What the Theaters Are Offering This Week

The Week's Bills

MASON—Margaret Anglin in repertoire.
BELASCO—"Her Majesty."
BURBANK—"New England Folks."
GRAND—"Two Little Sailor Boys."
ORPHEUM—Vaudeville.
FISCHER'S—Vaudeville.
ANGELUS—Vaudeville.
CHUTES—Band concert. Zoo.

MARGARET ANGLIN, who opens her week's season at the Mason opera house May 15, is one of the most charming women on the American stage. One says "American" advisedly, for Miss Anglin is Canadian born, her father having been a Canadian statesman of great prominence. Then, too, she is signed to play next season in London, so the term "international" would be more applicable than American, even though her greatest triumphs have been made in this country. From her Roxane to Mansfield's Cyrano, through her long list of successes as leading woman of the Empire theater of New York, ending in her wonderful portrayal of Mrs. Dane in "Mrs. Dane's Defense," her career has known no setback.

Although Miss Anglin characterizes her association with Mr. Mansfield as "delightful—charming!" still her first success with him as Roxane was accomplished only by a coup d'etat.

At all rehearsals she was deliberately and simply mediocre, which was quite satisfactory to the star, but on the first night up in the balcony, out of Mr. Mansfield's sight and power of interference, she played with all the genius that is hers, and awoke in the morning to find herself famous and the toast of every critic in New York. Mr. Mansfield, far from being angry, was caught by the cleverness of the coup (being a great admirer of brains), and from that time on, as long as the association lasted, nothing was too good for Miss Anglin. Just before she signed with Mr. Perley to become an independent star, Mr. Mansfield made her an offer of seven hundred and fifty dollars a week to come back to him as his leading woman. Miss Anglin smiled, thanked him kindly, and put her signature to Mr. Perley's contract.

She is very witty, and many a bon mot of hers is theatrical history. When asked last week in San Francisco what the Paris fashions would be for the coming season, she quickly replied, "Put one more gore in your skirts, turn your sleeves up side down, and your hat hind side before, add an inch to your heels, and there you are!"

Miss Anglin brought with her from Paris and New York forty gowns, a dozen or more cloaks, and thirty hats. The women of Los Angeles will see the very finest of them in the four plays to be produced here, which call for twenty gowns, sixteen hats and eight cloaks, not to mention boots and shoes to match each costume. In "Mariana," her emotional bill for Wednesday night, she wears the famous "Georgette" prize model hat of the season, which cost her to import a paltry $87.50. Every woman knows that Georgette, Rue Scribe, Paris" means the smartest and the newest things in hats on this or any other continent. The one in question is a "dream." The brim is let in with rose point and appliqued with soft pink silk roses. The crown is all of the rose point, encircled by a wreath of big velvet roses, from the deep Du Barry tint out to the softest sea shell pink, while over the left ear topples a Saxe blue ostrich plume. This hat is worn with a Saxe blue gown, which is the very latest shade of blue known to fashion.

Miss Anglin is the most indefatigable worker of her profession. She spares herself not at all, but of her company she is very considerate—hence they all love her, and are very sorry that the season is drawing to a close. Mr. Frank Worthing, her leading man, plays with her in such perfect sympathy and accord that it is a matter for regret that this is his last season as a leading man. He opens as a star in New York early in September. Other members of Miss Anglin's company are Hall McAllister, son of California's famous lawyer; Mrs. Thomas Whiffen, the dearest old lady on the stage; Miss Edith Cartwright, Miss Blanche Stoddard, Miss Gwendolyn Valentine, Mr. Arthur Lawrence, Mr. Walter Allen, Mr. Walter Hitchcock, and Mr. Gordon Burby.

The four plays to be presented here are the strongest of her repertoire and are all new to Los Angeles theatergoers. They include "Zira," her recent great emotional success, written for her by J. Hartley Manners and Henry Miller; "The Second Mrs. Tanqueray," Pinero's most famous problem play; "Mariana," adapted by Desmond O'Hara from the Spanish of Jose Eschegaray, and "The Lady Paramount," a comedy by Madeline Lucette Ryley, from Henry Harland's novel of the same name.

RICHARD BUHLER, GRAND

MARGARET ANGLIN, MASON

Dr. McIvor-Tyndall's Lecture

The influence of metaphysical thought is becoming apparent in the drama as well as in literature. It is not possible to say with assurance just what degree of seriousness there may be in this present tendency to what is known in some quarters as "the higher thought," but the growth of the subject has been phenomenal and the present outlook points to a continued interest. This interest is increased by the educational work done along these lines by Dr. Alexander J. McIvor-Tyndall, whose Sunday afternoon lectures at Blanchard hall have held the attention of the public for the past eighteen months. Dr. McIvor-Tyndall succeeds in making clear and comprehensible the heart of the Hindu philosophy, and shows its practical application in this day and age. Under the name of psychic science much that is helpful in oriental mysticism is brought down to present day methods and present day needs. Something of what this great metaphysical movement means and what will be its outcome is promised in Dr. Tyndall's lecture this afternoon, on "The Handwriting on the Wall."

MISS MARGARET LANGHAM, BELASCO

Mission of the Drama

Some one writes to the Dramatic Mirror asking the opinion of that journal on "The Drama and Its Moral Possibilities." Not long ago the same publication published a letter from a minister in which he expresses his ideas of the stage as follows:

"The stage is not only an intellectual force, like literature, and a dramatic force, like oratory, but also is pictorial and scenic. It approaches nearer to 'totality of impression' than any other force that can be brought to bear on the moral man.

"'Macbeth,' adequately staged and acted, is worth a multitude of dissertations on the dangers of 'an overvaulting ambition' or the terrors of remorse. 'Rip Van Winkle,' as portrayed by Joseph Jefferson, teaches us lessons of patience and gentleness in dealing with human frailities with a cogency and persuasiveness that could not be equaled by the exhortations of a host of sermons.

"I think I can very clearly see the day when the stage, liberated from commercial servitude to the frivolous and erotic, will become at once the highest exponent of the moral ideal and the most creative force in the great work of enlarging and refining the social conscience.

"The day will come when the actor and actress of eminence will rise from the rank of artists, the creators and expounders of the beautiful, into the higher order of prophets, the creators and expounders of the good."

To this the Mirror offers the following dissenting opinion:

"All this is complimentary to the theater as an institution, and incidentally it is very suggestive, coming as it does from the pulpit, which for generations has held forth against everything relating to the stage. But it seems impossible that the theater ever should become just what this clergyman believes is possible of it along the lines he indicates.

"Not only is the art of the stags complex, but the theater must touch all the grades of intelligence in humanity, and to do this it must be widely varied to play upon the general emotions as well as to entertain, which is its first function.

"There are thousands of persons of the first order of intelligence that appreciate lessons directed from the stage by master minds in authorship and acting. There are other thousands that will accept lessons in plays if the purely dramatic and the primarily amusing predominate in those plays. And there are multitudes that wish only the lightest and most superficial of stage entertainment. The theater must in turn please all.

"Every sort and type of play, within established limitations, is proper for the stage, because every sort and type of person has a natural dramatic instinct that must be satisfied within individual lights and limitations. But as plays run, it is difficult to find any that do not in some way inspire thought or inculcate good lessons. Surely the problem play cuts deeply into human impulses and marks human penalties; even in the baldest melodrama virtue triumphs and vice is punished; while the plays or mere 'shows' put forward to please the vulgar have their uses, for they more clearly differentiate the people who hold them in contempt from the person whom they please—persons who surely cannot be made any the worse for seeing them and who can neither be induced to patronize the better drama or go to church."

Greenroom Gossip

Ada Rehan has been offered but declined $40,000 for a season of twenty-five weeks in vaudeville.

Rose Eytinge has been varying her duties as a dramatic teacher in Portland, Ore., by a series of public readings from Shakespeare, Browning, Dickens and other writers, in that city, and her success in this field has been so marked that she has been requested to give another course.

Maxine Elliott will extend her stay in London and remain the entire season at one of the leading theaters after the lease at the Lyric expires, it is announced.

George H. Broadhurst, T. Daniel Frawley and Henry B. Harris have come to an agreement by which Harris will star Frawley in Broadhurst's dramatic version of "The Garden of Lies."

Reginald De Koven and Frederic Ranken have entered into a contract by the terms of which Mr. Ranken agrees to write only in collaboration with Mr. De Koven for the next five years. Their first joint work will be "Elysia," which De Wolf Hopper will present in the Lyric theater after the close of the run of "Fantana" in next September. The Messrs. Shubert pledge themselves to produce one opera a year by Messrs. De Koven and Ranken in the Lyric.

Frank L. Perley has commissioned Charles Henry Meltzer to make a play for Margaret Anglin. It will be founded on a German drama. Mr. Meltzer is the author of "The First Duchess of Marlborough," produced by Mrs. Le Moyne, and of "Rodion the Student," which Mr. Mansfield played.

Coming Attractions

MASON OPERA HOUSE—(Advance Announcement). Margaret Anglin, supported by Frank Worthing and an admirable company, opens at the Mason opera house May 15, playing for one week only, in the following repertoire: Monday, Thursday and Saturday matinee, "Zira," an emotional drama by J. Hartley Manners and Henry Miller. Tuesday and Friday, "The Second Mrs. Tanqueray," Pinero's masterpiece. Wednesday, "Mariana," an emotional drama from the Spanish of Jose Eschegaray. Saturday night, "The Lady Paramount," a comedy by Madeline Lucette Ryley, founded upon Henry Harland's novel of the same name.

BELASCO THEATER — (Advance Announcement). For the week beginning Monday evening the Belasco stock company will be seen in one of the most thrilling plays of the decade, "Her Majesty." This play served Grace George for several seasons and was the most popular production she ever presented. It is the story of a country mismanaged to an extent that the people are aroused to revolutionary measures. A young queen disguises herself as a peasant and goes about among her people, and in her experiences attired thus she becomes the center of the most charming love story imaginable. The role of the queen will be a fitting one for the farewell week of Miss Amelia Gardner, who leaves shortly for London. One of the big features of the play is the mob scene, which has been made perfect by constant rehearsals under the direction of George Barnum.

BURBANK THEATER—(Advance Announcement). The week beginning this afternoon will be given over to a production of Eugene Presbrey's rural romance, "New England Folks." It has been some years since this splendid and well liked play has been seen in this city, but that the piece is a popular one is told in the proportions of the advance sale. The story of Joe's love for the country lass, Faith and of Dunham's scheme to ruin the young man by taking him to the city and placing temptation in his way is a well known one. All the Burbank favorites will appear. The usual matinees will be given today and next Saturday. Vail De Vernon will make her initial bow with the Burbank company in the coming play, enacting the role of Rose Dunham.

ORPHEUM — (Advance Announcement). May Vokes, one of the most popular character actresses on the stage will make her first vaudeville appearance in this city at the Orpheum next week in "A Model Maid." Edward Blondell and Julia West, also laugh makers of renown, will make their first appearance here in "The Lost Boy," described as a gale of merriment. Klein, Ott Bros, and Nicholson will present the greatest purely musical act before the public. William Tomkins, an original chap recruited into vaudeville from the newspaper business, will deliver a topical talk entitled "The Sense of Nonsense." Lydia Yeamans Titus in her inimitable imitations; Jack Norworth, "the life of every party;" Louise Dresser, the dainty singer, and new motion pictures complete the bill.

GRAND OPERA HOUSE—(Advance Announcement). "Two Little Sailor Boys" will be the medium through which the Ulrich stock company at the Grand opera house will continue to bid for popular favor next week. This piece is a melodrama, the plot of which revolves about the adventures of two little castaways. Never in the theatrical history of Los Angeles have melodramas been put on so thoroughly and by such a strong company as is the case at the Grand this season, and the Ulrichs are drawing bigger and bigger crowds every week.

ANGELUS THEATER — (Advance Announcement). For the week commencing Monday, May 15, there will be an entire change of program, including new songs and sayings by the Angelus quartet and minstrels, Wills and Collins in a new travesty, Gus Leonard, the three sisters Masquercia and William Onslow in new offerings, a new illustrated song by the Angelus quartet, Stuart, Conlin, Rittenhouse and LeRoy, and pictures by the Angeluscope.

Not for Him

"Think, my son, think," said the proud father. "Some day you may grow up to be a United States senator. You know the humblest boy in the country may aspire to that."

"But I don't want to be no United States senator," whimpered little Willie. "'cause it makes me seasick to ride on the cars, so what good would my passes do?"—Chicago Record-Herald.

MAY VOKES, ORPHEUM

HARRY LEWELLYN, BURBANK