

PLAYS AND PLAYERS



mezzo voice, which she uses to excellent advantage. She is very young, and is not going to overwork her vocal powers. Even while here, though a finished singer, she will be under the care and observation of one of the city's best vocal teachers, and will rehearse with him constantly. Miss Robinson has beauty and charm, and her friends predict big things for her.

It is reported that George Baudrand of the Burbank company and Elmer Ellsworth are collaborating on a play. They refuse to reveal the plot, as they have not yet copyrighted it, but they declare that it will be revolutionary and that it will be built on the general lines of an Ibsen drama. There is to be some domestic infelicity of some sort, a deluded old man, a heart-

rend. His makeup was excellent and so realistic was his portrayal of the ghostly role that you found yourself thinking you were looking into one of the "hog joints" skirting the edge of "Hell's Kitchen," near Thirty-seventh street, about 3 o'clock in the morning.

At the Unique Miss Lillian Sutherland did an exceptionally clever dance in the Holland girl number. Miss Sutherland is one of the cleverest all around dancing and singing artists on the coast.

ing. Miss Mary Hall collided with a piece of scenery, knocking out two of her teeth. She had only a moment to recover herself, but went on, and, although she was suffering intensely, the audience did not suspect that anything unusual had happened.

There was much curiosity regarding a cryptic note delivered to Lewis S. Stone during the Tuesday evening performance of "The Easterner." Mr. Stone explained the matter Wednesday to his fellow players. "It's a girl," he said, "and she weighs ten pounds."

Ray Carlyle, who left Los Angeles a few months ago, having been well known to local players, now is playing the part of Mario Louise, the wife, in Margaret Illington's company in "The Thief."

"The Hidden Hand," then a famous "meller drammer," which was to open at the Hartford theater.

"Now, I knew 'The Hidden Hand' from footlights to back wall; in fact, I once played in it. So I could see no use in watching its agonies again. Hence I promptly hiked me to a pool hall, played till 11 o'clock, went to the shop and wrote a brilliant review of the show, 'panned' it from start to finish. I turned this in, went back to the pool hall, and showed up next day with a grin for another assignment.

"Do you wonder that I am back on the stage? I think I am too smart to be a newspaper man."

David M. Hartford is the new stage manager at the Belasco theater. Mr.

and both will play on the same bill for a week to come—which hasn't happened since the two women were the Lawrence sisters in a double act. Anita Laurence is now Mrs. Linton, and, of course, travels with her husband, while Effie Lawrence is with Mr. Howard. Despite the difference in the spelling of their names, and they use the varied orthography so as not to be mixed up, they are very devoted, and rejoice in the coming reunion.

Edward Armstrong received an offer last week for a year's contract with a new musical comedy company to be organized in Chicago by Harry Frazee and John Cort. The company will build a new theater to cost \$150,000 at Dearborn and Randolph streets.

Charles F. Eytton, business manager of the Burbank theater and referee of prize fights, will referee a fake fight next week. The fight will be pulled off in a ring of regulation size and every effort will be made to make it appear upon the square. Nevertheless the man who bets on it is foolish or else he has a cinch. The fight will be introduced as a feature of "Sporting Life," the big English melodrama which will hold the Burbank stage, beginning next Sunday, and in it Bill Desmond, the Thespian kid, will be pitted against a local pug who really knows the game. Desmond is clever with the mits and he is due to win this mill anyway. If he should fall the plot of the play would fall to pieces and should the pug object, Eytton is there to see that he wins, if he has to give him the decision on a foul.

When you call out an actor a dozen times or so, when he is singing topical songs, you may not know that he is extemporizing the verses. According to Miss Libby Blondelle, one of the principals of Herr Fischer's company, the practice is common among vaudeville and musical comedy players.

"I got myself out of an embarrassing predicament and incidentally took advantage of an opportunity to make a little hit with the audience last week," said Miss Blondelle. "I was singing the song, 'Feed the Kitty,' in 'Improvident,' and, answering a call, launched into an improvisation of words before I realized what I was doing. Five for the slippers and twenty for the hit."

The Week's Bills

BELASCO.
"The Heir to the Hoohah."
MASON,
Lambardi Opera and E. H. Sothorn.

HAMBURGER'S MAJESTIC.
"His Hopkins."
BURBANK,
"Nancy & Co."
ORPHEUM,
Vaudeville.

GRAND OPERA HOUSE.
"It Happened in Nordland."
LOS ANGELES,
Vaudeville.

PEOPLES.
"We Are King."
FISCHER'S,
"The Pagoda."
EMERSON,
Vaudeville.

UNIQUE.
"The Tormentor."
WALKER'S,
Vaudeville.

SOME NEW YEAR'S RESOLUTIONS

Captain Jones—Resolved, That I will banish care and hereafter be known as "Happy Cap."
Pop Fischer—That I will not buy the Grand opera house.
Tom Baker—That I will use no more tallow on my hair.
Oliver Morosco—That I will not write the great American drama.
Henz and Zalle—That Jimmy Lee is a money maker.
Sparky Berry—That I will hire a press agent.
Joe Montrose—That I will grow pink whiskers and pass for J. Ham Lewis.
John Blackwood—That I will pay no more \$1000 royalties.
Fred Belasco—That I will not build four more theaters on the coast.
Charles Ruggles—No wedding bells for mine.
George Clayton—That I will be there when Johnson fights Langford.
Wille Wyatt—Resolved, That I will live an advertising manager.
E. H. Brewster—That shuffling tickets is pleasant, but sailing my million-dollar yacht is sicer.
Bill Ham Cline—That I will employ a landscape gardener for the Cline whiskers.
Ernest Crawford—That I would look well in tights.
H. C. Wyatt—That I will discontinue the deadhead habit.
Charles Eytton—That I will draw the color line for the benefit of heavy weights.
Fred Balain—That I will give sourests at my free matinee.
Dick Ferris—That I will not mooch any more prize fight tickets for my friends.

In the Spotlight

What are the requisites for a Nell Brinkley girl? The query was put to Ethel Green, who is exploiting that type of artist-girl at the Orpheum this week. Miss Green—and that was her real name before she became Mrs. Billy Gaston—was reared in Los Angeles and used to attend convent here as well as the old Spring street school, which stood where Macartney place is now, and that was only nine years ago, if any one happens to ask you, so she isn't so very aged, either. Said she, in answer to the query:

"She must be sweet and yet intelligent. She seems to be a physical monstrosity, with her elongated frame and her mat of wind-blown moss where her hair ought to be. But, as a matter of fact, she is both natural and lovable. Of course, you can't take her seriously; you can't imagine a Brinkley girl cooking—though I may interpolate that Billy and I are keeping house for our first time in one of your delightful apartments, and I am Bridget. And he eats what I prepare, dear good chap that he is!"

Miss Green gives the list of necessities to a real Nell Brinkley girl:

One large rat.....	25
Forty puffs of hair.....	10.00
(Same at ten-cent store).....	4.00
Seventy-five large size hair pins.....	20
Half yard of ribbon.....	20
Directoire coat (imported).....	100.00
French model hat.....	47.50
Louis XIV tall parasol.....	12.00
The patience of a martyr.....	00

"The idea is to make your head look as big as possible and your figure as slim as you can make it. A good Nell Brinkley girl would have her hair exactly a foot from the back of her head. That is where you put the rat and fasten the hair puffs over it. The ribbon you wind tight about your head and the top of your cranium is flat. Your hat is something like a huge washbowl turned upside down and the brim in the front sets back four inches from your forehead. The directoire coat is black in color, sets tight to the figure and runs from the hips to your back like a swallow-tail coat on a man. Your parasol has a handle at each end and you carry it like a staff, holding the part that extends above the parasol. It must be nearly as tall as yourself."

Yesterday afternoon a long line was in waiting at the Burbank box office for tickets to "Zira." Suddenly a man, wild-eyed and excited, rushed into the lobby and pounded frantically on the box office door. The man at the win-



GUS EDWARDS
"BLONDE
TYPEWRITERS"
AT THE
ORPHEUM



VIRGINIA HAMMOND, WITH SOTHERN



MISS GLADYS HANSON, LEADING WOMAN WITH SOTHERN

"They forgot to take Zip's meat over to the Majestic," he was told. Zip is the black cat mascot at the new theater. He had been compelled to wait nearly two hours for his dinner. Several fainting women were revived and the sale of seats went on.

There were several features of unusual excellence at the smaller theaters last week. At Fischer's Ben T. Dillon put on a "hop-head" sketch seldom excelled in that particular line of impersonation. Mr. Dillon appeared as "Handsome Harry," a confirmed opium

broken young man and a wicked woman. This ought to be a good starter for an Ibsen play.

Just before going on for the evening performance of "Zira," Monday even-



E. H. SOTHERN AS LORD DUNDREARY



EDNAH ROBINSON,
New mezzo-soprano with the Ferris Hartman Company

ganzation from Oakland: Mrs. Dellwood, affectionately known to the girls as "mother," has been extremely popular with the members of the company, and her leaving is much regretted.

Mrs. H. A. Levy, better known in Los Angeles as Lillian Albertson, the charming actress who appeared with the Belasco company, is in Los Angeles with her husband, Mr. and Mrs. Levy have taken a villa at Pasadena and will remain for the winter.

Bert Howard, who visits the Orpheum this week, was a newspaper man once—for one consecutive night. That's all.

"I was in Hartford that it happened," as he tells it. "I was stranded there, and open for any kind of a job. So I hewed in and tackled a city editor. He wanted a dramatic reviewer, and I said I was his meat; knew the game backward, and had been on both sides of the footlights. He fell for me, and sent me that same night to write up

Hartford has been in the business twenty-seven years, and what he doesn't know about staging plays isn't in the books. He has worked at Rochester, Winnipeg, Can., Cleveland, New York and other eastern cities.

"I like Los Angeles very much," said Mr. Hartford yesterday. "I have sent for my wife and intend to make my home here."

Members of the musicians' union have donated their services for the Harry Glazier benefit at the Majestic theater January 15, and it is likely that the orchestra for that occasion will consist of not fewer than sixty pieces. A considerable number of admission tickets for the benefit already have been sold. These will be exchangeable later for reserved seats.

Two sisters, both vaudevillians, will meet here for the first time in some months when the team of Howard and Lawrence joins that of Linton and Laurence at the Orpheum tomorrow,

CHARLES ARLING,
Baritone with the Ferris Hartman Company

was the line, and in searching for a rhyme for 'hid' the only thing I could think of was 'kid.' The next line ended, 'feed the kid,' and, though I had not noticed it, there was a child in the audience, which has been annoying everyone by crying during the performance. I did not learn until after the show why I had made such a hit.

"I have known singers who ordinarily could not make a rhyme to save themselves from perdition, and yet, under the stimulus of the calls of the audience, would piece together fairly good verse as they went along. In Cape Town I knew a vaudeville actor who used to compose nearly all his verses after he stepped out before the footlights and he was one of the most popular actors in the city. However, I never rely on the practice unless I have to."

The scenery for the staging of "Bedford's Hope," which will be given at Hamburger's Majestic in a few weeks, has been sent from Chicago under the care of two carpenters, who will make a special trip to Los Angeles to work on the staging for the Morosco production of the famous play. The big scene is an automobile race, in which not only the panoramas at the rear of the stage moves but in which the trees and rocks in the foreground also rush by at a terrific rate.

Manager Oliver Morosco of the Majestic and Burbank theaters has just booked the musical comedy, "The Flower of the Branch," for his Broadway house. "The Flower of the Branch" has proved a popular musical comedy. It is said to be a brilliant spectacle, useful and interesting, and it has been given a good production at the hands of an able cast.

At last a new play is to be written for Rose Melville. Work already has begun on it and she will appear in it at the beginning of next season.

Ernest Shuter, formerly manager for Mary Shaw, and who has made Southern California his home for the past year, is organizing a company in Los Angeles to present a new play on the road. It is probable that Miss Katharine Kirkwood, formerly a member of the Burbank stock company, will play the leading feminine role. Miss Kirkwood, who recently underwent an operation at the Clara Barton hospital, is convalescing rapidly, and her physicians hope that she will be able to begin rehearsals with the new company within a short time.