

AT THE THEATERS

The Week's Bills

Mason—"Checkers."
 Belasco—"Mistress Nell."
 Burbank—"Lady Windermere's Fan."
 Hotchkiss—"A Crazy Idea."
 Orpheum—Vaudeville.
 Grand—"Secrets of the Police."
 Fischer—"Burlesque."
 Chutes—Open air attractions.

WITH the opening of the Mason theater tomorrow night that puts every playhouse in the city in the active class; that is, every one that is finished. Temple auditorium promises its opening November 8, and the rush to finish it is something remarkable; but we have never had that as one of the city's amusement enterprises, so the first statement above still holds good.

The Mason is, despite all that may be said, a great and important factor in the amusement world here, because it is about the one place where we can get in touch with the players who make things theatrical in the east. Our own stock actors and actresses are very much beloved of us, and rightly, but we do like to run up against new persons now and then, if for nothing more than to realize how very good our permanent purveyors of amusement are.

Hence the Mason fills a large place in the scheme of things, and its opening will be more than welcome. It may be regretted by some that a more suitable inaugural play could not have been secured than this racehorse drama—which of its kind, however, is very strong—but Los Angeles this year is so situated that it must thankfully accept most anything in the way of a traveling show and be content therewith, so one must not cavil.

Anyhow, it is not Harry Wyatt's fault; he certainly has done his part in getting the syndicate to keep Los Angeles on the map at all. One wonders even how he did that, with the San Francisco engagements wiped off. True, Los Angeles knows its own importance and its ability to care for the best and most extensive productions going, but you can't ram that into the heads of the money-grubbers who exploit the so-called "best shows." Perhaps that visit from one of them helped some.

Be that as it may, however, we are to have a start with syndicate shows at last, and that makes all of us glad. Not that we have suffered; doubtless Los Angeles is better off without syndicate plays than in any other city in the United States. We really don't appreciate our own stock companies to the fullest point till we see some of the things that traveling companies foist upon us. Where, for instance, could a better "Shore Acres" have ever been produced than the one given at the Belasco last week? And that is only mentioning one show, at that.

And, by the way, from all that is said, the productions scheduled at the stock houses in the near future will far surpass anything so far done. Isn't that true?

Scott Berry is big with promises for his opera company, soon to open, and that will add one more strong attraction to the amusement world here, if half he says is made good. Really, the outlook for this winter is something splendid.

Coming Attractions

MASON—The playgoers of this city are to have a peep at the much talked of "Checkers" tomorrow night at the Mason when the season opens for one week with a Saturday matinee, and judging from the inquiries received at the box office since the first announcement of the coming of this play the engagement will be a distinct success. Though much talked of, "Checkers," the story, contains no problem. The strict moralist may find it here and there a slight departure from a severely moral tone. The dialogue of the play is described as crisp and fresh as a clear morning in January. It will be given here by a company with Hans Robert in the title role, supported by substantially the same cast seen during its New York run, including Clare Armstrong, Isabelle Parker, Dave Braham, Jr., W. T. Clark, Thomas Hunter, Pauline Eberhard and Wallace Worsley.

BELASCO—"Mistress Nell," the famous romantic play in which Henrietta Crossman made one of the greatest successes in the history of native theatricals, will be the offering of the Belasco theater stock company this week. The play is new to local theater goers and should prove a fine Belasco bill, especially as it will afford Amelia Gardner a capital opportunity to exploit her delightful personality in the title role of Nell Gwynne. The production, according to managerial promise, will be one of exceptional elaborateness, and in every way will be a notable achievement in stock company efforts. Besides Miss Gardner the cast will include Lewis S. Stone, Charles Balsar, Richard Vivian, Howard Scott, William Yerance, Henry J. West, Lee M. Beggs, Harry Earl, Ernest Glendinning, Margaret Langham, Marian Berg, Mary Graham, Marie Howe and other popular favorites of the Belasco organization. Following "Mistress Nell" the Belasco company will give Lee Trevor's play, "Brother Officers." Tuesday night's performance of the piece has been engaged by Roosevelt camp No. 8, United Spanish War Veterans, for their annual benefit.

BURBANK—Today marks the reappearance at the Burbank after a two weeks' absence of Miss Mary Van Buren, who will play the leading role in a sumptuous production of Oscar Wilde's famous comedy drama, "Lady Windermere's Fan," which will be the Burbank attraction beginning this afternoon. Manager Morosco has been holding this clever play in reserve for the past several months, but considers that no better opportunity could offer itself for its presentation. On Tuesday evening the Fraternal Brotherhood will hold a theater party of several hundred—and on Thursday evening the Benevolent and Protective Order of Elks will be a party numbering almost one thousand. Every Burbank favorite has been cast to unusual advantage. A matinee will be given this afternoon.

HOTCHKISS—"A Crazy Idea," Maurice Hageman's very laughable four-act farce comedy, which was postponed one week on account of the



THE GREAT FINALE IN "CHECKERS," AT THE MASON, OPENING THE SEASON THIS WEEK.



BETTY JONSON—HOTCHKISS.

FAVORITES OF THE FOOTLIGHTS



HARRY EARLE—BURBANK.

flirting, who causes many amusing complications to arise between John Davis (Mr. Howard), a retired banker, and his wife, who are all living in the same house.

ORPHEUM—James Thornton is the headliner at the Orpheum for the week commencing with tomorrow evening's performance. Thornton is a writer of popular songs and one of the best of the monologue class. The Four Barbs are acrobats known not only in the dexterity and strength which they display, but as well in their understanding of the dramatic value of their work. Willie Eckstein is a Canadian lad still under 10 years of age, who has played before the greatest pianists of the world and won praise from all them. Carter De Haven and Flora Parker will reappear this week in their dainty singing and dancing act. The Three Roses and Adam and Taylor will be heard in new numbers. The Zazel and Vernon company in their pantimime, "The Elopement," will complete the bill.

GRAND—The Grand opera house promises a "real" melodrama for the week commencing with today's matinee. "Secrets of the Police" is said to be thrilling, sensational and spectacular, and if it sustains the name the patrons of the Grand may as well prepare to shiver for a week. When the Ulrich stock company promises a "real" melodrama there should be "something doing." The four great capitals of the world—New York, London, Paris and St. Petersburg—form the scenic setting and a secret society of nihilistic tendencies will paint all four of them a vivid carnine. Harrison King will be a detective, and with the experience which he gained in a similar role earlier in the season there should be hard times for the crooked members of

The comedy tells a funny story of what happened to a party of picnickers who were supposed to spend a day's outing at the beach. Comedians Onslow and Rowley, Dick Burton and Misses Annie Baumann and Ethel Thornton will have the chief musical numbers and play the leading roles. The well liked Fischer chorus will have many musical numbers and will be handsomely costumed.

Press Agents are Important

CHARLES HENRY MELTZER, one of the most picturesque authorities upon music in the city of New York, has just been re-engaged to promote publicity for the Corried Grand Opera company. Channing Pollock, for several years the head of the Schubert's publicity department, is the author of the dramatic version of "The Pit" and of the play "The Little Grey Lady," as well as being part author of "Clothes." Grace George's success of the year. He has just resigned to give all his time to literary work unconnected with the advancement of knowledge about the Schubert stars. Willard Holcomb, who used to write peans of praise for Viola Allen, is a playwright of note and promise.

These few names do not begin to tell the story of the modern business manager or press agent. The importance of this personage can be seen when it is known that only one actor of any note does not employ one. This is the English star, E. S. Willard. He advertises upon his letter heads, "No press agent, but in his retinue is Elwyn Barron, a dramatist, whose earlier work was done in Chicago. Now that he is Mr. Willard's companion he never sidestepped a chance to help the Englishman's business. And pray what more could a press agent do?" Some of the men whose business is

licity achievements know anything at all of the men that engineered them. Yet in many cases they are far more interesting than many of the actors whose interests they are engaged to boost. Often they get more money than the actors.

For instance, there is "Col. Bill" Thompson. He is now on the staff of W. A. Brady. He shortly is to go abroad to pave the way for the Brady tour there of "As Ye Sow." "Col. Bill" is known in every town in the country where a show ever has been given. He used to manage his own opera company. He made an opera out of "Uncle Tom's Cabin," and it was sung with some success, too.

Bernhart wore out four press agents during her last American tour. One of them, a man from Baltimore, wrote a poem in which he described the manner in which the fierce travel and the countless one night stands wore them down. One of them, Edward Sullivan, stayed from start to finish.

Richard Harding Davis' brother, Charles Belmont Davis, used to be business manager for the old Weber and Fields show. Anna Marble, who since has become Mrs. Channing Pollock, was one of the first women press agents.

It is said that Belasco never had a contract with any of his big stars, but relies upon the stronger ties of personal friendship to form a mutual bond of interest between them. David Warfield, the star of "The Music Master," recently related that all he had from Belasco at the time he was a comedian with Weber & Fields was the manager's verbal promise eventually to present him in a play, and that he did not see him again for nearly eighteen months after their first interview. In the meantime other man-

NOTES BY THE MATINEE MAN

THIS is how nearly "Jack" Blackwood, of the Belasco, came to going on the stage.

You didn't think he contemplated it? Neither did he. But let me tell you: It was while he was back east this summer. He was loafing in a manager's office in Broadway, New York, when Margaret Mayo entered. Miss Mayo is doing the real work of dramatizing "The Jungle," though the name of Sinclair comes first. She was planning her company at that time. She had never met Blackwood, nor had he ever seen her theretofore. But now she gave him a very close and careful inspection, and when she was done she said, with just the slightest sneer: "You won't do; you're too fat."

You may imagine how the immaculate Blackwood felt about that time. He became an example of confusion.

"I beg pardon," said he, in his blindest voice, "but I won't do for what?"

"The lead in 'The Jungle'; you're too fat."

Now, if there is anything that Blackwood prides himself on—don't say there is, mind you, but "if" there is—it's his shape. So he again begged for an explanation.

"Are you not Mr. Black, whom I was sent to see about the leading role in 'The Jungle'?" queried Miss Mayo.

"Indeed I'm not; I'm Mr. Blackwood of Los Angeles," was the reply.

Tableau.

And that ended "Jack" Blackwood's stage career.

Too bad, this illness of Flora Dorset, just as we were becoming well and favorably acquainted with her. I understand she will be off the stage for about a week or ten days. But even that doesn't daunt the Hotchkiss. "Fent" Hamilton tells me he has two more new members, besides Betty Jonson, who goes on today. No names, yet; wait. Mistress Betty is joy enough for one week.

Don't say turkey to any of the Belasco players; it is the "Hey, rube" cry of that theater. How'd you like to eat the great American bird every night for a week, besides two matinees? And with cranberry sauce, mashed potatoes and mince pies? But they do say the stage hands found it unnecessary to hit the free lunch all last week.

The opening of the winter season is presaged by the thorough overhauling, renovating and repainting which the Grand opera house has undergone during the past few days. There was plaster scattered over everything when I tried to get into the green room a few days ago and Manager Baker had a big patch of green paint on one side of his nose. But when passing the house yesterday I looked in to find that the new paint and plaster were laid and dry, and that the manager's nose had resumed its natural rose hue.

Greenroom Gossip

The New York critics unite in praise of the new play, "The Great Divide," in which Henry Miller and Miss Margaret Anglin made their reappearance on Broadway. This is a breezy melodrama in which the audience is expected to exercise their credulity somewhat, and it might easily have fallen flat in the hands of less capable players. It teems with strong dramatic situations, and for those who enjoy the higher form of old-time melodrama "The Great Divide" offers many thrills.

Ada Rehan has decided not to return to the stage this season. She is now at her cottage in Cumberland, on the shore of the Irish sea, and plans to spend the winter in London.

Ethel Barrymore's premiere in "Katharine," the new play written for her by Henry V. Esmond, is to take place in November.

Henry W. Savage has two new musical productions in preparation. One is entitled "Noah's Ark," by a new author not yet disclosed, and the other is the successful comic opera "Die Lustige Witwe" that has been running in Berlin and Vienna for over a year and which is declared by foreign critics as the best work of its kind heard in Europe during the past decade.

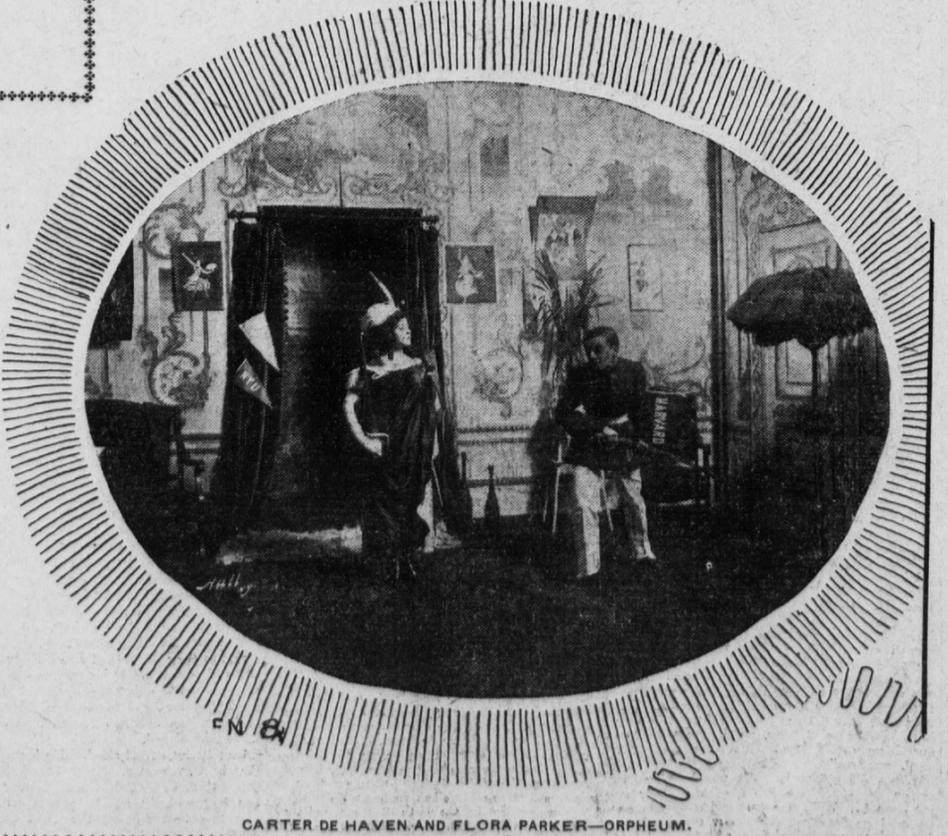
Mrs. Fiske appeared with success in Milwaukee in her new play, by Langdon Mitchell, "The New York Idea," which is a picture of New York life, setting forth the troubles of a young married couple of the smart set. "Popularity," by George M. Cohan, in which Thomas Ross is starring, is to be temporarily withdrawn to give the author time to make some necessary changes in the piece. It didn't live up to his name.

May Yohé, ex-Lady Hope, ex-Mrs. Bradlee Strong, shortly will appear in "Mlle. Nitouche," an adaptation from the French in which she acted and sang in London some years ago.

To satisfy the demand for "The Squaw Man," this season a No. 2 company has been organized and booked and will play points not to be touched by the Faversham organization. Orme Caldera will play the stellar role in this company.

Henry W. Savage's opera company, now appearing in DeKoven's "The Student King," will be a permanent organization for the production of some new light opera each season. This is the only organization of this character since the Bostonians disbanded.

The decision of the critics about Lillian Russell's new play, "Barbara's Millions," seemed to be that if there were millions in the title, there were not in the production.



CARTER DE HAVEN AND FLORA PARKER—ORPHEUM.

marked success of George B. Howard as "The Man From Mexico." Is to be offered for the coming week beginning tonight by the Howard-Hamilton stock company at the Hotchkiss theater. The stellar role in this farce is played by Mr. Howard himself, who will appear in the character of a charming actress with a penchant for

gaging the petite and pretty Miss Betty Jonson, who has made a number of friends here, as ingenue of his company. Manager Hamilton feels that he has strengthened his forces considerably. Miss Jonson will make her initial appearance with the Hotchkiss players tonight in the character of a charming actress with a penchant for

FISCHER—Tonight ends the successful run of "Our New School" at Fischer's, and tomorrow night the patrons will have presented for their amusement Fred L. Griffith's new farce-comedy, "Picnicking at Venice,"

to supply the newspapers and magazines with items of information about their stars are men of infinite ingenuity. In the Chicago Tribune a few weeks ago there was given a list of some of the freakish things that have been accomplished in the way of securing publicity. Only a handful of the people who know any of those pub-

lagers made overtures to star him, but such was his faith in Belasco's word that he declined to entertain their propositions. In due time the announcement was made: "Warfield in a new play," and it was after that announcement that the comedian and his future manager met for the second time.