

ENTERTAINMENT OFFERINGS OF THE WEEK

BY SHIRLEY OLYMPIUS

SEVERAL events in local theatrical circles will make the week opening today one worthy of special attention. At least two of these events will occur today. Ferris Hartman and his merry company will make their debut this afternoon at the Grand opera house for a season of forty weeks. The other big event of today will be the initial production of the Eldridge-Houston play, "The Eternal Three," at the Burbank. The return of "The Prince of Pilsen," with Jess Dandy and an all-star cast, the introduction of Howard Scott to Burbank audiences; the debut of Eleanor Gordon as leading woman of the Belasco company and several other events will make the week a full one, theatrically speaking.

Ferris Hartman has become not only a favorite but a fixture in the amusement world of Los Angeles. His recent tour of the north left this city more or less barren of first class musical comedy during the summer, and his return will be the signal for renewed activity of car lines running to First and Main street.

From that ubiquitous conglomeration of gratuity and heterogeneous information, Jay Barnes, I learn that the Hartman forces will be "bigger, brighter and better than ever before." Also I am informed that there will be new members of the chorus who will surely turn the heads of some of our most promising youths, and that the class of musical comedies to be offered will be "pippin" and not a single "lemon" to mar the entire season.

Praise be, for I have a memory! In the list of offerings Manager Cavanaugh will make it amply clear that such successes as "King Dodo" (Hartman should shine therein), "The Girl Behind the Counter," "The Beauty Spot," "Fantasia" and "Waltzy DeLeon's onliest own," "On the Campus," which made a big hit up north. Messrs. Hartman and Cavanaugh returned the other day from New York with half a dozen trunks filled with musical comedy, so there seems to be no fear that Los Angeles will "get its" during the winter months.

Since the Hartman company steamed away to other fields one little Los Angeles girl with the company has come into her own. I refer to Miss Myrtle Dingwall, who is now the prima donna of the organization. Miss Dingwall's rise in her chosen profession has been remarkably rapid. Less than a year ago she was a chorus girl. But being possessed of more than ordinary good looks, an abundance of enthusiasm and much talent, she soon was cast for minor roles, in which she made good. The illness of the prima donna prima donna proved a fortuitous circumstance for Miss Dingwall. She was asked to attempt the big role, seized her opportunity, sang as she never sang before and pleased everybody. The result was that Manager Cavanaugh soon offered Miss Dingwall the prima donna roles, which she has been singing ever since. Miss Dingwall's rise is the result of ambition coupled with hard work and talent and shows what may be done by any young woman similarly endowed.

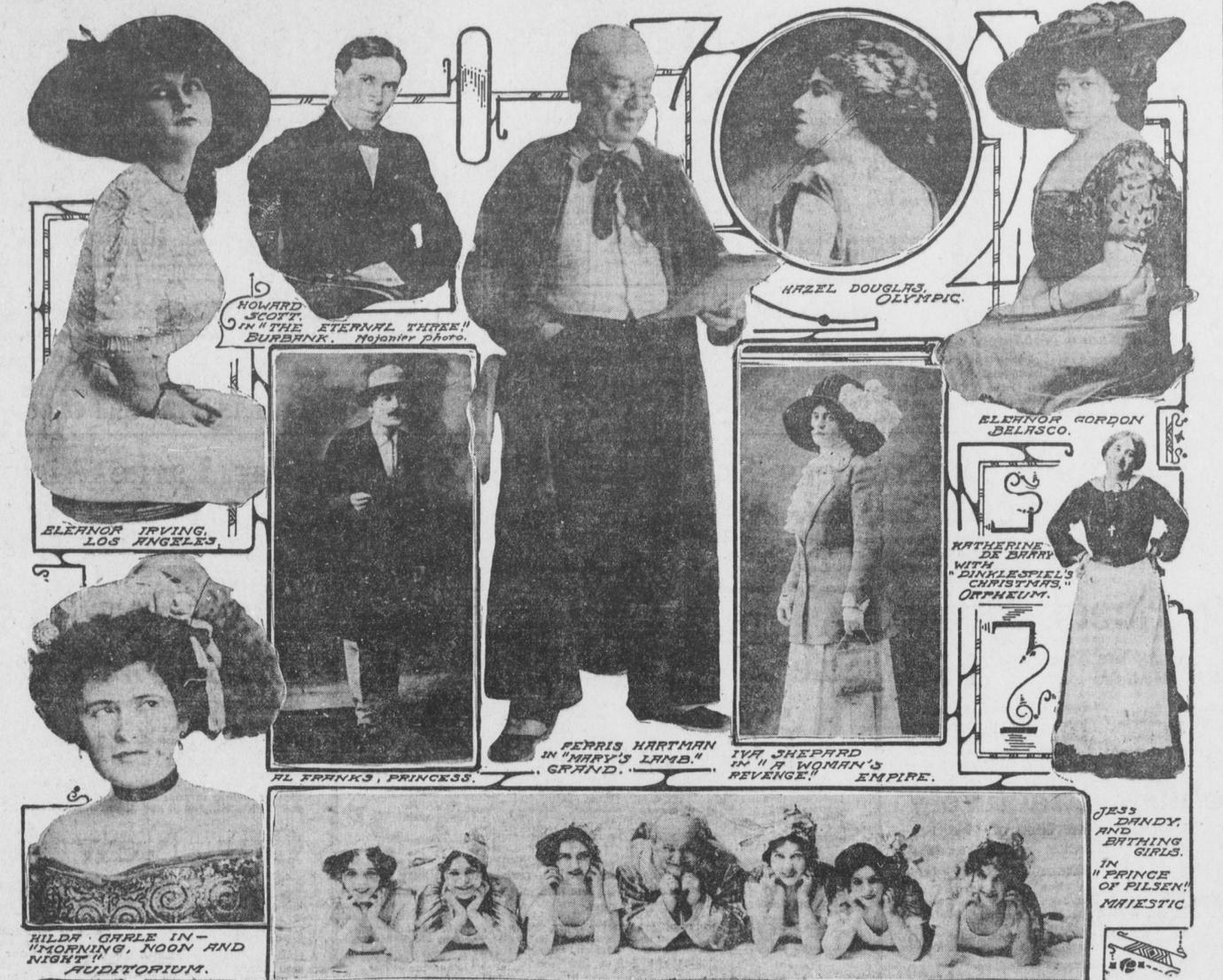
Whatever may be my judgment of "The Eternal Three," after I have seen it at the Burbank theater this afternoon, I want to say now that I believe it concerns a big theme and has certain elements of a good and a great play. Mr. Eldridge, one of the authors, is a writer of considerable literary attainments. Whatever he writes will have the merit of literary value. Of Mr. Houston I know nothing. But of Mr. Houston I know nothing. But of Mr. Houston I know nothing.

I haven't the slightest idea who or what "The Eternal Three" may be. The title sounds like new patent medicine, a secret society, or a black-hand signature. There'll be some satisfaction in learning what "The Eternal Three" means.

John Blackwood has worried many a night for several months. I am told, he is the leading woman, or leading women, of the Belasco organization seemed not to suit the demands of Belasco audiences. Poor John went all the way to England once, ineffectively speaking. He traveled up and down the coast. He journeyed to New York twice, actually speaking, looking for a leading woman who would suit. And then he returned to Los Angeles, here to find exactly what he was seeking—an actress who can act! Poor John's quest is much like that of the two children possessive Blue Bird. We nearly always find our greatest blessings within easy reach and not over yonder, in some far away promised land.

Eleanor Gordon is a Californian, even a Los Angeles woman if judged from one standpoint. Her husband is and has been an American for a long while and though Miss Gordon had to come from Boston, where she had been playing a special engagement, Los Angeles may claim her as its very own. I have seen Miss Gordon act and I congratulate Manager Blackwood upon securing her for his company. She will please Belasco audiences in a very marked manner, or I misjudge the public.

Enthusiasm is one of mankind's greatest heritages. Directed it causes light to shine in dark places, makes aerial navigation possible, and life less dull gray and monotonous. So it's fine to come in contact with such enthusiasm as that of the young girl, Miss Fisher, whose "Vera Revendal" will be a pleasant memory to the thousands who have seen her in Zangwill's great effort, "The Meeting of the Chorus Lady." You see this play has made me a star, has brought me fortune and more or less fame. I should



ELLENOR IRVING, LOS ANGELES.

HILDA GARLE IN "MORNING, NOON AND NIGHT" AUDITORIUM.

FERRIS HARTMAN IN "MARY'S LAMB" GRAND.

IVY SHEPARD IN "A WOMAN'S REVENGE" EMPIRE.

HAZEL DOUGLASS, OLYMPIC.

KATHERINE DE BARRY WITH "WALKER'S CHRISTMAS" ORPHEUM.

JESS DANDY AND BIRTHDAY GIRLS IN "THE PRINCE OF PILSEN" MAJESTIC.

ELLENOR GORDON BELASCO.

FRANKS, PRINCESS.

CURRENT BILLS

AUDITORIUM—A musical melange in three acts called "Morning, Noon and Night," under the personal direction of Mortimer M. Theise, will be the attraction at the Auditorium for the week beginning Monday evening, October 17. This was one of the musical comedy treats of the past season, and although it has never been seen in this territory before its reputation has preceded it and it is assured of a warm welcome.

It is a merry concoction blended together with songs and laughter, with just a thread of a story to maintain the small plot and furnish a clean, enjoyable evening's entertainment. Hilda Garle heads the cast, which includes Ethel Hall, Charles Boyd, Sid Brahm, Fred DeForrest, Clark Oldfield, Matt Taylor and a chorus of thirty. Among the novelty specialties are "The Military Maids," the largest and best trained girl act before the public to date; "The Military Four," harmonists; "The Rehearsal," a unique offering showing the side of the actor's life where the lights are not brightly shining and where it is a steady grind, and "Christmas Eve at the Club," a sketch filled with beautiful sentiment and clean-cut comedy.

BELASCO—Eleanor Gordon, the new leading woman of the Belasco theater company, will make her first appearance with Lewis S. Stone and others of the organization Monday night. The play will be J. Hartley Manners' "Zira." The play has to do with Hester Trent, a nurse with the British army during the Boer war. She is a social outcast, but she evades all overtures of love until the arrival of a young man by the name of Rand Cornell (A. Byron Beasley). They fall in love and all arrangements are made for the wedding. Cora is to come home for the event and her brilliant appearance dazzles Rand, who shows his admiration openly. She welcomes his attentions and Agnes discovers them making love. She then insists that Cora shall take her place at the altar, and Cora accepts the sacrifice willingly. Agnes still loves Rand, however, and her one idea and hope is his happiness. Her friends, the lodgers, endeavor in many ways to show her Rand's unworthiness, but she still cherishes him in her mind as an ideal. Finally the honeymooners return and the play reaches a conclusion as surprising as it is satisfactory to all concerned. It is free from all the commonplace of the traditional love story, the strength of character of the elder sister giving the theme great dignity throughout.

BURBANK—"The Eternal Three," a new play by Frederick Eldridge and Reed Houston, will be the Burbank attraction for the week beginning with the matinee Sunday. This bears all the marks of a dramatic event of unusual importance, aside from the fact that the Burbank management is going to extreme lengths to make it a splendid production, for it promises to be something more than a mere local success. From the readings and rehearsals of the play all who have had an opportunity to judge of its merits declare it to be as strong and vital as any American drama of recent years.

The central character of the play is Agnes Deplaine, a role which will be enacted by Marjorie Rameau. She also has her younger sister Cora (Grace Travers) are left orphans and Agnes, in order to send her sister through college, takes in lodgers. Four of these—Joe Brenner (Howard Scott), Larry Forrest (David Lauda), Charlie Cotton (David M. Hartford), and Horatio Lark (Peter Lang)—become deeply devoted to her, but she evades all overtures of love until the arrival of a young man by the name of Rand Cornell (A. Byron Beasley). They fall in love and all arrangements are made for the wedding. Cora is to come home for the event and her brilliant appearance dazzles Rand, who shows his admiration openly. She welcomes his attentions and Agnes discovers them making love. She then insists that Cora shall take her place at the altar, and Cora accepts the sacrifice willingly. Agnes still loves Rand, however, and her one idea and hope is his happiness. Her friends, the lodgers, endeavor in many ways to show her Rand's unworthiness, but she still cherishes him in her mind as an ideal. Finally the honeymooners return and the play reaches a conclusion as surprising as it is satisfactory to all concerned. It is free from all the commonplace of the traditional love story, the strength of character of the elder sister giving the theme great dignity throughout.

EMPIRE—The second production of the Girton stock company at the Empire theater will be Hal Reid's melodrama, "A Woman's Revenge," or "La Belle Marie," which will open for one week with the usual matinee today. This is one of the most successful melodramas ever written and while it is of a sensational nature, the thrills are furnished by spectacular scenic effects and big situations rather than by gun play and bullets.

GRAND—The most interesting event in local theatricals is the opening this afternoon of Ferris Hartman, Los Angeles' semi-official funmaker and his singing and dancing company of fifty people in a brilliant production of Richard Carle's musical comedy, "Mary's Lamb." The return of this comedian is one of the welcome announcements of the year, for since his departure from the Grand opera house four months ago Los Angeles has been practically bereft of musical comedy. From the present outlook Mr. Hartman's offerings during the coming season will include many of the latest Broadway musical hits, many of which have never been seen on this coast.

Hartman could scarcely have selected a better vehicle for his opening. "Mary's Lamb" is one of the funniest and snappiest musical comedies that ever been written. As Leander Lamb, Mr. Hartman will have wide scope for his inimitable style of humor. "Mary's Lamb" is the story of a henpecked husband who "once was a man but is now only an echo," and who after three acts of almost continuous fun succeeds in becoming master of his own house. Throughout the play comedy situations abound, while the play is sprinkled with rippling music and fifteen catchy songs that will display the big Hartman "Blue Ribbon" beauty chorus to excellent advantage.

Prominent in Mr. Hartman's support will be found such favorites as Josie Hart in the role of Sylvia Montrose; Myrtle Dingwall, whose brilliant soprano voice proved a sensation during the recent Hartman engagement in San Francisco, and who will have the part of Lamb's niece, Phyllis Atwood; Walter De Leon as Allen Townsend; Davies as Mercedes; Joseph Porety as Bill Blackwell from Idaho and Marta Golden as Mrs. Mary Miranda Lamb. The Grand opera house has been redecorated both inside and out and now presents a brand new appearance. The new seats, new carpets, beautiful draperies, etc., go to make this home of music, girls and fun one of the proudest and coziest of Los Angeles' playhouses. The same popular scale of prices maintained last year will prevail for the present season, with the usual matinee Saturday and Sun-

day and the bargain matinee Tuesday.

LOS ANGELES—James McCormick and Eleanor Irving, Mlle. Olive and the Free Setters Four are the three features of the bill which opens at Sullivan and Conside's theater of variety with the usual matinee tomorrow. This new bill has a most attractive appearance and promises to be another riot of music and fun.

James McCormick and Eleanor Irving are a team of singers and dancers which offers a new laugh producer that is called "Pittology." It is a novelty full of snap and ginger. Mr. McCormick is a clever singing comedian, and Miss Irving is a bright comedienne and the possessor of a superb voice.

The Free Setters Four is one of the best quartets now appearing in vaudeville. Each member of the quartet is a capable soloist, and their ensemble work is excellent. Their offering is far away from the beaten track of the usual vaudeville quartet.

Mlle. Olive, the dainty French juggling artist, returns after an absence of several seasons, during which time she has toured the entire world, appearing in all the leading theaters and variety halls. She has added many novelties to her offering and presents a series of difficult feats with dexterity and grace.

"The Singing Less On" is the title of a musical diversion which will be presented by Will H. Maxwell and Daisy Dudley. This skit is in the pen of Will H. Cressy and is chocked full of amusing situations, bright dialogue and musical selections rendered with a high degree of excellence.

A duo of dainty artists are the Misses Beckman and Gross, who will offer a series of character songs and dances, and Bell and Richards who present an offering covering a great range of instrumental proficiency. Exclusive of these six new acts will be two new films of amusing motion pictures.

MAJESTIC—The story of the "Prince of Pilsen," the delightful musical comedy by Luders and Pixley, which Manager Henry W. Savage sends, with an all-star cast, to the Majestic theater for eight nights, beginning this evening and including next Sunday, October 23, with matinees on Wednesday and Saturday, takes players and audience to Nice during the Carnival of Flowers. The fete is at its height, when the proprietor of the Hotel International learns that the Prince of Pilsen, who is traveling incognito, is a prospective visitor and may be expected to arrive at any time. With an eye to the main chance the boniface carries a guest with pomp and circumstance besting the prince. He employs a band of musicians to meet the distinguished guest at the railway station, engages a battery of girls to strew flowers and lends every effort to the end of giving the scion of royalty a fitting welcome.

It happens that Hans Wagner, a brewer from Cincinnati, U. S. A., accompanied by his daughter, is on his way to Nice to meet his son, who is a lieutenant on an American ship visiting that port. On debarking from the train Wagner is mistaken for the prince by the leader of the band, and music, flowers and much homage welcome him to the Riviera. The brewer, much amazed at his reception, at first protests, but at length concludes that the popular acclaim for the "Prince of Pilsen" is due to a very brand of Pilsen beer. When the real prince, a dashing student from Heidelberg, arrives with

his suite he is not only ignored, but even finds difficulty in securing accommodations at the hotel. He is told that the Prince of Pilsen's presence at the hostelry leaves little room or time for entertaining others. He decides not to disclose his identity, but to await a favorable opportunity for exposing the impostor. However, he happens to meet Nellie Wagner, the brewer's daughter, and a minute's conversation with her is enough to show him that the American is innocent of any part in the deception—that the situation has been forced upon them. In full enjoyment of the affair he remains a companion and more amicable the blundering brewer to involve them both in a series of ludicrous situations, but falling in love with Nellie the real prince finally declares himself and happily ends the complications.

OLYMPIC—Alphon and Fargo of the Olympic offer "The Pickle Buyer" as the vehicle for the histrionic and musical talents of their company for the coming week. This is said to be one of Producer Charles Alcin's funniest travesties. The piece has been written around Jules Mendel, the Olympic's premier comedian, and that he will extract all the comedy possible from his role goes without saying. Mendel will play the part of a hotel keeper ever ready to flummox the innocent ones from the country. Monte Carter will once more demonstrate his versatility by appearing as the "Reuben" for the occasion. Dave Morris has been cast for the hotel bellhop and in this part he will find outlet for his peculiar style of eccentric comedy.

The fun of the burlesque centers around the many "con" games which are worked on the pickle buyer from the country and comedy situations are many and humorous.

ORPHEUM—The near approach of Christmas and the spirit engendered by it is excuse enough in itself, did any other lack, for the presentation at this time at the Orpheum of a Christmas play, "Dinkie's Christmas," written by that clever humorist George V. Hobart, for a Lamb club gambol. The play's success in this critical assembly led to its instant appropriation for the Orpheum circuit an honor few such playlets ever get. The sketch tells the quaint story of an old German couple who await at Christmastime the return of son Louey, who is, their minds destined to wed Lena Louey comes, but with him is his chorus girl wife, and, meanwhile, Lena has looked with fond heart upon the French chef of a do table d'hotel. The French chef, however, and mutter are almost broken, till they see the bouncing youngster, their Louey grandson, when all is reconciled, and Christmas is duly celebrated in full and fine fashion.

Waterbury Bros. and Tenny are perhaps the best known musical trio in vaudeville. Recently they have been important factors in the success of a minstrel show, but their appearance here will afford them an opportunity of getting off the very latest in the line of black face comedy.

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PANTAGES—For the week commencing with Monday matinee, October 17, Pantages in Stock of Broadway will offer a decidedly enticing bill possessing variety and novelty as well as featuring a number of acts known in vaudeville from coast to coast.

The headliner is Tim McMahon's "Big Southern Review," in which Bert Swor, late of "The Red Mill," is featured. The act is another blackface affair and promises to be no less of a hit than the Six Music Spillers, the colored sextet which scored so decidedly last week.

McCurry and company will be seen in "Alias Trixie Kix," a college sketch with a rather "rah rah" atmosphere. In the cast is a clever novel impersonator, and on him hinges the comedy.

Mintz and Palmer have a musical flirtation act called "The Other Side." The pair have a classy repertoire of songs, with their attractiveness greatly enhanced by the manner in which they are sung. Both of the team have pleasing voices and a few novel steps to add to the general effect.

Piquo, the acrobatic clown, comes to Los Angeles for the first time. He has some wonderful feats of strength and skill, but gets most of his applause through the medium of his absurd antics while performing his tricks.

Swinney and Holmes have a novel and entertaining bit of blackface business. This pair is well known for their foolery, and chances are they will score a big hit. The Pantagescope completes the bill.

PRINCESS—For the week commencing with Monday matinee Manager Elmer Workman of the Princess will offer another travesty burlesque by Al Franks entitled "Zip Zap Zoo." Franks' work in the producing line has become most popular. The "Dope Fiasco" and "A Hot Old Time" have backed the First Street house to the doors every night, and from present indications the coming week's playlet will be no exception.

There isn't much plot to the affair—just enough to gather plenty of comedy about and enough to form a framework for any number of topical song hits.

Al Franks will have the principal comedy role, while Jack Howard, the recent addition to the fun-creating forces, and Earl Hall will be featured. Stella Adams, a clever actress, who comes to the Princess to play leads and characters, will make her initial bow Monday afternoon. She is well known locally and promises to become a great favorite. She will be featured in musical specialties.

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