

THEATERS

The Week's Bills

Mason—"Hurly Burly."
 Belasco—"Lost Twenty-four Hours."
 Burbank—"The Halfbreed."
 Hotchkiss—"A Trip to the Catskills."
 Orpheum—Vaudeville.
 Grand—"Tracked Around the World."
 Fischer's—Burlesque.

BETWIXT the tragedy at the Hotchkiss and the tragedy at the Belasco literary matinee, dramas here last week were "to weep."

As to the Hotchkiss, things are in a peculiar shape. The house was taking in money like a shell game at a country fair, but apparently it was going out even faster. Anyhow, when a reckoning came and Ed Seamans appeared on the scene to ascertain where he was "at," there was a hurried scramble for back salary wherewithal and a wild hunting for a ghost that was not able to amble. Seamans scared up enough for the week that was back by persuading the players to continue for another week, and that, while it left no one better off, enabled him to unload. Don Chick, whose thespian ability has been confined to stage carpentering, "bit," and Seamans and White are out. The promise is that the house will reopen today.

There has always been a hoodoo hovering over the Hotchkiss. It has broken everyone who tried it. Poor Jake Waldeck couldn't face the music and lie in a grave of his own digging. Rube Welch regrets that he ever saw it. Seamans came here with the best intentions and took the house on a shoestring. Before the string broke he managed to get Kolb and Dill in, and for once the hoodoo seemed in a fair way to get the worst of it.

But Seamans went away and left Jeff White in charge. The inside of the White administration is a dark secret, but when Seamans retired the chances for a future continuance of affairs looked pretty slim. Now that Chick has tackled it the doors remain open, but there are those who wonder just how much he is willing, or, has, to lose before the catastrophe comes again.

It was pretty tough on the chorus. The principals got pay enough to tide over a couple of weeks, and even if they didn't secure themselves, which is the moot question, they are not in misery. But how about the chorus, whose members get \$10 up per week, and find themselves? They surely deserve sympathy, if nothing more.

There ought to be law something like a mechanic's lien, for players; the house ought to be subject to attachment or be held in some way for creatures who do their best and then find themselves chucked out in the cold, cold world because of the management changes. Just what the present law affords in the way of redress it is hard to say till a trial of it is held. But if it affords no relief, then it should.

The "lit'ry matinee" tragedy was of another sort. As near as can be learned, it came about through the overuse of Lillian Lamson's voice, whereas she was roundly hissed by the members of her sex who almost alone constituted the audience. Now, Miss Lamson's voice may have been strident and even raucous, but hissing is ill bred and silly, and she differs hardly from a snake and serpents hiss, it is said; which were these?

Another week of "The Halfbreed," of course. It's a good show of its sort; may we have more of them. This town has enough talent for almost all the arts; certainly we ought to have a few dramatists. With two burlesque companies here, it is a wonder that they haven't put on a local writers' show or two. Isn't there a librettist in town? Now's his chance.

"Tights, Indeed! My Word!"—Rosemary Glosz

AS an instance of the numerous troubles and problems which are always in evidence in the theatrical manager's routine of work the old story of the leading lady refusing to don fishings has again cropped out, this time at the Mason opera house.

Miss Rosemary Glosz, who for many years has been the intimate friend and confidante of Lillian Russell, has taken her place just as did her "pal" three or four seasons ago, when Miss Russell absolutely declined to array herself in tights.

There was great consternation in the Mason prima donna's mind when it was announced that "Hurly-Burly" was to be the bill for the following week, and her friend's plight immediately came to the memory of Miss Glosz. She at once set about to formulate a plan of action which would keep her in skirts for this performance.

After an hour or two devoted to the rehearsing of the many excuses with which a prima donna's mind is plentifully supplied, Miss Glosz determined to go about her task in a most matter-of-fact way and simply inform Manager James, casually, of her idea of dressing the part. After a very minute description of her various changes of costume, Manager James, not dreaming of the bomb that was so soon to explode, asked:

"Well, er-er what color-tights will you wear, Miss Glosz?"

"Tights, indeed! Inasmuch as there are to be no tights, there will necessarily be no color."

"You don't mean to say that you will appear as the principal boy, in the extravaganza scene, wearing skirts, where you are compelled to make a lightning change" from Glorinda McCann to Prince Charming, and which change must be made in such time that it will not permit you to leave the scene a minute?" said Mr. James.

"I most certainly and emphatically do," came the tarting answer, and the prima donna emphasized her reply with a stamp of her pretty foot. "Do



MARY GRAHAM AND HOWARD SCOTT—BELASCO

you suppose I am going to do an unbecoming act right before an audience? Even if I were to wear tights I wouldn't doff my skirts in public view."

"I would rather have the part not played at all than have it done in street dress as you suggest," said Mr. James. "Visions of breaches of contract suits, injunctions, etc., played through the respective brains of the parties to the controversy, and the argument continued."

"You are certainly conversant with the original production in which Lillian Russell wore the tights for that particular scene?" said Mr. James.

"Yes, but you also remember that Miss Russell would have broken her contract with Weber & Fields had they not agreed on a compromise for the disturbing scene. I do not so much object to the tights for the short time I am compelled to wear them, but I most seriously object to making the complete change, from skirts to tights, without some privacy, and there is no reason why a screen cannot be used for the purpose. In my whole experience, and you know that I have never been with any but the very best companies, have I been asked to do anything that was so distasteful to me, and in justice to myself, I will not begin now."

At this juncture Mr. James was called away, and the argument was finished, but shortly after an order was given for the tights for the screen, and this will, undoubtedly, find a place on the stage of the Mason opera house tomorrow night. Prime donne of Miss Glosz's ability are not found west of New York city, and Mr. James considers himself fortunate that his leading woman did not refuse to appear at all in a costume that is the delight of some of the stage celebrities and the bane of others, so those who witness the production of "Hurly-Burly" will watch with interest to determine whether Miss Glosz's reasons are from the standpoint of modesty or—well, other reasons.

Coming Attractions

MASON—"Hurly-Burly," another of the Weber and Fields entertainments, being to some extent a continuation of "Pousse Cafe," will be presented this week at the Mason opera house by the Harry James all-star travesty company. The action of the piece takes place both in England and in France. The two German herrs, Weinschoppen and Herheister, having got rid of the mechanical doll invest their money in a mummy, which, after coming to life, becomes the beauty of Egypt, the Cleopatra in reality Glorinda McCann, a daughter of a rich contractor, who is most anxious to see upon the stage, either in the capacity of the leading lady or a flirty, winky, dancy soubrette. She tries as a last resort to get the Germans and the Jew to back her, and her merry-go-round of nonsense ends with their enacting a travesty upon a successful farce comedy and her lightning change to the principal boy of an extravaganza.

HOTCHKISS—The Hotchkiss offers for this week, beginning matinee today, "A Trip to the Catskills," a musical comedy from the pen of Neal Harper of New York, written for Weber and Fields, but was never produced by them because of their separation. Kolb and Dill, their only successors, fell heir to it and will give it here for the first time. It relates the adventures of two tramps and their valet, impersonated by Kolb, Dill and Dillon, who meet in the woods three dudes on their way to a summer resort. They make the dudes change clothes with them, and go to the resort themselves. Their adventures come thick and fast, and in a short while all the women are in love with the funny trio. Being really burglars, it can be imagined that the maskers are rather uncomfortable, but they are more so when the detective imprisons the dudes in their places. In the end, of course, all comes out right, except for the tramps, and the skit ends in a burst of hapless music. Matinee daily except Monday.

BURBANK—Manager Morosco will run the new American play, "The Halfbreed," still another week in order that those who were unable to gain admission the week just past may have the opportunity of witnessing the big production. Never before in the history of the Burbank has a play aroused such a furor as has this story of the Indian Territory. The record for attendance established by the first Morosco-Attraction play, "The Judge and the Jury," has so far been completely overshadowed, there having been hundreds of regular patrons turned away at every performance since the beginning. Mace Greenleaf, the new Burbank theater leading man, created a favorable impression in the role of the half-breed, William Desmond, who is essay-



CARLYN STRALITZ—ORPHEUM

George Barnum, Howard Scott, William Bernard, Miss Howe, Miss Crosby, Miss Farrington and the other Belasco players will contribute to the fun making.

BELASCO—The second week of the Belasco literary matinee Wednesday and Friday will be devoted to "Romeo and Juliet." The cast presages two performances of notable strength, beauty and brilliance. Constance Crawley will play Juliet and she will be wooed by Harry Mestayer, while Hobart Bosworth will surely attract widespread attention. Miss Crawley's Juliet is somewhat familiar to the theater goers of the city by reason of her recent appearance in the out of doors performance at Chester place. But with the fine support that will unquestionably be given to the actress by Mr. Mestayer, Mr. Bosworth and the others of the special Belasco company there is every reason to prophesy a particularly great interpretation of Shakespeare's most popular and delightful heroine.

ORPHEUM—Claude Gillinwater will make one of his occasional vaudeville visits to Los Angeles this week, presenting at the Orpheum his own comedy, "A Strenuous Proposal." Gilroy, Haynes and Montgomery will be seen in a musical comedy skit entitled "The Good Ship Nancy Lee," in which a flavor of life on the ocean wave permeates. Gartelle brothers return for one week with their funny roller skate act. Comedy prevails in the bill throughout, as Wilfred Clark will be seen in a new skit of his own writing, "No More Trouble." Paul Barnes promises new parodies written since he has reached Los Angeles. The O'Rourke and Burnett trio with their wooden shoe buck dancing also are holdovers. New motion pictures. Matinee daily except Monday.

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ELSIE TOLON—HOTCHKISS

ing the other leading role, Ross Kenyon, wins his points with a lilting ease. Miss Blanche Hall never had a better opportunity for emotional work than that offered in the role of Evelyn Huntington. H. J. Ginn will continue his delightful performance of the amorous Frenchman, while Henry



NELLIE CLIFTON—GRAND



EDWARD GALLAGHER—MASON

Stockbridge will please his admirers in the small but altogether clever role of Fuge Pippin.

GRAND—Chas. A. Taylor's "Tracked Around the World" will be presented at the Grand opera house for the week commencing matinee today by the Ulrich stock company, specially augmented for the occasion. This is one of the most swiftly moving of all melodramas and was one of the biggest successes of last season at the Grand. Special scenery was prepared for the current production and the piece promises to be highly popular again.

Religious Drama in Vogue

FROM present indications a wave of religious drama will sweep over the stage this season, and there is a rapidly growing interest on the part of managers in plays of religious import. Already some of these plays have been presented and in most cases they have met with a remarkable degree of success.

Los Angeles naturally takes an especial interest in two of these plays. "The Light Eternal," in which Martin V. Merle pictures the conflict between the Christians and the Romans in the time of Diocletian, is a California product and Californians are expecting much from it. Edward A. Braden is arranging for its production.

"Mizpah," the joint production of Ella Wheeler Wilcox and Luscombe Searle, has been three times presented locally, and the announcement for a performance in Chicago naturally aroused interest here. The cast will be headed by Elizabeth Kennedy, who will appear as Esther, and Charles Dalton, who will be the king.

Next season Henrietta Crossman is to create the part of Christian in "Pilgrim's Progress," and Charles Frohman is making provision for a great scenic production. He expects success no less great than that of "Ben-Hur" to attend this new dramatization.

"The Shepherd King," in which Wright Lorimer has passed three prosperous seasons, has not yet been west and we have to look forward to next season. The following fall Mr. Lorimer will star in a play founded on the life of Daniel.

E. H. Sothern—and presumably Julia Marlowe—in "John the Baptist" is an announcement held for a later date.

Little is known of the play, its author or the general scheme of the production, but that Mr. Sothern is to have a biblical play of his own has been told to his intimate friends. Of course Mr. Sothern will have the title role in the new play when it sees the footlights.

Another Shubert star apparently has a longing for a drama on a biblical theme. When Henry Woodruff has exhausted the possibilities of Mr. Young's "Brown of Harvard" he expects to be fitted with a role in a play which is said to be strong and picturesque and biblical in subject.

This activity in the religious drama is not confined to this country. In Germany the theatergoers have been profoundly impressed by a new religious drama of extraordinary power by Pastor Robert Falke of Frankfurt-on-Main based on the life of St. Paul.

Greenroom Gossip

SARAH COWELL LE MOYNT ventures forth as a star once again. She will appear under the Shubert management next fall in Browning's "Pippa Passes."

Richard Carle's announcement for next season is the production of "The Hardy-Gurdy Girl." As usual, he will write the book and lyrics, and the music will be by H. L. Hertz. Emma Janvier and Adele Rowland of this year's "Mayor of Tokio" company will have the principal female roles.

It is announced that the Florence Roberts will be seen in "Glorinda" next season. Miss Roberts gave the first English production of the D'Annunzio drama in San Francisco in 1904. Duse headed by Elizabeth Kennedy, who will appear as Esther, and Charles Dalton, who will be the king.

Leonard Shepherd, who will be remembered for the excellence of his work as Trivulzio in "Monna Vanna," has been engaged as an additional member of the Manhattan company to support Mrs. Fiske next season in the new comedy by Langdon Mitchell, "The New York Idea."

David Warfield is summing at Seabright, N. J., after his long season in "The Music Master." The run of the Klein play will be resumed at the Bijou theater, New York, on September 7. The engagement will be limited to four weeks only, after which Mr. Warfield will start on his first road tour in nearly two years. His Chicago appearance will be made at the Garrick in November.

NOTES BY THE MATINEE MAN

PAUL BARNES, the monologist at the Orpheum, is the man who wrote "Dolly Gray," and he says that that song is probably one of the few on record on which a composer actually lost money on the most popular song of the year. Barnes went to considerable expense to get the song published by a firm who did not believe it would be a success. When it began to grow popular the royalties soon mounted up, and Barnes finally got a notice from the firm that \$12,000 was waiting for him. As the song was still selling well, Barnes thought he would let the money remain in the hands of the music publishers for a few months longer. Three weeks later the firm failed and Barnes never got a cent. He is still out the original expense. He has never written anything since which has been as popular as that song.

Wilfred Clarke, at the Orpheum, has full license for being such a clever actor. He is a son of John Sleeper Clarke, nephew of Edwin Booth, brother of Cheston Clarke and has been leading comedian with Barry Sullivan, Edwin Booth, Lawrence Barrett, Julia Marlowe, Ada Rehan and Augustin Daly's New York company. He was educated at St. Croix college, Paris, and is a fine French scholar. His "No More Trouble" being an adaptation from the French. It deals with the experiences of a man who possesses a chemical which will freeze a human being without destroying life, and the fun comes from the fact that he gives the potion to his stepmother and is unable to find the antidote which will restore her to animation.

The return of the Gartelle Brothers with their "skatolral rollerism" to the Orpheum recalls an incident which occurred at a matinee when they were here several weeks ago. A boy of high school girls occupied a box at this matinee and one of them, sitting in the very front row of the box, watched the antics of the men on the rollers intently until it was all over. Then, absent-mindedly, she wheeled around and faced her companions and exclaimed in a voice audible half way across the theater: "Girls, if it looks like that when you're learning, I'll never go near a skating rink again." Suddenly she recollected where she was and blushed so adorably that three men sitting near did not look at the stage during the rest of the performance.

Miss Stella Raxeto, who has achieved a reputation as a clever actress by her work in support of Harry Mestayer in many of his high-class productions, will be seen this week at the Grand opera house in the Ulrich stock company's production of "Tracked Around the World." Miss Raxeto has recently recovered from a serious illness and this will be her first appearance for some months. Another young woman who will be seen at the Grand for the first time next week is Miss Vera Brown, a pretty girl from Portland, who came to Los Angeles for a holiday trip to visit Miss Myrtle Selwyn, and took a part in "Tracked Around the World." She is a clever dancer and probably will introduce a specialty in one act.

Marion Pierce, the beautiful little brown-eyed girl from San Diego who made her first appearance on the stage last Tuesday afternoon in "Glorinda," is a young woman of diversified talents. Before going on the stage she and a girl friend had a book binding studio in San Diego, and she gave expression to her artistic temperament in the beautiful little art volumes which she turned out. She is one of a trio of talented girls. One sister is an artist and another a writer.

Lillian Hayward of the Ulrich stock company had a chance to rest last week, as there was no part for her in the production of "Alaska" at the Grand. She was, however, in the audience, her voice was breaking down under the strain of the heavy parts she has been playing and was getting so husky that it was almost painful for her to use it. She has, however, recovered from the strain of the heavy parts she has been playing and was getting so husky that it was almost painful for her to use it. She has, however, recovered from the strain of the heavy parts she has been playing and was getting so husky that it was almost painful for her to use it.

Justin Huntly McCarthy is putting the finishing touches to a new play entitled "Caesar Borgia." The character of the soldier-cardinal, with its many varied aspects, is of a kind to appeal strongly to the imagination of the melodramatist. Now that he has completed his play, Mr. McCarthy, after his customary fashion, is turning it into a novel. Which will appear first, play or novel, is as yet unsettled.

The new Astor theater in New York will be opened on Thursday, August 30, by Miss Annie Russell, who will appear there for the first time as Puck in "A Midsummer Night's Dream." During her engagement Miss Russell will give matinee performances of Paul Keester's "Friend Hannah," and later in the season she will be seen in a new play by Jerome K. Jerome.

Miss Agnes Ranken has established a new precedent for leading women in melodrama. Ordinarily smiles are as few and far between on the face of actresses in these parts as they are on the faces of the men in the orchestra pit, but there is something happy about Miss Ranken's work which is winning for her many friends at the Grand.

A souvenir postal from Robert Dempster at Niagara Falls tells of a most delightful vacation which the popular Belasco favorite is enjoying. Mr. Dempster is now visiting his home in Buffalo and since leaving Los Angeles has met his fraternity brothers of Cornet for a reunion and general jollification.

If an actor or actress did not attend the literary matinee at the Belasco last Tuesday afternoon I should like to know who he or she might be. I never saw so many of the "profession" in one place at one time.

H. Reeves-Smith, the English actor, will be Lillian Russell's leading man next season in "Barbara's Millions." Mr. Reeves-Smith supported Grace George in "The Marriage of William Ashe."

Margaret Langham, who has been enjoying a vacation at a summer resort on Lake Michigan and in Chicago, is expected back in a few days.