

TWO OF THE PRETTY SINGERS WITH  
"PEGGY FROM PARIS" THIS WEEK



EULALIE JENSEN

IRMA CROFT

**'THE PIT' BREAKS  
BELASCO RECORD**

GREAT PRODUCTION OF A BIG  
PLAY, WELL DONE

George Barnum's Mob is All That the  
Most Mobbish Could Desire—Stone  
as Curtis Jadwin Surprises His  
Admirers by Fine Work

"The Pit," which the Belasco players gave for the first time anywhere by a stock company last night, is an intense drama of commercial life, its locale being in Chicago, that most modern, crass and businesslike of the cities of today. Its action is laid in the present, and its topic is the ever-increasing grip which business, especially the sort of business that many call "gambling on the board of trade," gets even on the best of the men who play at it.

The story was written as a novel by the late Frank Norris, and was transformed into a play, the great scene of which, for advertising purposes, is the wheat pit on the board, but the really dramatic episode takes place in the offices of the brokers just preceding that mob-infested arena's view. The tense and tragic air which prevails in this act far surpasses for dramatic value and human truth the noisy demonstrations of the next on the floor of the exchange, and is in reality one of the fine things of contemporary play writing.

It is needless to recount in detail now the full story of "The Pit." The drama was done here at another house only a short while back, and is still familiar to playgoers. In reality there are but two great parts in it—those of Curtis Jadwin, the man who becomes so absorbed in the game that he forgets wife, family, promise and pledge, and every thing that holds most dear, simply to play it, and of his wife, to whom he has given his word never to deal again, only to break it. The host of minor characters afford a background for the drama of these two, and are auxiliary to the action in every way, though valuable as types and necessary to the full telling of the story.

There is a moral, of course, and it lies to the surface gazer in the redemption of the man by suffering, through the loss of his fortune, and in his wife's faithfulness to him and her uplifting of him after almost falling him when he is "broke" and down, well nigh out.

But the real moral is not in the final act, but in the opening of the pit scene, and is emphasized more by the derelict who drifts in for a last whirl than by either Jadwin or his spouse. And this moral is: Keep out of the game; its votaries lose when they win, and they never win.

Of course, Lewis Stone plays Jadwin, the part in which Wilton Lackaye appeared, and Amelia Gardner has the role of his wife, in which Jane Oaker was seen here formerly. Mr. Stone is a surprise in the leading part, not so much as he is not expected of him, but because he does so much more than anyone thought possible. Of course, comparisons are made wholly with Wilton Lackaye, and as the latter is a powerful man in physique, as the author indicates, should be the case, and as Mr. Stone is slight, some discrepancy was feared. Instead of its being apparent, Mr. Stone seems to grow in stature and bulk until he literally dominates the stage, and he rises to the crisis in the drama in a superb fashion. In fact, many as are the fine things that this sterling actor has done here, in nothing has he surpassed this portrayal.

Miss Gardner lacks one thing to make her role as Mrs. Jadwin all that could be asked—she is not young enough. She overplays on the emotional side. Otherwise her work is true and excellent.

Of the great host of minor parts it is impossible to chronicle more than a few and these not in detail. But mention must be made of the excellence of Howard Scott as Corthell; Yerrance especially as to his naturalness in the part of Gretey; Vivian as Landry Court, a clever piece of acting; Harry Glazier as Crooks and George Barnum in a "bit," which he did with his accustomed art and finesse. Beggs as Charles Cressler was not satisfactory, but he thoroughly redeemed himself as Hargus, which proved an unusual depiction.

Of the women Marion Berg was good, as she ever is, as Page Dearborn, a saucy girl; Margaret Langham, after a long vacation, appears again as Isabel Gretey, and the Miss Curtis of Jessie Norman, barring a stageiness that she should eliminate isn't bad. The host of others fit in well and there is scarcely a weak spot in the cast.

Of course "The Pit" wouldn't be worth mentioning if it were not for the "big" scene—the mob. George Barnum fairly revels in mobs, and this one, in the Chicago wheat pit, has cost him his voice and peace of mind for the last two weeks, as well as a host

of super money to the management. It is worth all its cost; if comparisons be not odious, it is better than the one in the original. The action is extremely noisy, yet accurate; the leaders are well trained, the messenger boys are pretty, and the whole has the right atmospheric touch.

In fact, the entire production is distinctively a heavy one, elaborate to the final degree, and is a great credit to any company, let alone a stock organization which could devote only one week to its preparation.

MANY FEATURES OF  
RARE EXCELLENCE  
AT THE ORPHEUM

One of the best bills of the season is presented at the Orpheum, although to some the preponderance of musical numbers, both instrumental and vocal, might not be to their taste; but inasmuch as all such numbers are par excellence this overbalance of music was not noticeable even to those who might prefer attractions of a different nature.

Wilson Brothers, the German fun manufacturers, "In a Padded Cell," are just what they are represented and each has a voice that is quite pleasing.

Probably a hand-organ is the only musical instrument that Vasco, "the mad musician," did not play. Vasco possesses great merit as a musician and it is possible that he would prove even a greater attraction should he appear as a polished gentleman, as he undoubtedly is, though it were only the part of a musician who has "gone wrong in his head."

The Empire City quartet, composed of Cooper, Tally, Mayo and Cooper, are vocalists of a high order, while the comedy part of Harry Cooper as the unrepentable Hebrew is very good. Harry made a hit with his "Cheer Up, Mary," with which he caused the audience to become personally interested to the extent of attempting the chorus by singing or whistling.

Miss Alexandra and Mons. Bertie presented a wonderful as well as a refined serial act, "After the Ball."

The hold-overs were Max Millian, the celebrated violin virtuoso, Collins and Hart, the two "strong" men, and Augusta Glose, the musical monologue artist, but each was greeted with as much warmth as though it were his or her first appearance before a Los Angeles audience, and each was compelled to respond to an encore.

**Dramatic Notes**

The Burbank company has under consideration a fine production of "As You Like It" with Max Millian, in the role of Rosalind. Miss Gilbert is so very clever in parts calling for the doublet and hose and fills them so well withal—as demonstrated by her Hughte in "If I Were King"—that there has come a general demand for her in the Rosalind role. It is expected, if this is carried out, that Charlie Eytton will appear as Charles, the Wrestler, which would be sure to make a hit with his athletic friends.

Klaw & Erlanger's production of Frank Pixley and Gustave Luders' new musical comedy, "The Grand Mogul," will be presented on the stage for the first time at the Lyceum theater in Rochester Monday evening. Mr. Pixley has read portions of the libretto to Los Angeles friends, who are loud in its praise.

George Barnum and his scenic artists will go to San Gabriel today to make their sketches for the coming production of "Captain Courtesy," which will be given next week. The scenes of the play are laid in and around the old mission and every attempt will be made to have them absolutely true and perfectly natural.

Frank Blair has gone east to see about singers for E. A. Fischer's proposed musical stock company, which he believes will open in the Hotchkiss January 7. Meanwhile C. E. Hamilton, who claims the same theater for the same time, is sawing wood and saying nothing.

The Schubert, Belasco and other independent theaters have discontinued advertisements in the New York Telegraph because of its pro-syndicate bias. The Telegraph is getting even by roasting their shows.

The Howard-Hamilton company will stick to comedy and drama hereafter. Its incursion into melodrama was not a success, the company having been formed for comedy purposes only. It's wise.

Mary Van Buren leaves the Burbank theater after next week. "Leah Kleschna" will be deferred until the new leading woman, Katherine Willard, arrives.

Oscar Wilde's "Salome" and "Saul of Tarsus" are to be produced in New York this season.

The Johnnies will have their chance at the Mason this week. "Peggy from Paris" always was famous for its chorus.

Adele Farrington, one of the Belasco's bright particular stars, is ill and will not rejoin the company for some time.

Rice and Cady concluded their special engagement at the Orpheum last night.

"Bill" Desmond has adopted a new motto. It is: "Look before you leap."

**'PEGGY FROM  
PARIS' IS HERE**

AND VERY WELCOME IS PEGGY,  
TOO, BY ALL

Cleverer Than Ever, with a Better  
Company and New Features, It Is  
an Attractive and Delightful  
Musical Melange

"Peggy from Paris" came to Los Angeles yesterday and put up at the Mason for a week. And if Paris has any more Peggies at home like her, whatever be their names, she must send them over; they will be very welcome.

The property consists of seven full claims—140 acres. The title is perfect.

The mine is easily reached by good wagon roads.

It is near the famous Skidoo, owned by Montgomery and Schwab. The Death Valley Wonder and the Skidoo ore is of the same character. The large mill now being erected on the latter property can treat our ore at a small cost.

The property is being developed by tunneling. The steep mountains make this method, which is the easiest and most economical, very practical.

"Peggy" was here last year—a Peggy. But not this one. Make no mistake about that. This Peggy is a new, improved edition, bound in vellum, with uncut edges, a veritable de luxe Peggy, whom all Los Angeles will be pleased with. Not all were satisfied with her a year ago—but that's all past now.

The fact is that this Ade musical comedy missed its mark from the beginning just because Ade wouldn't inject into it the one thing that made Ade famous—his picturesque slang. True, there was one character who affected the patois of the streets—Hickey, depicted by Arthur Deagon. But he had only a "bit" and this was suppressed as much as possible; Ade was ashamed of it.

The affair passed out of Ade's control, and Madison Corey took hold of it. He gave Deagon his head, told him to show what he could do, and got some new music that is bright and catchy, put in a good bunch of girls and started them to make "Peggy" a hit. There were symptoms of all this at season's end, and Deagon is coming into his own. He is now the real star of a real musical comedy, and the more he is on the stage the better it is.

"Peggy" still maintains a sparkling acquaintance with her former self; that's about all. But all the changes have been given more to do, and it is a real chorus, beside which the lamp posts at the Auditorium look like frisks and sing like turkey gobblers. It is costumed up to the minute and is lively, chipper and fetching. With Deagon and that chorus, Chopin's "Funeral March" would be funny and gay.

Eulalie Jensen, who is Peggy in propria person, is not much as a vocalist; she would never have set the Seine on fire. But she has good looks and doesn't have many songs, so that doesn't hurt. She also dances—and then some. Clara Martin and Olive Hayes as Lottie and Sophie Blatz are good; and Irma Croft as Lily Ann Lynch is splendid; she plays right up to Deagon and is thoroughly all right. Percy Bronson is still the college boy, and the other roles are in good hands. The stage settings and costumes are bright, new and plentifully endowed with beauty. It's a good show.

On Thursday night, when "Carmen" was repeated, Domenico Russo, the popular Los Angeles tenor, will sing the role of Jose.

Changes to lighter operas will be made in the schedule for next week. The bills are now arranged will be: Monday and Thursday night and Saturday matinee—"Chopin"—Tuesday and Friday nights—"I Pagliacci" and Cavalleria Rusticana—Wednesday and Saturday nights—"The Barber of Seville."

**"CARMEN" IS SAVED  
FROM DISMAL FAILURE  
BY ANTOLA ALONE**

Antola, the fine baritone of the Lombardi company, rescued last night's offering of "Carmen" at the Auditorium from banality. But even he could not drag it into any degree of success.

This is hard to say, for much was predicted for this opera. But it is false. No amount of charity will permit encomiums for the work of the rest of the cast, save Nunez, who did come to the front at the last in a way to mitigate the hard feelings just a trifle.

Campofiore, the Carmen of whom so much had been boasted and from whom so much was expected, proved very unsatisfactory. She misuses her voice terribly. She mouths her lines, sings as if she had a throat full of hot mush and manipulates her notes shamefully. She has been coached strenuously for a week in this part. It is hard to imagine to what purpose. She doesn't act with any fire or abandon; she seems timid and, on night say, "overtrained." She certainly over-sings and her dancing isn't at all Spanish. Shades of Colla-marini and Calve—what a Carmen! Nunez substituted for Tromben as Michaela. Query: Did Tromben get wise to the failure? As stated, she came forth with a real hit toward the finale; otherwise, she was on a par with the great majority. Orelli punished his voice, as usual, as Jose; he has the vocal powers, but he doesn't

**HEARD AROUND  
THE CORRIDORS  
BY THE EAVESDROPPER**

**PULLMANS ARE PULLMANS  
AND ARE NOT HOTELS**

The report that the Pullman Palace Car company will try to avoid the recently passed traffic bill by claiming that Pullmans are hotels, is false, according to J. C. Yager, assistant general superintendent of the Pullman Palace Car company of New York.

"I never heard the Pullman Car company say any such thing," said Mr. Yager last night in the Alexandria corridor.

"Our twenty-year contracts with the railway companies, which expire the first of the year, are being renewed almost without exception, and we intend to continue doing business just as of old."

It is a known fact today that the Pullman Car company has the largest surplus of any corporation in the world, and it has been understood that a fund of more than one million dollars was being held in reserve to carry the company through, if conditions with the railways were not satisfactory. Now that this fund is not to be needed it is believed that the melon will be cut and the stockholders come in for some large slices in the way of dividends.

There are now over 5000 Pullmans in existence in America and according to Mr. Yager they are being turned out at the rate of one a day.

"Sixty per cent of these Pullmans are being used in bringing people to and from California," said Mr. Yager. "The traffic between the two places is tremendous and growing all the time."

**Russian is Impressed**

"There is no city in Europe so beautiful as Los Angeles."

This from a major general of the Russian army after an automobile trip around Los Angeles.

Major General Z. A. Zakharoff of St. Petersburg, on his way from Manchuria to Russia, was the speaker. He talked to an interested group in the corridor of the Alexandria in a combination of German and broken English. When the army officer arrived in Los Angeles Saturday night with his wife and other Russian officers he could use only a very few English words, but last night he succeeded in getting them in with the German frequently.

"We visited the Polytechnic high school, where they learn to do all things. It is a great school. I have seen the schools in Japan and they

are good. I have seen the schools in other places, but I never saw anything so fine as the schools here. We went to the women's clubs, the banks, the churches—they are all fine; but the finest of all are the schools and the homes and the hotels.

"Europeans, they do not know. They should come here to see."

"The Polytechnic is like a palace, only very much more useful. I will go home and tell my countrymen to come to America—to California—to Los Angeles."

**Trades His Ranch**

A real estate deal involving the exchange of \$160,000 worth of property was closed yesterday by J. C. Wilson of Santa Barbara, who is registered at the Hollenbeck.

In exchange for property at 223 to 231 East First street Mr. Wilson made over a 750-acre ranch in the San Fernando valley and \$60,000 in cash to C. Q. Stanton of 501 Grant building.

On the First street property there is a hotel of 196 rooms, which is yielding a rental of \$13,000 yearly.

Mr. Wilson has had the ranch for nine years and it is planted to apricots and other fruit. The apricot crop alone brought \$12,000 last season. It is believed that Mr. Stanton has purchased it with a view to subdividing.

Mr. Wilson owns much property of value in other parts of the state, including three lively stables in Santa Barbara.

**From Where?**

"A. G. Lindsay, Hell," appears on the register of the Angelus Hotel. It is just possible that Mr. Lindsay may announce that Hell stands for some city in America, but unless he does the hotel is considering ordering a stock of asbestos envelopes in which to forward his mail when he returns to the unknown realm.

**Raymond Manager Arrives**

A. W. Hodgdon, the manager of the new Raymond hotel at Pasadena, and Mrs. Hodgdon have arrived from the east and are guests at the Alexandria for a few days. Mr. Hodgdon is also active manager of the Samoset hotel, the seaside adjunct of the famous Poland Springs house, and he plans to pass the winter season at the Raymond and the summer season at the Samoset. He has brought his entire force from eastern summer hotels and the entire kitchen staff of the Poland Springs

house, which is noted for its excellent table, will be installed at the Raymond.

"The hotel is beyond my expectations and I was prepared to expect a good deal," said Mr. Hodgdon. "I have become thoroughly converted to Southern California. Not that I needed to be converted, but when a person leaves the east, where we think we have everything, and comes across that long stretch of desert, he begins to wonder if he will ever see civilization again."

Then, just as he is beginning to be homesick, he reaches California and cannot help being convinced that the trip was more than worth while.

"I like this hotel so much, and I can truthfully say that even in New York I have not seen anything so fine. The service is perfect."

"I expect to have a busy time between this and December 13, when the Raymond will open."

**Brings Bride**

J. E. Forde of Spokane, Wash., a member of a large mercantile firm operating eight stores in various cities in Washington, and his bride are at the Hollenbeck. Mr. and Mrs. Forde are en route from Minneapolis to Spokane. Mrs. Forde was Miss Heffelfinger, a cousin of the one time famous Yale halfback of that name. The wedding took place in Minneapolis about a month ago and the couple have been enjoying a honeymoon since that time.

**Colored Troops Discharged**

By Associated Press.

OKLAHOMA CITY, Nov. 19.—The first discharges of the colored troops from Fort Reno were made today, when twenty-five soldiers were paid off and given transportation to their homes. Twenty-five or thirty men will be discharged each day as the rolls are completed, until all are discharged.

**CARBON BRIQUETS**

Coal and Wood are known; think of something twice as good at half the price and you have Carbon Briquets.

**The Miners Are Buying  
Death Valley Wonder Stock**

Ore on Exhibition in the Herald Show Windows  
Chamber of Commerce Building

When the miners, the men who dig out the ore and know the width and richness of the veins, pay THEIR money down for mining stock you may be sure they are convinced that the mine itself can deliver the goods.

Here are some facts about this mine, and, incidentally, a few of the reasons for the demand for stock—

**LISTEN!**

There is sufficient water for milling purposes, and plenty of wood for timbering.

The surface assays range from \$2 to \$100. The veins are strong and well defined.

We have only 25,000 shares to be sold at this price,

**Ten Cents**

This stock will be listed on the San Francisco exchange, and IS LIABLE TO ADVANCE ANY MOMENT. Do you wonder that there is a great demand for the stock? Don't you think it a mighty good buy for yourself?

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