

SCENIC REVEL IS "MOTHER GOOSE"

MUSICAL COMEDY BALANCES STARTLING EFFECTS

Fashionable First Night Audience at Mason Entertained by Gorgeousness of Spectacle—Gorgeousness and Beautiful

"Mother Goose." Presented by Klaw and Erlanger last evening at the Mason opera house. Written by J. Hickory Wood and Arthur Collins. Adapted to the American stage by John J. McNally. Lyrics by George V. Hobart. Music by Frederick Solomon. The leading characters were cast as follows:

Mother Goose..... Joe Cawthorn
 Jack..... Harry Kelly
 The Laird..... W. H. Macart
 Mayor..... Clifton Crawford
 Jib..... Miss Neva Aymar
 Colin..... Miss Corinne
 Caroline Evelyn Gwendolyn Sorages.....
 Duchesse..... Miss Edith St. Clair
 Vicomte Bertram..... Charles Heasong
 Fairy Queen..... Miss Edith Hutchins
 Demon..... Allan Ramsay
 Frielell..... Walter Stanton
 Donkeys and horse.....
 King Goose..... Messrs. Davis and Seymour
 Queen Goose..... Edward Everett
 George D. Rapalle

Last evening the people of Los Angeles, jaded by previous lavish scenic productions, feasted their eyes and ears for three hours on a stage spectacle which outdoes anything of the sort ever seen before in this city. There is nothing new in "Mother Goose"; it is an old story told extravagantly and set in a frame of surpassing gorgeousness.

It borrows its devil, its good angel, its tableaux, its illusions and its transformation scenes from such productions as were seen long ago under such as the Kralffy managements. And into this there has been woven the material for a couple of good musical comedies.

The chief feature in the elaboration on the old spectacle consists of an aerial ballet in which one of the dancers flies out over the audience and scatters flowers to the occupants of the orchestra chairs. The trick is one of amazing ingenuity and is executed so cleverly as to make even an audience prepared for it by the work of an energetic press agent gasp with astonishment.

As a foundation for this display of stage pyrotechnics and operatic comedians there is a slight fairy tale. A demon king and a fairy queen dispute as to whether a contented mortal can be found. Mother Goose is chosen for the experiment, and a goose which lays golden eggs is sent to her for a test. As long as Mother Goose is contented the fowl will remain. If she becomes discontented the goose flies away and the old woman becomes poor again.

Mother Goose finally does become discontented over a desire to be beautiful and accepting the devil's counsel she drinks from the magic well to the end that her vanity may be fulfilled. The goose flies away according to the terms of the contract and it is only after a long search which extends even to gooseland that the valuable bird is restored and Mother Goose convinced of the error of her ways.

The revel of scenic effects in which there are surprisingly few false notes is excellently balanced by the musical comedy portion of the entertainment, and although it is a mixture of the beautiful and the grotesque there is never a clash. For the most part it is a play for which a gallery seat is better than an orchestra chair. At close range the magnificent pictures are likely to resolve themselves into individualities which are not always pleasing. Sometimes, too, the many children used in the production became difficult to manage.

The comedians of the company are genuinely funny and last evening made themselves famous with probably the most fashionable first night audience which has gathered at the Mason this season. Joe Cawthorn is easily the leader of the comic supplement and his work is natural and convincing. Harry Kelly, W. H. Macart and Clifton Crawford were also excellent in their roles.

Among the feminine half Corinne, who is an old favorite, comes in for the lion's share of applause. Miss Aymar and Edith St. Clair are good. The songs were mostly entertaining and for one selection the audience applauded after repeated encores to an extent that made it impossible to hear a word of the scene which followed.

FROM "OLD HEIDELBERG" TO "ARE YOU A MASON"?

Sweeping Transition Gives Belasco Players Chance to Display Versatility

The members of the Belasco stock company last evening made a sweeping transition from the beauties of the stage romance, "Old Heidelberg," to the boisterous fun of the Leo Detrichstein farce, "Are You a Mason?" with surprising facility and grace, and with more than ordinary success.

An audience which crowded the playhouse evidently found much over which they could enthuse in the brilliant farce, for the applause was almost continuous, and the situations and bright lines of the piece were punctuated by uproarious laughter. A better opportunity for the display of the comedy talents of the Belasco players has not been presented.

The several members of the Belasco company are supplied with roles which enable them to display their histrionic versatility in a splendid measure. George W. Barnum, in particular, scores a huge success as the gentleman from Illinois who has for twenty years been falsely explaining his tardy

SCENE FROM "MOTHER GOOSE," PRESENTED AT THE MASON



appearances at his own fireside by a story of his elevation to an eminence in the local lodge of Masons. Thomas Oberle, as an usher in a music hall, is inimitable, and displays the same delightfully artistic work in which he has made himself famous.

Joseph Galbraith takes a far leap from his charming role of the prince in "Old Heidelberg," and many in the audience will feel a sense of regret over the transition which takes him into a part where he has so much less opportunity to display the pulchritude and talents which have been held in a brilliant light for a fortnight. However, his powers as a comedian are not wanting, and his role is acceptably filled.

Richard Vivian dons female garb and makes a "hit" as the reformed actor who comes to the aid of his friend Perry. There is small opportunity for the women in the cast, but Amelia Gardner gives her same charming personality to the role of Mrs. Perry. Final judgment upon the abilities of the new ingenue of the company, Mignon Foster, must be withheld for a few weeks. At her opening night here she was evidently nervous, and she appeared in a role not calculated to properly test the art of an actress. The remainder of the roles were well cast.

ECCENTRIC PIANIST IS PAST ZENITH OF POWER

Vladimir de Pachmann May Still Claim Pre-eminence in Interpreting Chopin

Vladimir de Pachmann, the Russian pianist, played an hour last evening before an audience that was much smaller than any that recently has greeted a famous artist. The program was an exacting one and, in the first part, the many eccentricities of the pianist puzzled his hearers. De Pachmann has passed the zenith of his marvelous powers as a versatile interpreter of music, but last night he proved that he could still lay claim to pre-eminence in playing the works of Chopin.

The program opened with Mozart's sonata in A, the famous Turkish march sonata. The short, stout man with kindly face, from which was brushed a mass of iron-gray hair, put no barriers between himself and his audience. Often he turned to smile quite familiarly upon the occupants of the front rows and when he performed a passage with a faultlessness of technique that pleased him he nodded approbation for himself. When he was recalled he told in pantomime that he was too warm and too weary to repeat a number, but then on second thought he gave generous encores.

The second part of the program was varied, for it began with Mendelssohn and including Schumann and Schubert, closed with Weber. While the artist revealed his poetic feeling and displayed a fine technique, his mannerisms marred the beauty of his reading of the familiar compositions that he had chosen. He easily won the sympathy of his audience and was most enthusiastically applauded.

The best of the concert was saved until last. It was in the eight Chopin numbers that De Pachmann made good his reputation as a great artist. The Berceuse in D flat, opus 57, won for him a long demonstration of approval. The Mazurka, opus 50, No. 2, was also a favorite, but it is a presupposition to mention any of the Chopin compositions with especial praise. All were played with the most delicate shadings and the most exquisite feeling. At the close of the Troisième Scherzo in C sharp minor the audience refused to understand that the program was ended. Remaining in their seats the music lovers demanded more and De Pachmann, good naturedly, added a last number.

Those who remember the artist's earlier triumphs had reason last evening to regret that he who had been as long acknowledged as one of the great-

est pianists should appear at the least disadvantage before a younger generation more critical and more exacting than the one to which De Pachmann belongs. It was a privilege, however, to hear Chopin played as no other pianist can play the composer's works. The skill, the precision and the delicacy of his touch evoked the soul of the music. Arrangements have been made for a return recital on Friday evening, February 3, at Temple Auditorium, at which time the Russian pianist will render a special request program.

TEN NELSONS STAR ACROBATS

"Family" Performs Most Marvelous Feats

In the acrobatic line the Orpheum theater has for the past few weeks been furnishing performers who occupy the first rank in their profession and they continue this week to live up to this reputation which they have established by presenting the Ten Nelsons. This "family" accomplishes several feats new to the majority of theater-goers and along the old lines they work with a surprising ease and grace.

Among the holdovers from last week are to be found the majority of good things of the bill. Chassino, the shadowgraphist, continues to produce clear and comic silhouettes by the use of his hands and feet. Fitzgerald, the lightning change artist, is there for another seven days and introduces several new specialties in his line. Eleanor Falke, Douglas and Ford and Kline and Gotthold are others who were seen there last week. One of the features of this week's bill is the clever work on musical instruments done by the four Avolos. Their harmony is excellent. Clifford and Burke are good in eccentric comedy work. Moving pictures complete the bill.

CASINO PATRONS PLEASSED

Clever Bill Presented at Vaudeville Theater

A large audience witnessed the new show at the Casino last night and the rounds of applause testified to the merits of the several feature acts.

The Heideberg quartet scored a hit with their various selections, and their scenic environment was on a magnificent scale.

The military camp was accurate and picturesque and a mechanical contrivance gave the effect of hundreds of soldiers on the march.

The Hart company of magicians and illusionists performed many surprising tricks, the most striking being the Flight of Mephistopheles and the Hindoo trunk mystery. Trask and Rogers, a team of clever comedians and dancers, responded to no less than six calls.

The other entertainers were Emma O'Neill, soubrette; Le Witt and Ashmore, comedy sketch artists, and Lorraine, the baritone. The kinodrome shows "The Escaped Lunatic," a highly amusing moving picture.

BANQUET FOR A. L. BROWN

Proprietor of Hub to Be Honored by Employees

In honor of A. L. Brown, the proprietor of the Hub Clothing company, who is to leave soon for a tour of Europe, the employees and directors of the company will give a banquet and theater party next Friday evening. Mr. Brown believes in equality of employer and employee. Two years ago Mr. Brown was sole proprietor of the Hub company, but a year ago he took into the corporation a number of his employees. A few days ago he increased the number by choosing five additional directors from among the clerks.

Knicker—Why is a pretty girl like a cinder?
 Bocker—Give it up.
 Knicker—She is so hard to get out of your eye.—Cleveland Plain Dealer.

JILTED, SHE SAYS; SUES FOR \$10,000

MISS MARY KELLY ALLEGES BREACH OF PROMISE

Isaiah H. Smith, Who Married Wealthy Mrs. Isabelle Keating, Defendant in Suit

To be rudely jilted and then, as if to add a sting to the pain of a lost love, have her lover marry another woman on the day set for her marriage, is the fate of which Miss Mary Kelly of Santa Monica claims to be the victim.

The old adage, that "it is better to have loved and lost, than not to have loved at all," finds little room in the heart of Miss Kelly, and to show her disapproval of the whole transaction she filed a suit in the superior court yesterday against Isaiah H. Smith for breach of promise to marry, and she names as her damages the sum of \$10,000.

The defendant on October 26 last married Mrs. Isabelle Keating, the widow of the late millionaire Andrew J. Keating.

Smith and his wealthy wife, who is twenty years his senior, now reside over the vast Keating estate at Bonita Meadows, near Santa Monica. According to the complaint, which was filed by Attorneys Tanner, Taft and Odell, it appears that June 30, 1901, at Santa Monica, the alleged agreement to marry was made, Miss Kelly says at the request of the defendant.

She says that it was later agreed between the parties to the alleged proposed partnership of love that the ceremonies would take place October 26.

Miss Kelly says, however, that she

TORMENTING RHEUMATISM

Columbus, Ohio, May 20, 1903.

Six years ago I had a severe attack of Inflammatory Rheumatism. I was laid up in bed for six months, and the doctors I had did me no good. They changed medicines every week and nothing they prescribed seemed to help me. Finally I began the use of S. S. S. My knee and elbow joints were swollen terribly, and at one time my joints were so swollen and painful that I could not close them when opened. I was so bad that I could not move knee or foot. I was getting discouraged, you may be sure, when I began S. S. S., but as I saw it was helping me I continued it, and to-day I am a sound well man and have never had a return of the disease. S. S. S. purified my blood and cured me of this severe case of Rheumatism after everything else had failed. I have recommended it to others with good results. R. H. CHAPMAN, 1355 Mt. Vernon Ave.

The poisonous acids that produce the inflammation and pain are absorbed into the blood and Rheumatism can never be conquered till these are neutralized and filtered out of the blood and system. S. S. S. goes directly into the circulation and attacks the disease itself. It purifies and restores the blood to a healthy, vigorous condition. It contains no potash, alkali or other strong minerals, but is guaranteed entirely vegetable. Write us and our physicians will advise without any charge whatever. Our book on Rheumatism sent free.

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had a rude awakening from her dream of life beautiful, when she discovered that her lover had been false, and on the day set for her marriage, had led another woman to the altar.

MISFORTUNE IN GILMORE COMPANY

Misfortunes that have followed the arrival in Los Angeles of theatrical companies during the present season and which have played at the Mason, made no exception of the Paul Gilmore company presenting the "Mummy and the Humming Bird."

Last night Mr. Gilmore was at the Angelus hotel, prostrated by the news of the death of his mother, Mrs. Julia Mackay Gilmore of Rochester, N. Y., and a daughter of Judge Hector Mackay of Des Moines, Iowa.

Miss Zalusa Wells, the leading wom-

an of the company, is also confined to her room at the Angelus hotel, threatened with nervous prostration from overwork.

Mr. and Mrs. Gilmore were on their way to Santa Ana yesterday afternoon when the telegram was handed to him at one of the stations, where it had been forwarded from Los Angeles. Mr. Gilmore, who is of a nervous temperament, was prostrated by the news, inasmuch as a letter had been received from his mother but two days ago saying she was in the best of health.

After a vain effort to gain further particulars by telegraph Mr. Gilmore canceled his engagement for last night at Santa Ana and returned to Los Angeles.

Today it was hoped he would be in a condition to meet his company at San Diego, where it is billed for tonight. Following an appearance of the company in San Diego and in several other towns of Southern California, it will go to San Francisco.

Four companies which have appeared in the Mason opera house during the past four months have been followed by misfortune. Three of these

companies were under the management of John Fisher, the fourth, starring Mr. Gilmore, is under the direction of John Murry.

The Glittering Gloria company lost its leading woman by the drowning of Isadore Rush at Coronado, the day after she left Los Angeles. Several weeks later Mina Rudolph, leading woman of San Toy, was injured in an automobile accident and her companion, H. M. Praed of Riverside, was killed. Following this, Beatrice Golden, playing the first part in "The Silver Slipper," was taken ill at the Angelus hotel and was later removed to the California hospital, where she underwent an operation.

The first three misfortunes came through the disability of leading women. The question now is, whether a trio of accidents is to happen to the leading men of as many companies and has it started with Paul Gilmore.

Free Music
 "In the Orange Groves of Sunny California," the latest hit, given away at the City Ticket Office of the Salt Lake Route, 250 S. Spring street. Have you heard it?
 If you want to see east, C. Haydock, Agent Illinois Central R. R., 233 S. Spring.

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