AT THE THEATERS

The Week's Bills

Mason—"Message from Mars."
Belasco—"Brown's in Town."
Hotchkiss—"The Strollers."
Burbank—"Fanchon, the Cricket."
Orpheum—Vaudeville.
Grand—"Camille."
Fischer's—Burlesque.

LAST week will be a nightmare to the local theatrical profession for a long time to come. The awful disaster in Frisco killed business and not a show house in town did anything worth while.

At the Mason a brand new play, as strong a one as we have had here in months, played to yawning emptiness; even the Belasco was deserted, an almost unprecedented condition, and the cheaper houses all suffered.

This condition was directly attributable to the great rush of relief work and the disinclination of people to seek amusement when their dollars would do so much good up north.

But this condition will pass; it already shows a tendency to, thank fortune. We are too far from Frisco and have done too much for her to mope and morn over what doesn't affect us.

And we must get ourselves in trim for Bernhardt. Of the wisdom of playplaying the Divine Sarah at Venice, out over the waves, I am not certain; of the novelty of it there can be no cavil; it will be more spectacular than was her tent stunt—and that was about the limit.

Sarah will be the last big thing. The season is on the wane. After the Fiesta we will get into the summer running, the dolce far niente of the year.

Sarah Bernhardt Coming

MADAME SARAH BERNHARDT announces that although the time which she expected to devote to pleasing San Francisco audiences will be canceled, she is still ready to give to Los Angeles the three performances which she has promised at Venice. Denver has requested two additional performances and Salt Lake City, owing to a heavy demand for seats, has requested two more nights in that city. By playing one night at Pueblo and one night at Colorado Springs Madame Bernhardt can easily make up the weeks she loses in San Francisco. As this is her last tour of America the entire public is interested in this great queen of tragedy, and she has more requests for her time than she can fill.

The changing of her dates may cause the Venice engagement to take place on Friday evening, May 24, and Saturday matinee and evening, May 25. The repertoire has not yet been selected, although there has been a great demand for "La Sorciere," which is now considered Madame Bernhardt's strongest impersonation. The demands for "Camille" at the matinee have been so overwhelming that this bill has been positively selected for that performance. For the closing bill it may be "Phedre," Racine's tragedy in five acts, as it seems to have the lead over any others in the number of requests, although "Angelo" and "Sapho" have been requested by many. The price of reserved seats will be the same as the eastern Bernhardt prices, the only difference being that a round trip ticket will be furnished free to all purchasers.

Theater in Her Private Car

A NEW KIND of Pullman porter will soon be in demand. In addition to his old duties of the dust brush he must know all about calcium lights, right and left exits, and border drops. He may even have to be a dramatic critic. If the latest design in private cars becomes popular among theatrical stars a course in stage management and dramatic theory will probably be added to the present requirements for railroad men.

It is announced that Maude Adams is to have a private Pullman theater car, which when finished will be the only vehicle of its kind in existence. The plan is to relieve the actress of some of the inconveniences of one-night stands and long tours across the continent.

The car, when completed, is to be a combination of living apartments and a completely equipped theater for the rehearsal of scenes and one-act pieces. It will be known as the "Tinker Bell," and will cost when fully furnished from $25,000 to $30,000. The Pullman company will build the car.

The need of such a car is said to arise from Miss Adams' wish for absolutely private rehearsals while on tour of a number of one-act pieces which she has long had under consideration. In New York, and particularly on the road, it is sometimes hard to find on short notice an available theater or a clear stage for private rehealsals.

According to specifications, the stage part of the car will be forty feet in depth and will have no windows. Grooves for the scenery, which will be admitted into the car by sliding doors at the rear of the stage, take up the usual window space. Daylight can be had, if desired, through ceiling windows.

There will be border lights, footlights, calcium lights and spot lights. There will be lockers for costumes and lockers for properties and tools. Steps will lead from the stage to the floor of the car, which will be without stationary chairs. The stage appliances will be of the simplest kind, such as any Pullman porter can manage.

At the other end of the car will be a dining room, a private room with stationary bed and bath, a kitchen and servants' rooms. Miss Adams will be entirely independent of hotels. This end of the car will be fitted with observation windows.

According to the contract the new car is to be ready for the beginning of Miss Adams' tour next fall.

The Manager's A B C's

A stands for Aarons, so breezy and bright.

B for Belasco, the critics delight.

C stands for Cooley, with Savage right now,

D stands for Dillingham, Charles take a bow.

E stands for Erlanger, king of them all,

F stands for Frohman, be back in the fall.

G stands for George, I'm a manager, yes!

H stands for Harris, which one? Give a guess.

J stands for Jay, that we all have to please.

K stands for Klaw, you all know who he is,

L stands for Lederer, best in the biz.

M stands for Manheimer, Shubert's right hand,

N stands for Noonan, Chicago's just grand.

O stands for Osgood, with books open wide,

P stands for Pastor, all wool, true and tried,

Q stands for Cues, which have carelessly slid,

R stands for Riley, the Shaftesbury kid.

S stands for Savage, quite unlike his name,

T stands for Thompson, of Hippodrome fame.

U stands for Union, we've got it at last,

V stands for V's, that we've loaned in the past.

W stands for Wagenhals-Kemper, you're on,

X stands for Exit, the season is gone.

Y stands for You, so you're mentioned this time,

Z stands for Zambo, to fill out the rhyme.

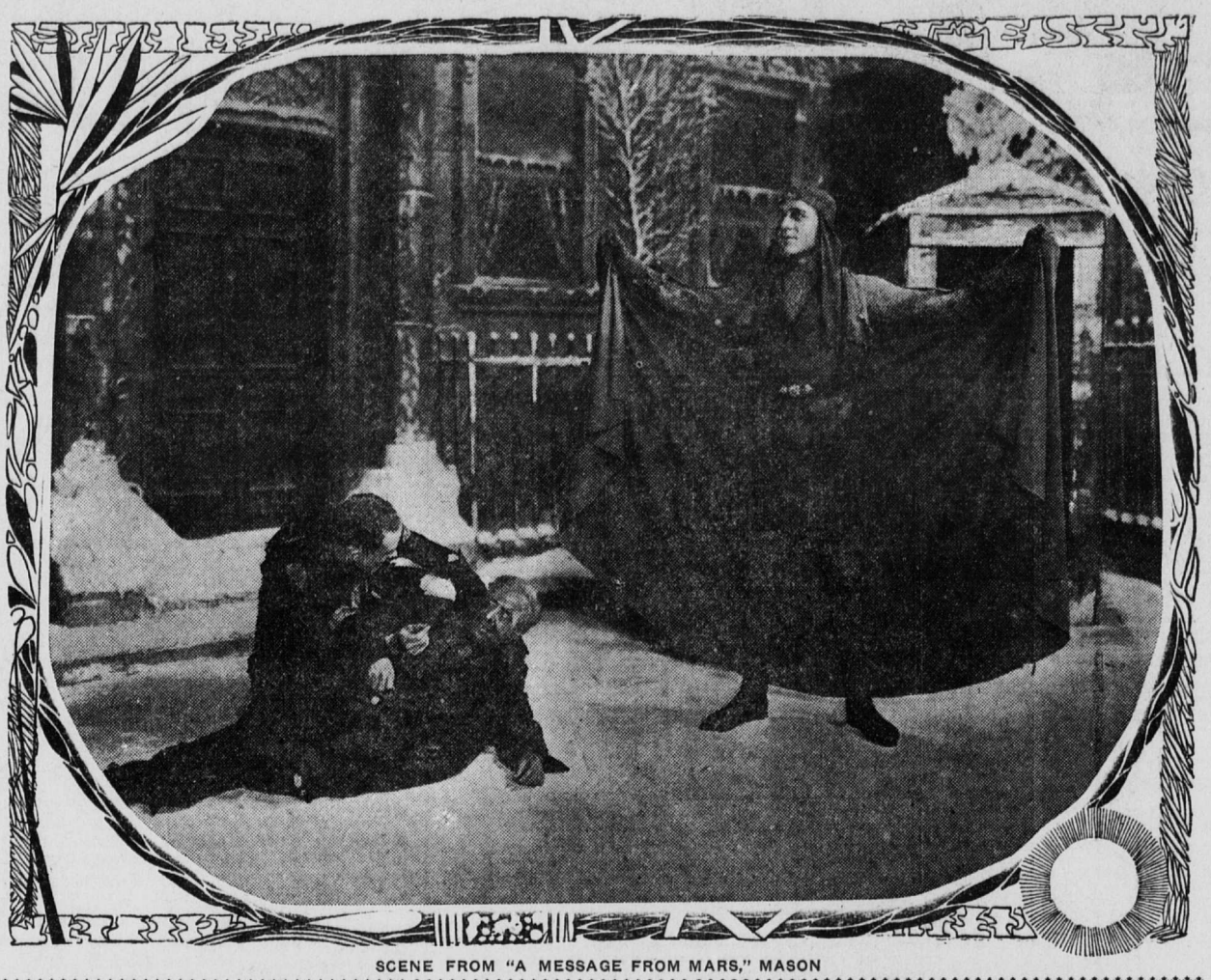
Greenroom Gossip

Marguerita Sylva will soon make her debut in grand opera in "Carmen" at the Paris Opera Comique.

Richard Mansfield has been made a flattering offer to appear in his repertoire in the City of Mexico.

Robert Mantell will revive John Augustin Stone's "Metamora," one of Edwin Forrest's characters in which even John McCullough failed.

Margaret Anglin has secured a new play, "The Golden Butterfly," by Edith Macrane, for use next season. It is a comedy of New York life.



SCENE FROM "A MESSAGE FROM MARS," MASON

LOTTIE KENDALL, HOTCHKISS

MAGDALENE HOLLY, ORPHEUM

MYRTLE SELWYN, GRAND

Coming Attractions

MASON—Los Angeles is at last to have "A Message From Mars," a comedy that has attracted much attention throughout the United States since it was brought to this country from England. It will be the attraction at the Mason opera house beginning tomorrow evening and continuing for the entire week with a matinee on Saturday. This comedy has received high praise wherever it has been seen. It is not without a very excellent history. For three years it was constantly on view at one theater in London, where it had its bringing out. Later it was brought to New York and remained at the Garrick theater for two consecutive years. The same manifestation of appreciation that was extended it in both London and New York has been given to it in all the other cities where it has been seen in the United States. This is the first time the play has ever been brought to California. It will be presented in Los Angeles by a company headed by David Proctor, having as his supporting company quite a large number of the same players who assisted in making the comedy so great a success during its long run in London and New York.

MAMMOTH THEATRICAL BENEFIT—By all odds the biggest theatrical event of the week will be the mammoth benefit which will be held in the Mason opera house Thursday from 12 o'clock noon until about 6:30 in the evening. Never in the history of Los Angeles has such a program been offered in one performance, for there is not a theater of importance in the city which is not contributing its very best acts. The second act of "A Message From Mars" from the Mason, the second act of "Brown's in Town" from the Belasco, the second act of "Barbara Frietchie" from the Burbank, the second act of "The Chimes of Normandy" from the Hotchkiss," the second act of "The Sign of the Four" from the Grand—these would be enough to make up one good performance worth $2 of any man's money, but in addition to this there will be vaudeville acts from the Orpheum, Unique, Empire, Hecla and Fischer's, music by Chiaffarelli's band, selections by a combined orchestra of fifty pieces under the direction of Prof. A. F. Frankenstein of the Orpheum orchestra and innumerable other features. The entire receipts will be turned over to the chamber of commerce committee for San Francisco relief.

BELASCO—"Brown's in Town," a farce of the sort commonly described as the hurrah variety, which means, doubtless, that the piece creates no end of laughter, is scheduled for production at the Belasco this week. The Belasco players, always most adept when playing farce, promise a performance of unwonted excellence. "Brown's in Town" is built on the mistaken identity idea which has been the chief basis for the superstructure of all the successful fun-making plays since the American theater going public first showed a fondness for the lighter style of stage entertainment. Richard Vivian will be "Brown" and will have the asistance of the entire staff of the Belasco players. Tuesday night at the Belasco will be a benefit performance under the auspices of the Merchants' exchange.

HOTCHKISS THEATER—Among the characters of the opera of "The Chimes of Normandy" those of the old miser, the romantic marquis, the little lost marchioness, and Serpolette, the good-for-nothing, are all drawn true to nature and in the rich coloring of the romantic times of which the story deals. The opera will begin the week's run at the Hotchkiss theater at the matinee this afternoon and will include the regular matinee. Robert Planquette's music is of the rarest vein, containing numerous solos and ensembles of the most brilliant style, particularly among which may be recalled the "Legend of the Bells," that beautiful solo and ensemble the theme of the opera. As Serpolette, the good-for-nothing, Lottie Kendall will be seen in one of her happiest roles, as will also Miss Deval as the Germaine, William Herman West as the old miser Gaspard, and Robert Pitkin as the romantic Henri, Marquis of Corneville.

ORPHEUM THEATER—"Motoring" is the name of a new satire on the automobile craze which will head the Orpheum bill for next week. This is an English farce. Mlle. Lotty will present her original poses plastique which she had made famous. Charles R. Sweet will make fun and music in his role of "The Burglar." Armstrong and Holly will present their one-act farce, Artie Hall in her impersonations of the negro girl, Jimmy Wall in a monologue and parody singing act and Paul Kleist in his musical spectacle.

GRAND OPERA HOUSE—"Camille" will be the Ulrich stock company offering for the week commencing matinee today, with Miss Corinne Snell in the title role. "Camille" does not need any introduction—has not needed any for a good many years—but it is still as popular as it was at the beginning of the last decade.

BURBANK THEATER—"Fanchon the Cricket," a four-act comedy drama that was made famous by Maggie Mitchell and incidentally won her a fortune, will be the offering of the Burbank theater stock company for the week beginning this afternoon. This will have been the first time the great play has ever been given in Los Angeles, attributable no doubt to the fact that it is an unsually heavy production both from a scenic standpoint and in the length of the cast of characters. Every Burbank favorite, including William Desmond, Blanche Hall, Henry Stockbridge, Harry Grazier, Carrol Marshall, Harry Mestayer, Elsie Esmond, John W. Burton, Carol Arden, Robert Morris, Stella Razeto, Robert Homans, H. J. Ginn, V. T. Henderson, Willis Marks and Rose King will be cast to advantage. As a personal favor to Oliver Morosco, Phosa McAllister, well known and well liked by Burbank patrons, has consented to play the role of "Mother Fadet."

FISCHER'S—"The Troupers" is to be the offering at Fischer's theater this week. In the musical absurdity the famous "Upside Down" dance will be given. This will be the first time this dance has been given in Los Angeles and it is said to be refined, novel and attractive. The dance will be given by the Fischer chorus. The musical travesty in which the "Upside Down" dance will bg given was written by Fred L. Griffiths.

NOTES BY THE MATINEE MAN

That human hearts beat true was never more apparent than the national response for relief offered San Francisco in her hour of trouble.

From every city come messages sending sympathy and telling how this and that actor and actress or manager has taken steps to arrange benefits.

The instantaneous response from the amusement interests, which are always hard hit in times of catastrophe, was most gratifying.

Los Angeles theatrical men's guess has come true. Charles A. Bigelow and Joe Weber have separated. The parting of the two comedians was a surprise, and was as sudden as mysterious. It is said that a disagreement cropped up at a rehearsal, which was followed by the immediate resignation of Bigelow.

Cecil Spooner will be starred next season by Charles E. Blaney in a melodrama with music. She is considered one of the best of the stock and repertoire company players of the younger generation. Her early training was in the small town circuits of Iowa. Blaney has a faculty of getting bright women into his companies.

Mary Anderson de Navarro will make a short trip to the United States in May. It is probable that she will visit her old home at Louisville, Ky., where a theater is being erected in her honor.

John Hare's fine acting failed to make a success of "The Alabaster Staircase," the new comedy by Captain Robert Marshall, produced at the Comedy theater, London, by Charles Frohman. It is a political play in which Socialism plays an important role, and was destined for American consumption.

Nathaniel C. Goodwin will again try his fortune this year with American audiences. He just sailed from England and expects to open at Pittsburg, after which he will tour the Pacific coast.

Los Angeles playgoers will see a treat when E. S. Willard comes. In Chicago, in "The Man Who Was," Mr. Willard is repeating his successes. The play, which has been fashioned by Kinsey Piele from the Kipling story, is of but slight dramatic worth, but the character of the officer, who, after twenty years' imprisonment in the Siberian mines, returns to his old quarters in India and there slowly regains his speech and his memory, is one which can but delight the heart of any ambitious actor. Not that the role of Limmason plays itself. It is by no means easy, but, when completely done, it must impress.

Mr. Willard has devised a makeup which is in all respects masterly. Especially in the first half of his work, before his tongue is able to fashion the English again and when he is struggling for mental clarity as well as verbal command, his performance is wonderfully impressive. The avoiding of the ludicrous is not simple when only grunts and gesticulations are permissible. But Mr. Willard makes the broken down condition of the old soldier so real and so appealing that even the silliest spectator is hushed into respectful and sympathetic silence.

Manager Drown has advices that Robert Loraine and his excellent company have scored heavily with their admirable presentation of Bernard Shaw's "Man and Superman" in Chicago. The management has arranged to extend the engagement beyond the original four weeks at first booked, and it now is certain that the clever comedy will remain here until May 12. It also is the hope to prolong its stay indefinitely. The disaster at San Francisco cancels, of course, the ten weeks' engagement the company and comedy were to have on the Pacific coast, and it is Manager Powers' wish to buy off "The Heir to the Hoorah," which was to have come to his theater on May 20 for the summer, and to retain Mr. Loraine and his company for the hot months.

Manager Thomas G. Baker of the Grand has a letter saying that the happy and prosperous career of "The College Widow" in Chicago reached the century mark at the Studebaker. This 100th performance of Mr. Ade's was celebrated by changes in the personnel of the cast, which, it is confidently asserted, will give the play the best ensemble of players that has yet appeared. The best of Mr. Savage's two companies are to be amalgamated, the newcomers being Gertrude Quinlan, Frederick Burton and Dan Collyer, each the original of their respective roles. Miss Quinlan appears as Flora Wiggins, Mr. Burton as Bub Hicks and Mr. Collyer as Matty McGowan.

The Shuberts have sued Grace Van Studdiford for $25,000 damages because of her withdrawal from the cast of "Lady Teazle," which compelled them, they allege, to close the season of that opera. Lillian Russell is expected to be among the witnesses at the trial of the suit. As Gracia Quive of the Bostonians, Mrs. Van Studdiford was a lesser light. After her marriage to Charles Van Studdiford, of a wealthy St. Louis family, whose fortune became depleted, the statuesque wife reentered the stage to recoup their fortune and succeeded fairly well.

Pauline Hall closed her season in "Dorcas" at Denver the other day after a successful tour. Miss Hall will at once re-enter vaudeville.

William Collier and company will sail for Australia in April for an extended engagement. Mr. Collier will appear in "The Dictator," "On the Quiet," and other plays. He will return via London, where he will again appear. "The Dictator" is the play that brought about Joseph Galbraith's downfall as a matinee idol in Los Angeles—for a time, at least.

"The Belle of Mayfair," in which Edna May is to appear in London, is reported to be a modernized version in theme of "Romeo and Juliet." Courtice Pounds is to be the Romeo in the cast, and Miss May's sister Jane is also a member of the cast. Some day the fair Edna may revive "The Belle of New York" and all the men will turn out to see the original bewitching Salvation Army lass.

Just why ambitious dramatists persist in writing and producing plays of a pseudo-historic nature—plays whose main call for recognition comes from the accuracy of the drawing rather than the dramatic force of the action or the excellence of the acting—is a problem not yet solved. New York, as usual, has its share of these plays this season, and all have been unsuccessful in the attempt to arouse anything like enthusiasm. The last to hoist its colors and make a bid for box office patronage is Benjamin Chapin's "Lincoln." It was exhibited from the same boards which only a few days before were tramped by the Rev. Mr. Dixon's "Clansman" and Mr. McLaren's "Redskin."

Mr. Chapin, before he went to New York with his new piece, was very careful to announce that he had never been an actor until he wrote this play. Actor, dramatist, star at one bound is quite a gymnastic feat, and one calculated to arouse a modicum of interest in the player, if not in the play. The Chapin programmes even have footnotes with references to books showing that scenes and text are historical