

STARS APPEAR IN SHAKESPEARE PLAY

GREAT EVENT IN LOCAL THEATRICAL WORLD

AUDIENCE IS VERY CRITICAL

Applause Won by Sothern and Miss Marlowe Is All Deserved—Supporting Company Is Excellent

"Much Ado About Nothing." Shakespeare's comedy in five acts, presented last evening at the Mason opera house by E. H. Sothern and Julia Marlowe and supporting company, under the direction of Charles Frohman. The cast:

- Don Pedro..... Mr. G. Harrison Huxter
Don John..... Mr. Sydney C. Mather
Claudio..... Mr. Norman Hackett
Benedick..... Mr. E. H. Sothern
Leonato..... Mr. Wm. Harris
Antonio..... Mr. W. H. Crompton
Balthazar..... Mr. Edson R. Miles
Cousins..... Mr. Robert S. Gill
Berachio..... Mr. Frank Kingdon
Friar Francis..... Mr. T. L. Coleman
Dogberry..... Mr. Rowland Buckstone
Escalio..... Mr. Gilbert Douglas
Outsack..... Mr. Morgan Wallace
Verges..... Mr. Malcolm Bradley
A Sexton..... Mr. Edson R. Miles
A Messenger..... Mr. Pedro de Cordoba
A Boy..... Miss Dorothy Sadler
Hero..... Miss Eleanor Sanford
Beatrice..... Miss Julia Marlowe
Margaret..... Miss Doris Mitchell
Trisula..... Mrs. Woodward

Shakespeare breathed the quintessence of sprightliness and wit. He brought together in this comedy a collection of characters so varied and inimitable as to present an enduring freshness on the stage. No truer test of ability in comedy can be offered performers than in the roles of Benedick and Beatrice. It was given last evening at the Mason opera house as it has probably never been given before in Los Angeles.

Stars of such magnitude in such a masterpiece were an event in the theatrical world of Los Angeles which filled the theater at unusual prices. It was an audience, however, which made the players earn every bit of applause accorded them. Both Miss Marlowe and Mr. Sothern made their first entrance without a "hand." It was not until the close of the chapel scene that they were given anything like the ovation which one might expect belonged rightfully to a production of this value.

As was expected, the scenic effects were elaborate. They were made so with a taste which showed that too much scenery is as bad as Ben Greet's none at all. The chapel scene was especially effective.

Mr. Sothern's Benedick is not an even complement to the effervescent Beatrice of Miss Marlowe. While the actress insists from the first on the sparkling coquetry and youth of Beatrice, expressing not at all the undercurrent of melancholy in the character that makes possible the splendid climax of Act IV, Sothern, instead of taking the actress' cue—hers is the more dominant note—insists on Benedick's misanthropic nature, and with a delicate and minute working out of detail, conscientious but utterly lacking in magnetism or spontaneity, builds up a character that readers of Shakespeare's droll comedy do not recognize. The impression left on the mind is strongly that Miss Marlowe and Mr. Sothern read their lines from different standpoints and act according to their own reading—act marvelously—but at variance with each other.

Miss Marlowe in the first three acts was an exquisite embodiment of youthful, extravagant good spirits, the good spirits of a witty, high spirited girl. Her perfect, flexible voice read into the lines new beauties that the most careful readers toll for in vain. It was in the emotional flight of the fourth act, when the latent seriousness of Beatrice, her passionate and real rebellion at the unequal sex battle—Shakespeare is modern in this scene—rises to the surface and finds voice in that vengeful impulse, "Kill Claudio!" It is here that Miss Marlowe is unconvincing. Her passion of rebellious tears in the chapel, her movement of abandonment, is a tremendous artistic accomplishment; but she transforms Beatrice in the next breath and almost to the end of the act into a woman some fifteen years older, who could not have understood the girl's abandonment of the moment before. It is overstrained emotional work and lacks fine shading.

Mr. Sothern, on the contrary, rises to his highest in this act, where he really has a right to the long scholar's face of tragedy he has pulled during the first droll scenes. The supporting company is in every respect quite adequate and in many respects unusual. T. L. Coleman's Father Francis, W. H. Crompton's Balthazar, and Edson Miles' charming Antonio, whose "Sigh No More, Ladies," deserves a special paragraph.

ORPHEUM BOASTS AN IDEAL VAUDEVILLE SKETCH. The ideal vaudeville sketch is a one-act play containing but one idea and presenting that idea completely and forcibly. Winona Shannon at the Orpheum this week has an ideal vaudeville sketch. It is called "His Long Lost Child," and the idea is that the environment of the slums will in the first sixteen years of a child's life so mould its ideas that it will not change its condition for the hampered luxury of the aristocratic mansion. The idea may be fallacious, but the manner in which Miss Shannon portrays the character of Liz Branigan of Avenue A, who has been discovered to be the long lost child of Mr. Appleby, millionaire, is such that one does not wish to throw the lime-light of logic upon it.

Jack Mason's "society belles" whirled

STARS APPEARING IN SHAKESPEAREAN REPERTOIRE



E. H. SOTHERN AND JULIA MARLOWE

out upon the stage in a burst of melody and a flash of lingerie, danced back and forth and changed costumes two or three times, and finally disappeared, leaving echoes of melody and visions of prettiness in the ears and minds of the unappreciated audience.

Paul Conchas, strong man and juggler, had a certificate from Dr. W. W. Hitchcock, saying that he was unfit to appear but would be well again by tonight. Of the holdovers Cooper and Robinson made a big hit in a skit called "At the Races," and liquid air demonstrations by Prof. Rugg entertained and mystified. The rest of the show is well up to the average.

WESTERN MINING STOCK EXCHANGE ORGANIZED

W. T. Goodhue Is Chosen President of the Governing Board

The organization of the Los Angeles Western Mining Stock Exchange was completed last night at the meeting of the governing board. These officers were elected:

- President, W. T. Goodhue, president of the California Eastern Realty company.
First vice-president, J. B. Dunlap, of the Los Angeles Water company.
Second vice-president, U. S. G. Todd, leading stock broker.
Treasurer, H. J. Woollacott, president of the State Bank and Trust company.
Secretary, D. H. McLelland, stock broker.
C. S. Gilbert, of the Giant Ledge Mining company; George Parker Taylor, of the Spreckels Sugar company; E. H. Burr, stock broker; Frank A. Seabert, president of the Southwestern Securities company; William Selbie, president of the Sierra Syndicate, are the other members of the governing board.

The exchange will be opened in the ground floor room in the Hellman building, 119 West Fourth street on Monday, May 1 when the first exchange call will be held. Treasurer Woollacott received a telegram yesterday from four Salt Lake stock brokers asking that four memberships be reserved for them.

TEAMSTER DROPS DEAD WHILE HAULING MONEY

Herman P. Wilcox Dies of Heart Disease on One of City's Busy Streets

Herman P. Wilcox, a teamster in the employ of the Los Angeles Railway company, dropped dead yesterday morning at Main and Winston streets while driving a wagon loaded with money to the Farmers and Merchants' National bank.

J. A. Packard, cashier of the railway company, was seated by Wilcox, while half a dozen men were in the rear of the wagon guarding the eight money boxes which were being taken to the bank.

At Main and Winston streets Wilcox dropped the reins, fell against Packard and died within two minutes. The police were summoned and the body was removed to the undertaking establishment of Pierce Brothers.

At the coroner's inquest held yesterday afternoon the jury returned a verdict of death from heart disease.

A timely use of Pisco's Cure often prevents pneumonia.

Woodmen Excursions. Special Rates have been made to all points in Southern California by the Salt Lake Road to holders of W. O. W. tickets and friends accompanying them.

Notice to Holders of Herald Photo Coupons. Holders of Herald photo coupons on Barnitt & Son's studio wishing sittings on Sunday must make engagement several days in advance. All coupons must be presented before May 26, 1905.



WINONA SHANNON, AT THE ORPHEUM

WITNESS SHIES AT LOADED REVOLVER

HANDS A PISTOL, MUZZLE FIRST, HE DUCKS

WEAPON PART OF EVIDENCE

Attorney McComas Almost Causes a Panic in the Court Room by His Method of Handling Pistol

A panic was narrowly averted in Judge Smith's department of the superior court yesterday morning during the trial of F. Rubel, a Hindoo fortune teller, charged with assault with intent to kill, when Attorney McComas produced the revolver with which the soothsayer was alleged to have done the shooting.

The attorney took the revolver from the clerk's desk and proceeded toward the witness stand. He then presented the pistol, muzzle first, to the witness. The mode of passing the weapon was a breach of western etiquette, but the excitement was caused by the exclamation of Detective Smith as he leaned forward and whispered to Attorney Davis that the revolver was loaded.

"Look out; that gun's loaded!" Davis called to McComas and J. Harry Clement, the prosecuting witness, who was on the stand, and at whom the weapon was pointed, involuntarily ducked, remembering three bullets in his left leg which he had received at a previous time when the same revolver was pointed in his direction.

"Why hasn't the cartridge been removed?" asked the attorney. "It choked the barrel when the shooting occurred and we have been unable to determine whether it is a shell or a cartridge in the barrel," responded the detective.

Following the explanation McComas continued to handle the weapon but was careful to keep the muzzle pointed from his witness and members of the jury.

Rubel, the defendant, formerly a fortune teller and soothsayer with a booth at Grand avenue and West Seventh street, is charged with having shot J. Harry Clement, also a soothsayer, during a quarrel on the evening of February 4.

BELASCO COMPANY SCORES SUCCESS

ETERNAL CITY GIVEN ARTISTIC PRESENTATION

PRODUCE CAINE'S GREAT PLAY

Stock Actors Are Seen to Good Advantage—Work of Stage Director Barnum Is Noticeable Throughout

The abilities of the several members of the Belasco theater stock company were more than ordinarily taxed last night when they played Hall Caine's "The Eternal City." It is a play well calculated to test the strength of any band of players, and that the Belasco people came out with colors flying is greatly to their credit. The presentation was surprisingly smooth, and the little rough spots so common to first night stock performances were conspicuous on account of their absence. The play was excessively long, however, and by the time the last curtain had fallen it was midnight.

"The Eternal City" is a prolix affair, melodramatic at moments—though, be it understood, melodrama of the high class—but interesting and picturesque always. The production given by the Belasco company would do credit to a traveling combination, and the little details of the performance were all there, much after the Belasco fashion.

Hall Caine has not written a better play than "The Eternal City." His "Christian" is less plausible, "The Manxman" is more popular, but in many respects "The Eternal City" is the best of the Hall Caine list of plays. There are a quintet of strongly drawn characters, a woman and four men, while enough auxiliary personages are introduced to create an artificial impression of impressiveness.

Los Angeles theater goers were made acquainted with the story of David Rossi, the young Roman agitator; Donna Roma, the ward of the Italian dictator; his holiness, Leo XIV, and the others of "The Eternal City" when E. J. Morgan played the piece here a year or more ago. Morgan and his associates had the benefit of the personal direction of Caine and a year and a half's experience in their roles before they reached this city. Last night, however, the Belasco stage director, George W. Barnum, made known quite a new "Eternal City." The scenes and the dialogue were much the same as in the original performance, but the by-play, the "business" of the drama, was all new but none the less effective. And in the case of most of the chief players, too, the Belasco players lost nothing by comparison with their predecessors in the different roles. Miss Amelia Gardner has never given a more finished, artistic or intelligent effort since her Los Angeles debut than in the role of Roma Volonna, a misjudged young woman, a woman strong in sympathy and affection and rich in the possession of all the qualities that one most admires in femininity. Miss Gardner ran the entire gamut of womanly emotions skillfully and rapidly and with tremendous effect upon her audience.

Thomas Oberle played the part of Baron Bonelli, the Italian dictator, with even more finesse and deftness than usual. It was a strong, capital, intelligent creation that Oberle lent to the performance. Joseph Galbraith was the David Rossi. Never a really good part, either from the viewpoint of the actor or the auditor, Galbraith made the hero of the Caine play as sensible and as sane a person as was possible. Rossi is essentially what might be termed a "chump," and it was only through actual histrionic skill that Galbraith kept him from being ridiculously heroic. George W. Barnum followed E. M. Holland in the part of Pope Leo XIV, and gave a delightful, scholarly, carefully studied interpretation. Howard Scott's Bruno Rocco was a virile bit of characterization, and his realistic death scene in the trial scene was the means of lifting the curtain half a dozen times.

"The Eternal City" introduced Miss Margaret Langham as a new member of the Belasco company. Miss Langham did not have a great deal to do last night—in the Caine piece there is but one feminine role of any importance at all—but she evidenced a decidedly pleasing personality that recalls Ethel Barrymore, an uncommonly musical voice and a knowledge of the technique of the stage that augurs well for her future work with the Belasco company.

"The Eternal City" is so long a play that the management calls the attention of prospective patrons to the fact that the curtain is raised on the evenings and 2 o'clock at the Thursday and Saturday matinees.

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