WHAT TO SEE THIS WEEK AT LOCAL THEATERS

CURRENT BILLS AT LOCAL PLAYHOUSES

BELASCO—Paul Armstrong's comedy-drama, "The Heir to the Hoorah," which will be played by Lewis S. Stone and the Belasco theater company next week, ought to prove an especially happy selection. The piece abounds in laugh-provoking lines and situations, and for the greater part of the four acts the play is a rollicking comedy. There is a note of tragedy in the temporary estrangement of the western man, Joe Lacy, and his eastern wife, but with the final drop of the curtain comes the inevitably happy termination. The "Heir to the Hoorah" is such a valuable piece of theatrical property that it still is being played in the high-priced syndicate theaters of the west with no abatement in the interest the public has manifested since the original production was made some three years ago. The play will afford Lewis S. Stone and the Belasco actors many unusually fine chances for good acting. Following "The Heir to the Hoorah" the Belasco attraction will be John Drew's success of a few seasons ago, "The Second in Command."

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MASON—E. H. Sothern will be at the Mason opera house this week. He will fill an engagement of three nights and one matinee beginning Thursday.

Mr. Sothern's repertoire is as follows: Thursday night and Saturday matinee "Richard Lovelace," Friday night "Lord Dundreary" and Saturday night "Hamlet."

The appearance of Mr. Sothern is a dramatic event of some importance. Mr. Sothern stands high in public esteem. This position has not been given to him lightly, but has been won by him as the result of his earnest, artistic and valuable efforts to the betterment of the American drama. In every appearance Mr. Sothern has made in Los Angeles he has been seen in productions and characterizations that represent the highest appeal of dramatic art. As a stage producer he has won a pre-eminent rank. His untiring labors have born fruit, theatergoers witnessing through him some of the most marvelous examples of the dramatic art upon the stage. Mr. Sothern has never disappointed. Whatever he has presented has shown the value of an artistic mind, dramatic research and a prodigality of expenditure to present the best possible adequate results. Not only in this country but in England Mr. Sothern has won triumph and the recognition given to his portrayal of "Hamlet" three years ago when he filled a Shakespearean season with Miss Marlowe in London ranks among the most enthusiastic reviews given to that character by English critics. Of recent years Mr. Sothern has won increasing honor through his portrayal of Shakespeare and the classical roles. His presentation of Sudermann's "John the Baptist" and his recent elaborate production of "Don Quixote" ranks as two of the most spectacular poetic offerings given to the drama. In his own person since he became a star Mr. Sothern has presented thirty-seven different characters, each one of widely different import and running the range of the drama from comedy and romance to tragedy and poetry.

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HAMBURGER'S MAJESTIC—Miss Rose Melville will enter upon the second week of her engagement at the Majestic theater this afternoon in that old, yet ever new, rural classic, "Sis Hopkins." This is the play's tenth season "on the road." It has been presented in Los Angeles so many times in the past that it is probably familiar to a majority of the city's regular theatergoers; yet it never fails to attract large audiences. Attendance at the Majestic last week was most gratifying to the management, and there is no reason to suppose that the final week of the engagement will record any falling off.

IOLEEN SISTERS, AT THE LOS ANGELES

Miss Melville, who created the character of "Sis" and whose stage fame rests securely upon that foundation, is surrounded this year by what is probably the best supporting company she has ever had; certainly it is the best company she has ever brought to the coast. In the cast are several members of the original "Sis Hopkins" organization, among them that fine old actor, George H. Maxwell, who plays "Pa Hopkins," and the no less artistic Josephine Haynes, who is seen as "Ma."

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BURBANK—Patrons of the Burbank theater anticipate a hilarious week in the presentation at that house of "Nancy & Co.," the funniest and most successful comedy from the pen of the late Augustin Daly. The piece was adapted by Mr. Daly from a German play by Julius Rosen, and when first produced in New York city with such celebrities in the cast as Ada Rehan, May Irwin, Mrs. Gilbert, Edith Kingston, John Drew, Otis Skinner, James Lewis and William Gilbert broke all records. Since then it has been played frequently in stock, the last time in this city about two years ago at the Burbank, when the comedy's popularity was again emphasized by capacity audiences through the week.

The story of the play revolves about the secret labors of Nancy Brasher, who writes a comedy, in collaboration with a certain Keefe O'Keefe and who is suspected by her husband of being in love with her collaborator, the husband being kept in ignorance of the comedy and of his wife's share in its writing. Incidentally there are three sets of lovers, and a case of mistaken identity still further to complicate matters. In the end the tangle resolves itself satisfactorily. Nancy's comedy is a great success and so is "Nancy & Co."

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ORPHEUM—Every one of the four new acts that come to the Orpheum for the week beginning Monday matinee, January 4, has been a headliner elsewhere. And as a headliner is the top in vaudeville, and as a bill is usually contented with one such act, the superexcellence of the coming bill may be readily seen when four new ones come, and two of the holdovers are ranking in the headline class.

First place—the headliner of the headliners, as it were—is accorded to Gus Edwards' blonde typewriters, an aggregation of half a dozen real light haired—not light headed—young women, who are experts in the song and dance line. In an office, with Arthur Conrad as Kid Dooley, the fresh boy, they disport themselves, while the head of the concern is away, in singing, dancing, concerted numbers and the like. Conrad has a large part in the fun, and his agility and versatility come in most handy. One of the songs, "Anybody Want a Blonde?" is especially good.

Harry Tate's English company comes to present "Motoring," a skit depicting the adventures of an "aw-haw" Englishman who has taken out his machine with his knowledge limited to the proper togs to wear. The fresh son, the dunderhead chauffeur and the onlooking populace of ribald tendency furnish a good background.

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GRAND OPERA HOUSE—"It Happened in Nordland," which Ferris Hartman and his opera organization will present at the Grand opera house beginning Sunday matinee, January 3, is the first of a long series of up-to-date operas and musical comedies which Mr. Hartman will give during the next few months of his season. Like most of the rest of these, it will have its first Los Angeles production at his hands, and this will be the first time it has been seen on a local stage, or has been done by any one outside of Lew Fields' own company, which presented it in the Lew Fields theater in New York on its premier, opening the house with it. Written by Glen McDonough and Victor Herbert, it represents the ripest skill of both celebrated writers.

SCENE FROM "THE HEIR TO THE HOORAH," AT THE BELASCO

There is merely a skeleton of a plot to "Nordland," but such as it is it permits of quite a decidedly funny action. Hubert and Katherine are brother and sister. He has been stolen from New York as a youth, and taken to Nordland. After years, Katherine arrives in Nordland as the ambassadress from the United States, now under petticoat government. She is the double of the Nordland queen, whose place she takes for a day, and in that brief interval many things happen.

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LOS ANGELES—Carl Herman, presenting what is said to be a remarkable act, will be at the Los Angeles theater for an engagement of one week, beginning with a matinee performance tomorrow. Herman is known variously as the "Electric King" and as "The Lightning Conductor." Seemingly, electricity has no power to harm this man. He receives into his body currents that would kill most people and experiences no ill effects. He transforms himself into a veritable human electric storage battery and, once charged, throws off sparks and sheets of flame from his finger tips, ignites a roll of paper from the tip of his tongue and performs other astonishing and as yet unexplained feats. It is claimed that he once subjected himself to the currents of the deadly electric chair without experiencing the least inconvenience as a result of his awful test.

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PEOPLE'S—Edmund Carroll comes to the People's theater this week, beginning with a matinee performance today, in Walker Whiteside's successful romantic costume comedy, "We Are King." Mr. Carroll was leading man with Whiteside during the several seasons that eminent actor presented this play on the road, and is said to have proved himself a worthy successor in its stellar role.

EDMUND CARROL,
At the People's

The scenes of the comedy are laid in Kahnburg, a mythical principality of Northern Germany, and the plot revolves around a marvelous resemblance between the reigning prince, Hector, and a literary vagabond known as Venner. Hector having oppressed his people and brought his country to the verge of bankruptcy, is dethroned by his prime minister, who, through trickery, seats the vagabond on the throne in his stead, the prince being imprisoned in a madhouse.

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FISCHERS—"The Pagoda," a musical comedy of such pretentious music as to be almost an operetta, is announced for production at Fischer's for this week. This musical play is another by Charles Alphin, who is responsible not only for the book, lyrics and music but rehearses the play and directs the orchestra. Miss Pearl Jardinere, who was for so long in charge of the chorus for Herr Fischer, has resumed charge of that branch of the work, much to the delight of patrons who appreciates the clever ability she displayed while formerly directing the dancing numbers.

"The Pagoda" is the tale of a true love that doesn't run exactly smooth, its heroine and hero being subjects of the mikado. Pretty young Nellie Montgomery, who has been ill from ptomaine poisoning, returns to the cast, appearing as the little Tee Foo, daughter of Kuhla, owner of a tea house. Kuhla (played by Max Bloom) is the possessor of a marvelous Buddha idol, and being must superstitious, he naturally believes the warning from the idol that he will be bereft of his power upon the day Tee Foo marries. Therefore when on the young woman's eighteenth birthday, marked as the probable wedding day by the idol, Aubrey Carr, in the character of Goto, attempts to wed the little almond-eyed charmer her father objects. Finally, through the machinations of Sherlock Shackelton, an American detective, played by Ben T. Dillon, the father is induced to consent to the marriage and all ends happily.

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EMPIRE—A musical novelty of promise is announced as the headline feature of the Empire's olio for the coming week. The "Aloha Serenaders," four men and a young Hawaiian girl, will provide the leading number. The national Hawaiian airs, the picturesque "Hoola Fance" and musical renditions on the Hawaiian string instruments are included in the entertainment offered by the dusky denizens of our nearby island possession. Ethel de Bell will whistle a variety of selections, ranging from the light "popularity" bits of the day to grand opera, and will sing and dance as well. Miss de Bell has been a pronounced success elsewhere, and will do doubt prove a favorite locally as well. Reed and Arbuckle, "The Dutchman and the Celt," have a musical, conversational and near-singing specialty which it is promised will be a hit.

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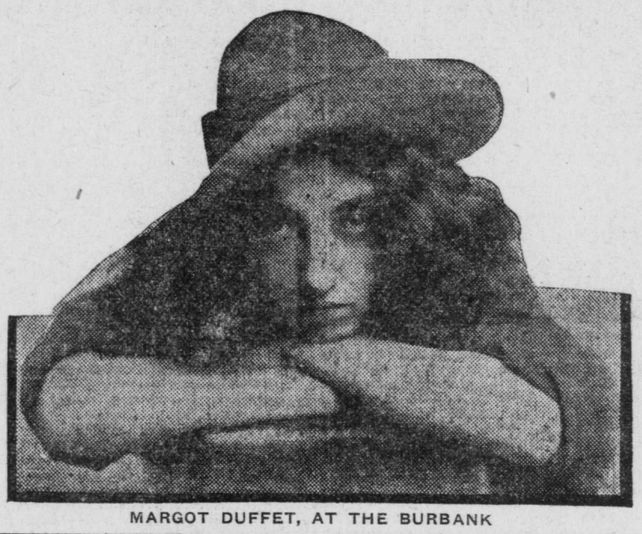
UNIQUE—The Armstrong Musical Comedy company will take the patrons of the Unique on a "personally conducted" trip to Old Mexico this week. For an hour and a half at least they will imagine they are in the "land of manana." "The Toreador," a two-act musical farce comedy, which will be the offering for the coming week, is full of catchy songs and chorus numbers, as well as several specialties, among the latter being a very sensational bull fight. Will Armstrong is given a great deal of latitude in his Irish comedy, assisted by Barney Williams, who is cast as a German tourist, seeing the sights of Mexico. Jack Curtis will take the role of "Weary Willie" or an American "gentleman of leisure." Lillian Sutherland is down for two songs, "Shamrock" and "Mary Ouch"; Ethel Davis will sing with her usual charming voice "Long Ago"; Madeline Holly and chorus have an exceptionally tuneful number entitled "Ching-a-ling," while Barney Williams will do a monologue and a late eastern song hit, "Peerless Julia."



MARGOT DUFFET, AT THE BURBANK

Art Review

BY KATHRYN RUCKER

THE exhibition of arts and crafts which has been held at the Blanchard galleries during the past two weeks will be continued for another week. Nearly all of the studies are represented and some good work is being shown.

Mrs. King Wright has four oils; one a still life, very pleasing in tone and color. Mary Harland, miniature artist and water colorist, shows two charming miniatures and several water color sketches, among which is an exceptionally well rendered still life study, the subject being an abalone shell, other shells and seaweed. The composition, handling and coloring are most admirable. Joseph Greenbaum exhibits seven oils, all small but of unusual interest, and somewhat of a departure from his former work, both in color and treatment. The small figures introduced in two of his landscapes add greatly to their interest.

FROM THE CLAWSON PORTRAIT OF THE LATE FERD K. RULE

Lillian Drain has a number of monotypes in monotone and color. In these she expresses herself forcibly and well, and shows a thorough understanding of their possibilities. She also exhibits several oils and some water color studies of Chinatown. Mrs. Steinbaur is represented by a group of her decorated china. Edith Abels shows a beautiful coffee set, together with other attractive pieces, the work on which is well executed. Mattie Stratton's exhibit contains a number of pieces with excellent conventional ornament, the coloring and execution both good. Elizabeth Borglum shows six oils, embracing a flower study, several landscapes and a larger picture of grapes, in the portrayal of which Mrs. Borglum does her best work. Kathryn Thomas has a representative showing of her work on china, mostly figures and seascapes.

Leta Harlocker shows a variety of work; water colors, china and decorated leather. Her leather work is attractive and pleasing in color and design and is executed in dyes which Miss Horlocker manufactures herself, and which she has placed upon the market. Grace Moakley's exhibit comprises appliqued and modeled leather, decorated fabrics and metal work. Rene T. de Quelin shows a number of water color sketches for interior decoration, examples of glass mosaic, among which is an over-mantel panel designed and executed for a Pasadena residence, the subject of which is a Viking ship, and the coloring very rich; an opalescent glass lamp shade, grape design and a collection of decorated velours.

Eugene Parkhurst exhibits a number of his drawings and sketches for interiors and fixtures, some draperies and Gothic furniture loaned by Pease Bros. and fixtures from the W. G. Hutchinson company. There are some drawings by the pupils of the Art Students' league, among which is a figure study by Anton Molkenboer. E. C. Maxwell, curator of the gallery, exhibits a painting by Gutzon Borglum, which was executed in his early days in the west, and is interesting as the first work of an artist who has won fame for himself by years of hard work and study. The smaller gallery is entirely devoted to the artistic photography of Louis Fleckenstein, in which may be seen some wonderfully clever compositions, excellent character sketches and fine portraits.

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J. W. Clawson, portrait painter, has a commission for the portrait of T. E. Gibbon to be executed in the near future. Mr. Clawson is an artist of talent and training, and his portraits possess many admirable qualities, their flesh tones being most excellent. He is at present engaged upon a mythological subject, "Ariadne," a composition of unusual merit; the nude figure of a maiden lying asleep is beautifully posed and drawn, the light upon it well understood and handled. The background for this subject is charming in tone and quality, and so well do the figure and background compose that the nudity does not obtrude itself, as is so often the case; but we enjoy the exquisite lines and tones of the figure in perfect harmony with its surroundings.

Mr. Clawson has a decided preference for biblical and mythological subjects, but his success in portraiture keeps him engaged upon that work. A full length portrait of Mrs. Samuel Haskins, not finished but embodying all the essentials for a splendid picture, is now on his easel. It has the attraction of vivacity and spontaneity and will no doubt portray striking characteristics of the lady.

A good and well-known example of Mr. Clawson's portraiture is owned by the Jonathan club, and hung there. It is of the late Ferd K. Rule, who organized that club and was one of its presidents. Mr. Clawson was at one time caricature artist on the San Francisco Call and a recent drawing of this nature of Dr. Burton of Long Beach illustrates his ability in high-class caricature.

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Rene T. de Quelin gave an interesting lecture in the Blanchard gallery Tuesday afternoon, December 29, on the history and art of stenciling, touching also upon the art of dyeing as practiced by the ancients and the modern method in which the aniline or coal tar colors are employed. Mr. de Quelin brought out the fact that stenciling has been practiced since the middle ages and was probably first used for applying ornament on glass. He spoke of his own experience in the work in Europe and of having taken up textile decoration by this means while with John La Farge, who at that time was engaged upon the decoration of the Cornelius Vanderbilt mansion, Fifth avenue, New York.

Later Mr. de Quelin developed the work to quite an extent while a member of the Chapman Decorating company, Philadelphia, and carried it out to its present perfection while with the Tiffany studios, where he was head artist for ten years. He trained a number of persons in the craft, who are now independently established and doing excellent work; among the number Otto Pape of New York, who was represented in the exhibit. Mr. de Quelin showed a rare collection of Japanese stencils which he secured years ago, when the best were to be had, and that are no longer obtainable. The lecture was well attended and much interest manifested.

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Joseph Greenbaum is busy upon several commissions, among others a portrait of Prof. Oscar Seiling, well known violinist, which already shows an excellent likeness of the sitter. Mr. Greenbaum made a number of interesting caricature sketches of members of the Ferris Hartman company during a single performance. These sketches, which were chalk drawings, were presented to the different members of the company at an entertainment tendered them by the Gamut club, of which Mr. Greenbaum is a member.

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Esther N. Zoline, miniature painter and water colorist, has taken a studio in the Blanchard building. Miss Zoline was a student at the Art institute and came here from Chicago a year ago. Her miniatures are broadly handled and pleasing in color. She is at present executing one which will prove a fine character study as well as a well handled miniature; it portrays a delightful personality of a sweet-faced old lady past four-score, bright and alert, but with the repose and satisfaction of a beautiful life.

A water color which was called "The Potato Man" was excellent in technique and full of fine color, proving the artist's feeling for color and power in her chosen medium.

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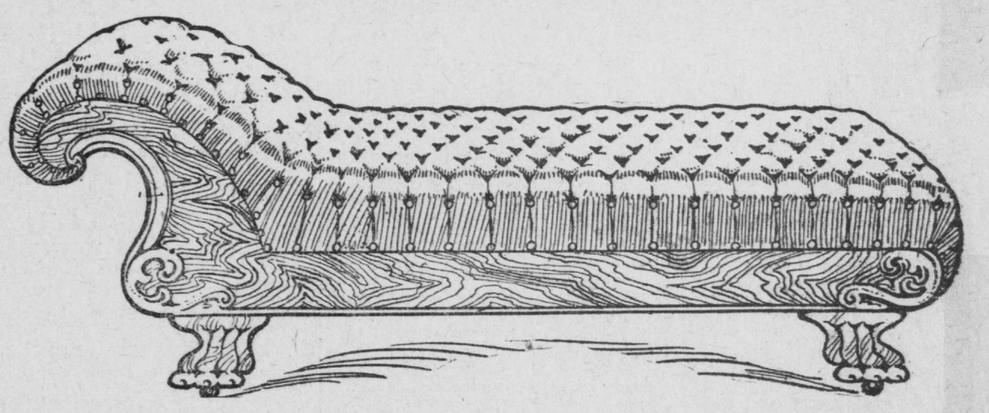

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