

AT THE THEATERS



DOT CRAMER—FISCHER'S



RICE AND CADY—MASON



LILLIAN LAMSON—BELASCO

THE WEEK'S STAGE FAVORITES

The Week's Bills

Mason—"Pousse Cafe" and "Way Up East."
Belasco—"The Pride of Jennico."
Hurbank—"The Halfbreed."
Orpheum—"Vaudeville."
Grand—"Alaska."
Fischer—"Burlesque."
Chutes—Outdoor attractions.

THERE was precious little satisfaction to anyone in the Goodwin engagement last week, compared to what was hoped for it. In the first place, it started off wrong; the play announced was not given, doubtless through impossibility, but no statement of this fact was made to the fashionable audience gathered at the Mason. It was simply insulted and ignored; the curtain rose on a tawdry production of a play done here often and vastly better in stock, and the spectators were left to ascertain from the morning papers what it was all about.

The only surprise was that Manager Wyatt wasn't alive enough to protect his own clientele. But it is understood that he was not present. Goodwin isn't noted for consideration of his patrons, and the insult was just about what might have been expected from him.

The incident, however, serves to emphasize what the newspapers and critics here have said time and again: That our own stock companies are the equal of nearly any on the road, and that the productions they make are generally vastly better than we get from the traveling troupes.

Let us not doubt this till a circumstance such as that of last week brings it home to them. Then they trot around to the stock theaters with a half apologetic air and enjoy really excellent presentations of fine plays done in a delightful fashion by intelligent, considerate and thorough artists, and at half the prices of the strangers, and awake to a new realization of what Los Angeles really can do.

That the stock companies, both musical and dramatic, are making good here, one has but to glimpse into the house to prove. Almost without exception they are doing a tremendous business. Even in cooler weather the theaters could scarcely hold more people.

The dramatic houses are offering good shows and are pleasing their clientele. All the companies are continually strengthening up their forces, and this is a good sign.

The Mason players will be at home again this week, and the Hotchkiss will make a strong bid by producing for the first time on any stage their new musical comedy—the first premier of this sort that Los Angeles has had. Its progress will be awaited with great interest.

Two theaters are now to bid for favor with "literary matinees." The Mestayer-Crawley combination has moved to the Belasco, while the Hurbank will have one of its own. While it looks like a surfeit of "literary" drama, yet maybe we can swallow it without indigestion. It is to be hoped so, but it is pretty heavy diet all at once. One season at a time would have been better.



LULU WARRENTON—GRAND

with the amateur stage. So also did Mrs. Langtry, who, as the daughter of a rector and the wife of a man of small means, found that she could best utilize her wonderful beauty by appearing in public on the stage. But this was after she had enjoyed amateur experience. Mrs. Patrick Campbell, another noted English actress, also underwent amateur training.

The number of amateur dramatic clubs and societies in this country is increasing rapidly and out of them flows a constant stream of actors and actresses toward the professional stage. The Comedy club at the University of Michigan has contributed more actors to the professional stage perhaps than any other amateur organization in the country. One of them, who has gone farthest, is Norman Hackett, who was leading man in the Sothern-Marlowe combination last season and who again is with Louis James.

Thomas Q. Seabrooke was a bank clerk, like James J. Corbett, when he first heard the call of the footlights. He answered it via an amateur dramatic club.

Chicago has contributed its full quota of amateurs to the stage. Joseph Kilgour, who is playing in "The Heat to the Hoorah," got his first theatrical experience in an amateur organization in that city. William Hoops is a Chicago actor who traveled the same road and there are many others.

Dillon in a "Tom Show"
WHEN Stage Manager Blair here at the Hotchkiss calls a rehearsal at 10 o'clock and one after the show at night, I am sometimes tempted to complain. But then I think of the work I did when I was a great deal younger in the theatrical game. I say to myself, "Ben, old chap, you have a cinch compared to the old days," said Ben Dillon of the Hotchkiss burlesque company last week.

"Twenty years ago I was playing in a 'Tom show,' as 'Uncle Tom's Cabin' productions are termed in the slang of the profession. In that show, which toured the country and played under a tent, I played the drums and cymbals in the band, which gave a parade daily. At the performances I played in the orchestra as long as I could and then went on and played Old Man Shelby, Phineas Fletcher and Gumption Cute in the play, and in the concert which was given after the show. Clayton E. White, now one of the vaudeville team of White and Silward, who was then my partner, and I did a double turn and each of us did a single turn. We were the original busy bees.

"White played alto in the band, played Lawyer Marks and Deacon Perry in the show, and also appeared with me in the afterpiece. Then were the busy times. For the work we did we each received \$7 a week and cakes. We worked like horses for that foolish amount of money.

"So that now when I feel like complaining at being called to rehearsal several extra times a week I think of the time I first cut into the game and also of the money I got then and what I get now. Then I quit any roar that I might be tempted to make."

duced in the play's third act, with the roof garden show going on preliminarily. The elements of a quite safe and sure modern melodrama are at hand in abundance. What fate is accorded to Thaw? None at all. The author gets out of an obvious dilemma by stopping the play with Thaw still in the Tombs awaiting trial and hopeful of acquittal.

Meanwhile, the seeing New York motor cars, on their way from Grant's tomb through the Tenderloin to Chinatown, stop in front of Madison Square garden.

Coming Attractions

BURBANK—With a cast of fifty, a scenic equipment of great weight and every man, woman and child keyed up to the highest pitch of enthusiasm, Manager Morosco will offer the new American play "The Halfbreed" for the first time upon any stage at the Burbank theater this afternoon. "The Halfbreed" is a play dealing with a romance of the Indian territory and was written by Harry D. Cottrell and Oliver Morosco, authors of "The Judge and the Jury." Mace Greenleaf, the new Burbank leading man, has been cast as the Halfbreed, and in this character will make his initial role, there being two parts of this character, and a stage version, made by Abbey Sage Huntington, a character created expressly to fit her.

BELASCO—"The Pride of Jennico" will be played by the Belasco theater stock company this week. The piece is a stage version, made by Abbey Sage Huntington, a character created expressly to fit her.

Lillian Lamson, who will play the part of Gloconda created the role. Miss Crawley will, of course, play Sylvia. The play has been studied widely and its production will awaken wide interest, since it mingles with its love interest a problem that is not solved according to the demands of readers of romance.

MASON—The Harry James Travesty Stars, after a week on the Southern California circuit, will open at the Mason, Monday evening, in the first double bill of the season, presenting "Pousse Cafe" and "Way Up East."

ORPHEUM—Macart's dogs and monkeys, one of the novel animal acts, will head the new Orpheum bill for the week commencing Monday night. Paul Barnes, writer of songs, monologist and baritone, will make his second visit to the Orpheum. His first visit was two years ago, when he was one of the successes of the season, and he returns with new material throughout. The O'Rourke and Burnette trio will be seen with a revival of the almost forgotten art of wooden shoe buck dancing. Wilfred Clarke will repeat his hilarity. "What Will Happen Next?" Kelly and Violette will sing new songs, Nelson Downs and Hedrix and Prescott will also be on the bill, with new motion pictures.

GRAND—Miss Agnes Rankin will make her first appearance as leading woman of the Ulrich stock company at the Grand opera house Sunday matinee in Lincoln J. Carter's spectacular drama of the gold fields, "Alaska." This will not be Miss Rankin's first appearance in Los Angeles, however, and she has a host of friends here. Another new face in the Ulrich company will be Harry van Meter, formerly of the Alcazar stock company, San Francisco, who will replace Pryse MacKay, who was forced to retire through ill health.

IN THE ATELIER
I thought that love was such a little thing!
That one might keep it always at his side,
Scabbarded like a sword, at peace to bide
I had it there, but unremembering
I put it off one day, that I might glide
A freer hand across the work that cried
One consuming touch. It rosp. Took wing.



ALICE BURNETTE—ORPHEUM



MAUDE K. WILLIAMS—HOTCHKISS

NOTES BY THE MATINEE MAN

NANCE O'NEIL, the California actress, has just signed a contract with Manager Jackson of Norwich, Conn., to act under him for five years, and her friends hope that she will be given a new start to make up for her losses of last season.

Felix Robert, the French matador, has invited the principals of the James Travesty company to be his guests at the ball fight Sunday, July 15. Among those who will compose the party are George Rice, Fred Cady, George Best, Rosemary Gloss, Harry Bell, George Lask, Bobby North, Len Behymer and Claire Canfield.

The Ellery band re-established itself in popular favor at the Coliseum in Chicago from the time that the first concert of the present series was given. For every week special programs are announced. No date is set for the return of the organization to Los Angeles. Its summer tour has been very successful indeed.

The young man kissed the maiden fair, And she did not resist, Nor any protest offer as she said: "She twice—and thrice—was kissed. But when he smacked her once again With a resounding pop, She stamped her pretty foot and cried, 'Don't! Stop!'"

WOMAN'S WAYS
The young man was chagrined to be so frigidly repelled; He mutely drew his head away And freed the hand he held. Deep silence reigned—one might have heard
A tiny hair fall drop— Until at last the maiden lisped, "Don't stop!"
—Dwight Spencer Anderson in The Bohemian for July.

MY ROSARY
I slip between my fingers, ere I rest, My rosary, its beads count one by one, I name the friends of all I love the best; My dear ones near, until my task is done, When I have said for each a little prayer, May I add one more name, and count you there?
—Martha Hale Shackford in Everybody's Magazine.