terrible vengeance. *Kaeso* starts away from *Adrea*, and the fool, who madly loves the blind princess, takes his drink. He is in the armor of the drunken *Arcadius*, which he has donned in his foolery, and when *Adrea* flings her arms out to know where *Kaeso* is, they encounter this armor (which is like his own), and she holds him and claims him. 'And you shall marry him!' cries *Julia*. To *Kaeso's* start of horror she answers grimly: 'It is the price of *Adrea*!'

"The second part of the first act takes place some five hours later. The people are uprisen in revolt against the wanton and her court. They have heard horrid rumors of ill to their beloved *Adrea*. The faithful *Arcadius*, legate of *Kaeso*, he who loved *Adrea* in *Arcady*, but effaced himself, throws off his allegiance to *Kaeso*, cuts the peace strings between them, and they spring to combat. But at that moment a fearful cry in the night is heard, and they halt embattled. Then, staggering blindly down the palace steps, crying out in her agony, comes *Adrea* alone. She prays at the statue of her father.

"A terrific peal of thunder is heard, and a blinding flash suddenly pierces the darkness. The bolt, crashing through the bronze altar and splitting the stone base, turns the uplifted right of the bronze statue for a moment into a glowing hand of fire.

"When the light is restored chaos is seen and she and the fool prostrate in it. She revives, and with an eery cry realizes that she can see. Finally she remembers, and following the leading strings, she goes to the 'painted, hideous, gibbering thing in red and white' and knows him for the fool, for so he has been described to her. She lifts his limp body, and stares crazily into the vacant eyes. She drops him and whispers in horror, 'Gods! You!'

"The third act, in the hall of coronals, in the palace of the kings, witnesses the solemn coronation of *Adrea*. *Kaeso* is brought there that he may sue for amnesty, which the heart of the wronged queen is but too ready to grant. But he is haughty and the queen dismisses her court that she may judge him alone.

Here they stand face to face. It is the queen's first sight of him she has loved so well. He answers to her blind ideal of him in all manliness, so that she is temperate, forgiving, loving. For a moment he seems to respond. She pours out all her heart to him, only to be dazed by the declaration that his remorse is not for her and her plight, but for his lost ambitions. He tells her that he knew of her spilling, and let it be; that everything has been subjected to his ambitions. Rising to her feet, the queen calls in her court. And this is what she says:

"Set him upon a horse of state, dressed in a robe of gold. Strew his way with roses! Carpet it with *Tyrian* tapestries! Let heralds go before and cry him conqueror! Imperator! Let maidens chant him songs! And if any one so much as solis his garments, he shall answer to me in chains! And when he has reached my gates and his men and galleys are in sight, whip him! Whip him to his empty camp and hold him captive there till the manner of his death is fixed."

"The fourth act takes place in the queen's cabinet. Here *Kaeso* is brought on the way to execution. Even now she would save him if he could. But after he comes she knows both how impossible that is and all that is in her heart. A frenzied mob surrounds the palace, maddened with the story of her wrongs. Grim hands push in through doors and windows, and are only kept at bay by the spears of the still faithful *Arcadius* and the chains on the openings. And now she must tell him the manner of his death, for she has reserved this exquisite vengeance.

"He had thought to die a soldier's death, upon his sword; but it is to be the death of a dog beneath the iron hoofs of the horses. Yet when the first pale horror of it is past he tells her that he deserves it and that he will try to die as a soldier. And then, with death only a moment off, he tells her how he has always loved her, but how he put love aside for ambition, only to meet this just retribution. She offers him the sword of *Menethus*, the symbol of justice in the realm, with which to kill himself. But his hands are chained. 'You!' he begs. The thought is unendurable. She turns her back upon him. But suddenly turning again, she cries out 'Yes!' and, eye to eye, lip to lip, so that she may catch his last breath in the Roman fashion, she puts the sword through his heart. 'Are you yet dead?' she whispers, 'No—again!' And so again the sword, and then the last word on his lips, 'Arcady!' And that is the echo on hers as she leaves him there dead, covered by her veil, while the mob breaks in, 'Arcady!'

"The epilogue in *Arcady* comes after fourteen years of deep peace. Here is the rest from which she came and in which she would remain. But her people call her back to *Adrea*, and the stanch *Arcadius* tells her she must go, and she will obey. But lo, there comes the song of the war trumpet, and into

her presence is brought captive a pretty boy. He is a soldier and is dressed in barbarian skins and iron. And he knows he faces death, since he is the son of *Kaeso* and *Julia*, and has warred for the throne, for now he is vanquished and his mother slain. But there are tears in the queen's eyes and her arms open to him, for he has the very port and lineaments of *Kaeso*. And she is tired of reigning—tired of her little journey in the world. Presently they play a game—for the child is fond of games—and the name they give it is 'The Game of Being King.' She puts him on her throne, her crown and scepter on his head and in his hand, her ermine on his shoulders, and gives him one precept, 'Reign in love.' "At the king's command!" she answers. For in those words, last and uttermost, her fate. She flings the casement wide, and, in the sun, goes blind, for she never might look upon the naked sun and keep her sight. But *Adrea* is once more only *Happy Adrea of Arcady*."

Success of Two Stars

THERE is no doubt that the success of the theatrical season up to date in New York has been the production of "Leah Kleschna" by Mrs. *Fiske* and her *Manhattan* stock company. What adds all the more to the glory of this success is that it came totally as a surprise. The play, which

Coming Attractions

BELASCO THEATER—(Advance Announcement.) For the week beginning Monday evening the *Belasco* stock company has prepared *Clyde Fitch's* famous comedy, "Captain Jinks of the Horse Marines." This play was the starring vehicle of Miss *Ethel Barry*.

"The Great Orpheum Road Show," The road show comes to the Orpheum Monday night. *McIntyre* and *Heath*, the minstrel favorites, head the bill as usual. *Clarice Vance* comes back with more southern songs, which she will sing in her own simple and inimitable manner. *Spessard's* trained bears and ponies will appear. *Grace Palotta* and her "millinery maids" will bring a singing act, *Frank and Jen Latona* have a funny musical act, *Smiri* and *Kesney* combine comedy and acrobatics in a sketch called "The Bellboy and the Maid," *Probst* imitates everything from a dickybird to a moving machine. The only holdover from this week will be *Albertine Melich* and her beautiful trained cockatoos.

MASON OPERA HOUSE—(Advance Announcement.) "Shore Acres" will have a finished representation at the Mason opera house opening tomorrow and running three nights with Wednesday matinee. There will be entire new scenery and an acting company that will satisfy. The plot of "Shore Acres" is a most simple one and may be readily followed, while the story, which abounds in humorous and pathetic scenes, is a most impressive one. One of the most amusing scenes in "Shore Acres" is the preparation of the real turkey dinner in the second act. As the fragrant odor of the cooking is wafted through the house one can easily imagine that he is looking upon an actual incident of real life and its naturalness is heightened by the stormy scene at the close of the act.

Henry W. Savage's "Sultan of Sulu" company has been secured for the attraction at the Mason opera house next Thursday, Friday and Saturday, January 12, 13 and 14, with a Saturday matinee. This most substantial of comic opera successes is almost too well known to need mention to our readers. The book is by *George Ade*, whose "Fables in Slang" are familiar to every one. The words fairly scintillate with his brilliant and satirical humor, and is almost *Gilbertian* in its tone.

GRAND OPERA HOUSE—(Advance Announcement.) It was amply demonstrated at the Grand this week that the popularity of "Sis Hopkins" has not abated, and every night hundreds of people have been turned away. "Sis" will stay one more week in Los Angeles, and all who missed this week will have one more chance to see *Rose Melville* in this charming rural play. Following "Sis Hopkins" "Yon Yonson" will hold the boards at the Grand for two performances on Sunday, January 15, and then comes the biggest dramatic event of the season in the city, *Belasco's* spectacular production of "The Darling of the Gods," with *Blanche Bates* in the leading role of *Yo-San*.

BURBANK THEATER—(Advance Announcement.) *Edwin Milton Royle's* farce, "My Wife's Husband," will be at the *Burbank* theater the coming week. The scenes are laid in a fashionable hotel in Florida and the action takes place in twenty-four hours. The story tells of how *Gwendolin Winston* marries *Ralph Kirtly*, president of the Anti-Divorce club. *Gwendolin* has been married and divorced three times, but *Ralph* does not know it. They plan an elopement, but miss the train and return to the hotel. *Ralph's* father sees *Gwendolin* and becomes his son's rival for her hand.

TEMPLE AUDITORIUM—(Advance Announcement.) An announcement is made that *Ben Greet* and his company of English players will return to Los Angeles on Monday, Jan. 16, and present a week of repertoire at *Temple* auditorium. Mr. *Greet* will give all of his plays in the *Elizabethan* style and will include in his repertoire two presentations of "Everyman," "The Merchant of Venice," "Hamlet," as it is given in the original fashion, constituting a portion of the afternoon and an evening in its entirety; "Much Ado About Nothing," "Twelfth Night" and one presentation of "The Star of Bethlehem." The reserved seat sale will be on at the *Union Pacific* ticket office.

BLANCHARD HALL—(Advance Announcement.) The *Burton Holmes* series of travelogues is to be given in this city during the weeks of January 23 and January 30 at *Blanchard* hall. The subjects this season will include "In London," "Round About London," "Beautiful Ireland," and an up-to-date lecture on both "Russia and Japan." Both of which are exceedingly interesting owing to the present crisis in the orient.

Dr. Tyndall's Lecture
 The trend of things theatrical as well as philosophical during the coming year is unquestionably toward the psychical. The influence of psychical science has become noticeable in almost every line of thought, and we have dramas, plays, novels, and clubs, more or less permeated with the spirit of psychical study. Here among us, we have one of the ablest of modern psychologists in the person of *Dr. Alexander J. McIvor-Tyndall*, whose teachings have become extremely popular. *Dr. McIvor-Tyndall* has awakened a permanent interest in psychic research, and has done much during his year's stay here to spread an intelligent understanding of occultism, and the place in everyday life which the psychic powers rightly occupy. In addition to his work at the *McIvor-Tyndall* Institute of Psychic Science on Grand avenue, *Dr. McIvor-Tyndall* lectures every Sunday afternoon at *Blanchard* hall, covering during the year's course every phase of modern and ancient philosophy, religion and occultism, and their influence on the thought of the day. The subject of this afternoon's discourse will be "Soul Consciousness."



HENRIETTA CROSMAN AS SWEET KITTY BELLAIRS

more. At the time she produced *George Barnum* acted as the stage director for her. He is serving now in a like capacity for the *Belasco* stock company and will produce the comedy under his personal supervision. He will also play the part of *Prof. Bellairs*, which he created in the *Barrymore* production. There is a charming love story in "Captain Jinks" and an abundance of refreshing humor, and after its success in "The Man From Mexico" the company may be relied upon to extract every laugh which the author ever hoped for. The production of "Captain Jinks" will be notable for the series of stage pictures it will reveal.

ORPHEUM—(Advance Announcement.) Every year the Orpheum saves the very cream of all its bookings for one big show, which has become known from the Atlantic to the Pacific as

MRS. FISKE IN HER LATEST SUCCESS, "LEAH KLESCHNA"