

THEATRE

The Week's Bills

Belasco—"Are You a Mason?"
 Hotchkiss—"Olivette."
 Burbank—"The Lily and the Prince."
 Orpheum—Vaudeville.
 Grand—"A Race for Life."
 Hecla—Burlesque.
 Fischer—Burlesque.

THE series of dramas to be given by the greatest of all living actresses, Sarah Bernhardt, will be presented at Venice Friday and Saturday evenings, May 18 and 19, with a matinee Saturday afternoon.

Never before in the history of the theatres on this coast has there been an engagement which means so much to the amusement loving public of Southern California. There is only one Bernhardt, and this is her farewell tour of America. Thousands who have heard her in the past remember the greatest dramatic treat of their lives and want to hear her again. Those who have never had the pleasure are taking advantage of this last opportunity. Besides, there are many parents who have witnessed a Bernhardt performance and desire their children to hear this greatest of actresses before she closes her professional career forever.

There are many reasons why Bernhardt should play Venice Auditorium. The principal one, however, is the fact that it is the only auditorium in Southern California with a seating capacity large enough so that the great artist can make the price of the tickets at a reasonable figure.

It is also necessary to have a stage large enough to contain the sumptuous equipment used for the Bernhardt shows, and Venice Auditorium possesses a stage and a stage equipment equaling those of the old Grand opera house of San Francisco. The Bernhardt company, numbering eighty-one people, carries a complete equipment for each of the shows. It takes two carloads of scenery alone for the production "La Sorciere." The electrical appliances, costumes and properties are all carried by the company, relying in no way upon the local houses in which they play.

For these reasons the Venice Auditorium is the only house in Southern California in which the great Bernhardt could be seen. How to get there is a question that has been easily answered by the management of the various transportation companies centering in Venice. The electric system has been so arranged that four lines will be open from Los Angeles to Venice, with 120 cars running three minutes apart, enabling 7200 people to reach Venice from Los Angeles in sixty minutes.

Everything has been arranged with the Venice Auditorium people for the comfort of the patrons of the engagement, and special arrangements have been made for the out-of-town people who desire to stay over night and witness all three performances. The Windward hotel, the St. Mark's hotel and the hotels of Ocean Park and Santa Monica, as well as Redondo, are already receiving applications for rooms, and many dinner parties are being formed and tables reserved by diners, both before and after the night performances.

A few words regarding the plays. The opening program is Victorien Sardou's great "La Sorciere," a tragic drama in five acts, with stage music by Xavier Leroux. For the matinee, but one play has ever been considered by the great Bernhardt-Dumas celebrated "Camille." For the closing bill it has narrowed down to either "La Tosca" or "Fedora," both dramas intensely tragic and both holding high positions in the Bernhardt repertoire.

Blanche Bates Is Loyal

BLANCHE BATES, the California actress, recently performed at a benefit for the San Francisco sufferers at the Belasco theater in New York. She sold kisses and programs between the acts of the "Girl from the Golden West," thus gaining for the San Francisco luckless ones money galore for every one wanted either a program or a kiss, and kisses at \$25 per soon made a considerable sum.

After the poker scene in the "Girl from the Golden West" Miss Bates made a speech, when she said: "California is neither east nor west. It is California. What we Californians feel for it we cannot express. We never for instance go to the Cliff house or visit Chinatown, yet we feel them to be particularly ours. San Francisco-California, three words; these thoughts have been to us a mysticism, an association, a philosophy which only we Californians can understand. We are Americans, of course, but California Americans."

After the performance Miss Bates sold the winning hand in the poker scene game. She won \$1000, and bought \$50. A pair was purchased by Dustin Farnum for \$20. And another autographed ace was sold to an enthusiast for \$15. A grab bag at which the people bid but did not have to grab unless they wished and when they were at perfect liberty to return what they grabbed—was another of the features of the benefit.

New Opera Company

NORDICA, Nielsen and a thoroughly adequate Italian opera company—this is the promise held out for next season. Carried undoubtedly lost so tremendously by the San Francisco disaster that he will hardly take out his company again. Thus it is gratifying to learn that there will be a company on tour, and if the San Carlo company comes here—which likely it will—a cordial hearing is assured it. Regarding it, Mme. Nordica says: "During my frequent trips across the United States, through big cities as well as small, where grand opera has never been heard, I have met everywhere the most earnest desire on the part of the leading musical people to enable their communities to hear the great operatic works at prices which would make it possible for all to attend."

"Of course, a great organization like our Metropolitan opera, requiring many great singers, proficient in several languages, not forgetting different choruses and conductors required to give a different opera every night, must need expend great amounts necessitating proportionately high prices of admission. The San Carlo Opera company proposes giving opera only in Italian, and on account of only short visits in each city it does not need to prepare such an extensive repertoire,



LULE WARRENTON—GRAND



KATHERINE DAHL—ORPHEUM



EDWARD LYNCH—HOTCHKISS



MILLER BACON—HECLA

requiring only a few very high priced singers in a splendid and artistically rounded out ensemble. Of course, it becomes, under these conditions, possible for this organization to present opera on a scale of general excellence at a figure which will turn it from a luxury for a favored few to an educational factor in the musical lives of the masses of the great American public.

Miss Alice Nielsen, when interviewed by a Herald correspondent as to her engagement with the San Carlo Opera company, said: "Oh, I am glad to think the Americans will hear me in such surroundings, and then, imagine my pride at finding my name side by side with America's—nay, the world's greatest dramatic singer—Mme. Nordica. "She is a lovely woman. I met her in Jacksonville, Fla., and she had nothing but sweet words of encouragement and praise for me. She told me to work on, never to give in, never to stop. How little then did I think that I was destined to find my name linked with hers, and that, too, in my own country. I am doubly happy because after many years of work abroad my natural ambition is to make a debut in my own country such as I made in the old. Thus far I have not had the opportunity, for reasons that I need not go into now—not Mr. Russell's fault; by any means. But now I shall have a real operatic debut in my native land."

Back to the Pencl
 E. D. Price, for the past three years general manager of the Belasco & Mayer theatrical enterprises on the Pacific coast, has gone to New York, where he will remain until the new Alcazar theater in San Francisco is rebuilt, which is expected to occur in about two years.

In the meantime Mr. Price will either engage in newspaper work in Gotham or associate himself with one of the several large theatrical firms there, for his services in the show world are always in demand. Mr. Price was the original newspaper man to desert a city editor's desk for the amusement field. Twenty years ago he was city editor of the Detroit Free Press, which position he resigned to become business manager for the late John T. McCullough, the tragedian. After McCullough's mind failed Price assumed the management of Richard Mansfield when that actor was a struggling Thespian glad for any crumbs of critical praise that were tossed to him. It was Price's chief duty to impress on the dramatic critics of this country and London the fact that Mansfield was a really-truly actor, for while the Sir Richard of today occupies a place of eminence in the theatrical world, eighteen years ago his "Parisian Romance" and "Beau Brummel" attracted scant audiences, and the work of paying salaries with any great degree of regularity was a difficult proposition.

Price was also Mrs. Leslie Carter's first manager and remained with her during the troublous days of her "Ugly

Ducklings" and "Miss Helyett" experiences. From managing the Manhattan theater and several prominent stars, notably Anna Held, Grace George and others, Price came to the Pacific coast in the capacity of general manager for Belasco & Mayer. He is responsible, perhaps, for more newspaper men leaving the journalistic field for the amusement business than any other manager. Washington, D. C., was always a fruitful field for Price. From the papers of the capital he induced a quartet of dramatic editors to enter theatrical work—Willard Holcomb, the dramatist and business manager for Liebler & Co.; Paul Wiltach, business manager for Richard Mansfield; Channing Pollock, the bright writer who dramatized "The Pit" for Wilton Lackaye and author of "The Little Grey Lady," one of the season's big New York successes, and John H. Blackwood, who left the dramatic editor's desk of the Washington Times to become manager for Mrs. Leslie Carter, and finally, after five years with that actress, came to Los Angeles as manager for the local Belasco theater.

Stage Folks' Courage
 MISS CORINNE SNELL'S pluck in playing her part in "Monte Cristo" at the Grand opera house last Wednesday night after having been injured by being run over by a horse is reminiscent of many famous instances of the courage of stage folk in playing their engagements in spite of grave difficulties. It is a point of honor with actors and actresses generally not to miss a single performance, and Miss Snell is not the first Thespian in Los Angeles who has fought against her weakness to the drop of the hat—rather the drop of the curtain.

Two years ago Mrs. Leslie Carter, appearing here in "Du Barry," did so against her physician's orders, having not yet recovered entirely from an attack of nervous prostration, and she fought it off for three weeks before she finally was forced to cancel her engagement.

Valerie Bergere, now playing at the Orpheum, received a blow from her leading man's dagger early this season and played her part for five weeks with one hand behind her back, hiding a bandage.

Paul Conchas, a strong man who appeared at the Orpheum last season doing heavy juggling with cannons, cannon balls and shells, strained his back for the first of his two weeks' engagement in San Francisco. Doing juggling with a strained back is about as painful an operation as can be imagined, but Conchas filled out his two weeks, although he was forced to lay off for the first week of his engagement in Los Angeles.

power did not even limp, although it was several weeks before his wound was healed. Eugene Lawton's last week at the Belasco was one of agony, too, as she played every night with a sprained ankle.

But probably the most spectacular case of determination in meeting engagements was that of the meteoric "Scotty" whose "King of the Desert Motel" did things at the Grand not long ago. In spite of the sheriff's washouts, writs of attachment and threats of all sorts, Scott missed only one performance, owing to an engagement with the judge at San Bernardino.

From Mr. Jahn

LOS ANGELES, May 13.
 Editor Herald—Dear Sir: The failure of the well known movement looking to an amalgamation of the Los Angeles Choral society and the Apollo club—one so much to be desired—makes it due to our organization and to the public to say that the Los Angeles Choral society deeply regrets that the minor differences arising between the respective committees and involving facts in which the public could feel no interest, have brought about such failure.

Mr. Barnhart and myself, in accordance with our previous declarations, resigned as conductors, but nevertheless the earnest efforts of the Los Angeles Choral society to promote this fraternal musical union failed. The choral society thinks it only just to its friends and patrons to say that it cannot reproach itself with having fallen short in its efforts to reach the good end desired. It was hardly in furtherance of this common plan that the older society should have been expected to become merged in the younger one and completely lose its name and identity.

The choral society took the initiative, endeavored to follow the matter up in any and every manner consistent with what it felt was a decent respect toward its standing and aims and no one regrets more than does the society the ultimate failure.

Because of the failure of the society with unanimous voice has determined to continue along the lines heretofore pursued and therein to strive for the highest ideals in the world of musical art without other purpose or motive than self-improvement and the establishment in our fair city of a creditable and enduring mixed chorus which shall deserve the favor of the public and become a source of public joy.

JULIUS ALBERT JAHN.

Robert Edison will continue five seasons longer under the management of Henry B. Harris, a contract to that effect having been signed.



ELSIE ESMOND—BURBANK

Coming Attractions

BELASCO—Los Angeles theater goers and local Masons, as well as visiting members of the Mystic Shrine will find a vast amount of downright good fun in "Are You a Mason," the farce comedy which will be played at the Belasco this week. George W. Barnum, the popular stage director of the Belasco organization, happens to be the only Los Angeles actor who is a Shriner and, while he will not reveal any of the real mysteries of the lodge room, he and his fellow players will indulge in a host of bogus Masonic tomfoolery, all designed to entertain the Belasco patrons. "Are You a Mason," concerns the experiences of a young married man and his father-in-law, both of whom tell their wives they are Masons in order to explain their absences from home at night. Of course, neither is a Mason, but they are not both aware of this fact, and when the pair of pretentious pretvaricators and spurious Masons meet and start in to fool each other the fun commences in real earnest, and there is no let up until the time for the final curtain comes, when the complications are all cleared up.

Besides Barnum, the Belasco performances will include Richard Vivian, William Bernard, Howard Scott, William Yerance, Robert L. Dempster, Adele Farrington, Virginia Brissac, Margaret Langham, Mary Graham, Fanchon Everhart and other favorites of the stock company.

HOTCHKISS THEATER—The Hotchkiss management has postponed the production of "Carmen" for a couple of weeks, and for the week commencing with the matinee this afternoon will present Audrat's comic opera "Olivette," one of those wholesome operas of the same type as "La Mascotte," the same composer being responsible for both scores. The Olympians gave this opera here early in their engagement of two years ago, and the piece is well remembered by many as one of their best efforts. The plot of the opera has to do with the trials and misfortunes of Olivette and a young officer of the Rouillon guards in getting married. The libretto is full of good wholesome lines and, taken together with the famous Audrat's score, make an opera of the very best of the light opera style. The usual Saturday matinee will be given.

ORPHEUM THEATER—Popular songs of the day are often very serious affairs, but as sung by Elizabeth Murray, formerly an Orpheum road show star, they are always delightful. She will exemplify this fact at the Orpheum next Monday. Bailey, Austin and company are just back from Europe with their admixture of comedy and acrobatics entitled "Two American Beauties." Carson and Willard will deliver the goods with a "Frizzled Conversation." Katherine Dahl, a charming soprano, comes direct from the Alhambra, London, and will entertain with high-class music.

For her second week Miss Valerie Bergere will present that vaudeville classic, "His Japanese Wife," which she presented with such great success two years ago. Edwin Stevens will introduce new variations in his clever "A Night Out," and Miss Eva Mudge will repeat her stirring military musical act, "New motion pictures."

ization of players that it has proved so powerful a drawing card. "A Race for Life," one of the newest of western dramas, will be the Ulrich Stock company's offering at the Grand opera house for the week commencing matinee Sunday. This is a real California play, and some of the scenes are laid in the immediate vicinity of Los Angeles. There is a race track incident, for example, which might be taken bodily from Ascot park, and throughout the piece there is a decided atmosphere of California as it is known by Californians—vigorous, dashing and full of life.

HECLA—For the week beginning Monday the Hecla theater announces "His Last Chance," a two-act light musical comedy. The leading role will be played by J. J. Cluxton, who will make his first appearance in two years, since he was with "Shamus O'Brien" at the Grand. "His Last Chance" is all fun from start to finish. Mr. Cluxton, Milton Bacon, Maude Francis, Clark Burroughs, Tony Conley and Violet Conroy each have roles and Bessie Tannehill will lead an ensemble by the company and the "California Poppy Chorus," which is entirely new.

FISCHER'S THEATER—Fischer's bill next week will be another of those musical skits that are so popular with lovers of light musical comedy entertainments. The new piece is a humorous travesty upon a well known comedy and is entitled "Brother's Left Town." As is the rule with burlesques of this kind the plot bears no resemblance to the original production except that the characters become involved in ludicrous complications that work themselves out during the run of the story. O'Brien and West will have the leading comedy roles. The musical numbers will be a special feature of the bill. Bonnie May will introduce a novelty in her new piece, "Sweet Clover," in which she gives her famous imitations of Annie Held.

Greenroom Gossip

J. C. Williamson, the leading Australian manager, has secured the rights to "The Prince Chao" for his country. May Irwin is considering a new comedy by Reginald W. B. Pinero, a relative of Arthur Wing Pinero, for use next season. Adelaide Thurston will appear next season in a new play by Pauline Phelps and Marion Short, authors of her first big success, "Sweet Clover."

Following the example of her husband, E. H. Sothern, Virginia Harned has joined the ranks of the independents. She will be under the direct management of David Belasco, who will stage her productions, but the business management will be in the hands of the Shuberts.

Forbes Robertson, accompanied by his wife, Gertrude Elliott, a sister of Maxine Elliott, and his English comedy partner, will tour the United States next season in his Shakespearean repertoire. Critics have pronounced his Hamlet the best since Edwin Booth's.

The Shuberts have brought suit against Reginald W. B. Pinero for \$25,000 damages. They claim to have suffered losses by her withdrawal from the cast of "Lady Teazle," which compelled the closing of the season, including a New York run of that production.

NOTES BY THE MATINEE MAN

MINA GLEASON, who is well known to local play patrons through her work while a member of the Baker and Ralph Stuart companies, has been engaged by Manager Morosco as character woman of the Burbank theater stock company. Miss Gleason arrived in Los Angeles a few days ago and at once began rehearsing for her part in the coming production of "At Piney Ridge." During the past two years the talented woman occupied the position of character actress with the Majestic theater stock company in San Francisco. In the great disaster that befell the northern metropolis Miss Gleason lost her every possession and means of earning a livelihood owing to the fact that every playhouse in that city was wrecked. Manager Morosco's company lacked a character woman since the retirement of Phoea McAllister, and arrangements have been completed whereby Mina Gleason will henceforth greet her friends in that capacity.

Merle Manning, the new tenor who will be first heard with the Olympia company at the matinee today, is a native son and was born in Los Angeles. He has been in opera for the past ten years and has appeared in leading roles in such companies as the Savage grand opera company, the Boston Lyric opera company, the Boston Ideal opera company and the Wilbur opera company. Ed Lynch, who has been seen recently in leading roles at Fischer's, will appear for the first time at the Hotchkiss today. Mr. Lynch has a baritone voice of pleasing quality and should be one of the most popular members of the company.

Writing to Manager Oliver Morosco of the Burbank, a theatrical friend sends word that Cherish Simpson, who created the part of Prince Eagle in "Woodland," will in September be the feature in "The Red Feather," the role Grace Van Studdiford filled so long a contract calling for engagements over the Proctor circuit forced Miss Simpson to turn down an offer from Henry W. Savage.

Manager John H. Blackwood of the Belasco has advised that Willie Collier and his company have secured from Vancouver for Australia. Collier and company were the source of much anxiety for a time, as their schedule called for that reappearance in San Francisco about the time of the disaster there.

Judging by the mail of Manager Clarence G. Drown of the Orpheum, there are many sick and convalescent celebrities. Look at the list:

Ethel Barrymore, who left a Boston hospital after an operation for appendicitis, is back at New York theaters. Joseph Wheelock, Jr., is recovering at Roosevelt hospital, New York, from an operation for a growth on the neck. He was the star of Ade's "Just Out of College."

Robert Drouet has recovered from pneumonia and is now at Atlantic City preparing to spend the summer in the mountains.

Margaret Anglin has recovered from an accident, just made public, and is suing the New Haven & Hartford road for \$50,000 damages.

Press Agent Randolph Bartlett of the Orpheum has advised that Henry W. Savage has signed a contract with Broadway for a term of years. Mr. Bulger will be seen in a new musical comedy by John Kendrick Bangs, Vincent Bryan and Manuel Klein, which Mr. Savage will produce.

At the suggestion of Henry Clay Barnabee himself, the benefit arranged for him and the widow of W. H. Macdonald by their old associates in the Bostonians has been deferred until autumn. Mr. Barnabee thinks San Francisco the only proper object of benefits at present.

Miss Anne Sutherland, who played at the Columbus theater, New York, with Richard Butler, an old California favorite, has accepted a proposal from the management of that house for a summer engagement, beginning May 20. Miss Sutherland will present a number of plays, "When Knighthood Was in Flower" and other popular dramas being among the first offerings.

At the suggestion of the Mousie company, whose members escaped with their lives from San Francisco during the recent earthquake and subsequent fire, are on their way eastward to begin an indefinite run at the Illinois theater, Chicago, May 27. The success of this play in the west was as great as in Chicago earlier in the season and the cast remains the same with the exception of Miss Gertrude Coghlan, who has succeeded Miss Irving in the role of Rosamond. Los Angeles playgoers remember the play pleasantly, for it is a distinguished critic said: "In 'The Lion and the Mouse' Charles Klein has given us, if not the most skillful, at least the most clever and interesting American play of the season."

Has Harry Spier, the stage manager of the Belasco, a grudge against the actors? It would be impossible to go to the popular Main street theater week after week without asking yourself this question. Night after night the tableaux have been spoiled because the curtain fails to come down at the right time. It is the place of the stage director to give the signal for bringing down the curtain, but evidently Mr. Spier is very slow in giving it or his men are slow in obeying, for the Belasco curtain is a most exasperating one.

Most particulars of the stage directing at the Belasco is worthy of high praise, but in this instance there is something wrong.

Edwin Stevens, the entertainer who was making Orpheum audiences happy last week in his skit, "A Night Out," is one of the most versatile men on the American stage, bar none. He is a Californian, a native son, in fact, and twenty years ago he was the idol of San Francisco in a stock comic opera company. Since then he has played in Shakespearean drama, farce comedy, tragedy, musical comedy, done monologue stunts, sung in grand opera, played leads for Mrs. Leslie Carter, and has finally wound up in vaudeville. His skit at the Orpheum displays his diversity of talent to the full extent, as it includes light comedy acting, character work, imitations, and last but not least, singing.