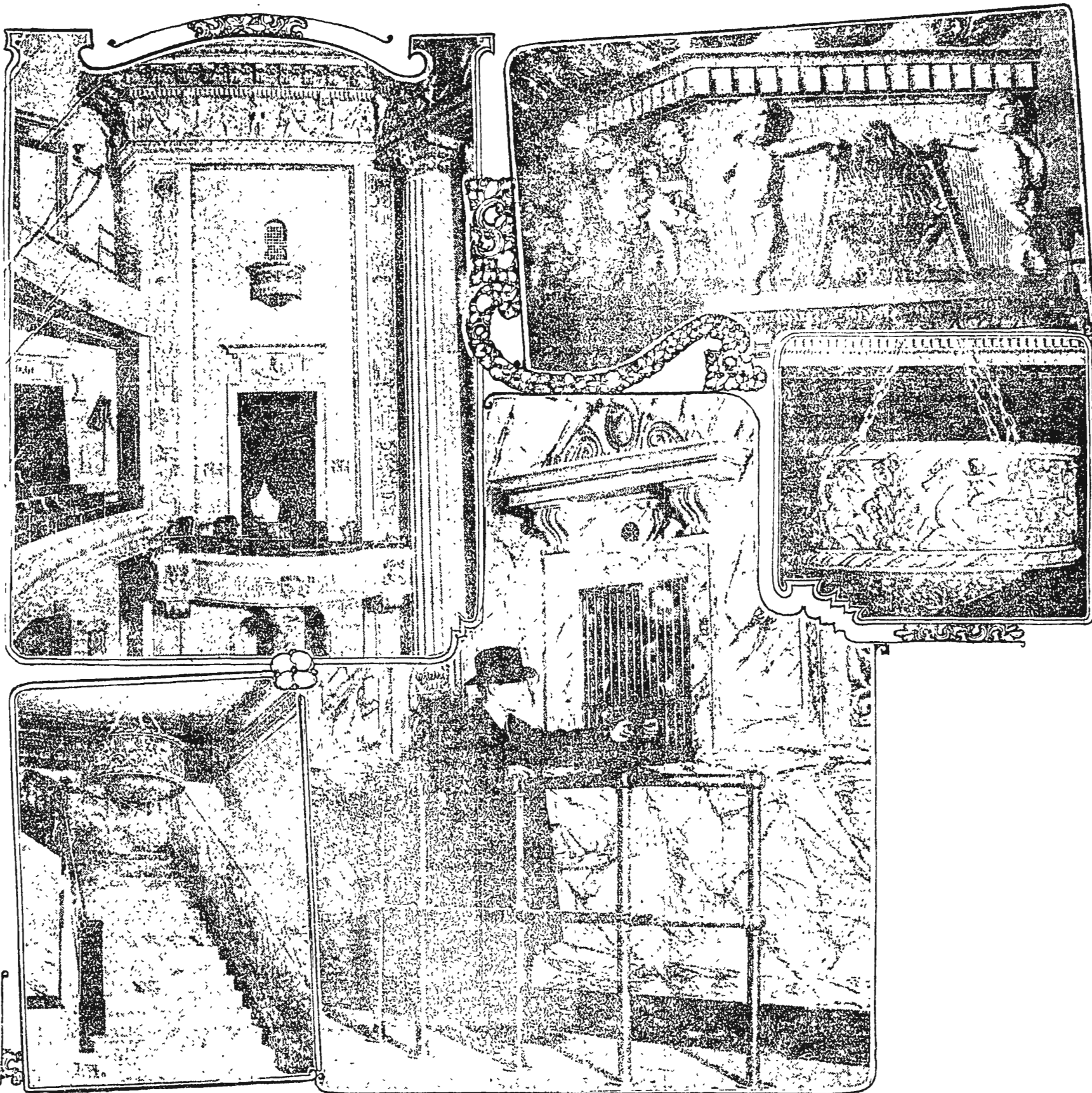


THE NEW MOROSCO THEATER OPENS TOMORROW.



First Peek Into New Morosco Theater.

At the upper left is a view of one of the tiers of boxes, with a glimpse of the first and second balconies. The fluted column on the right of this picture marks the beginning of the stage and the picture indicates the close relation between the occupants of the balconies and the players. At the upper right is a portion of the frieze over the proscenium arch and directly below it is the massive inverted light cluster in its bas relief housing. The lower left picture shows the marble stairway from foyer to balcony, while the large picture shows Oliver Morosco himself, buying the first ticket sold in his new and model playhouse.

**MOROSCO THEATER**— Broadway, Between 7th and 8th Streets  
Phones: Main 371—Home A5241.  
MATINEES THURSDAY, SATURDAY AND SUNDAY

THIS BEAUTIFUL NEW PLAYHOUSE, THE MOST MODERN AND FINEST THEATER IN THE ENTIRE WEST, WILL

**Open TOMORROW NIGHT**

WHEN THE NEW MOROSCO PRODUCING COMPANY WILL PRESENT WINCHELL SMITH'S FAMOUS COMEDY SUCCESS,

**The Fortune Hunter**

The Morosco producing company includes such well known and brilliant players as Orrin Johnson, Harrison Hunter, Morgan Wallace, Herbert Standing, Howard Scott, Robert Ober, James K. Applebee, Thomas MacLarnie, William Wolbert, Frances King, Grace Valentine, Beatrice Nichols, Helen Robertson, James Neil (stage director) and others.

THE ENTIRE SEATING CAPACITY FOR THE OPENING PERFORMANCE TOMORROW NIGHT ENTIRELY SOLD OUT, BUT THERE ARE MANY CHOICE SEATS STILL UNSOLD FOR THE REMAINING PERFORMANCES OF "THE FORTUNE HUNTER."

**SEATS NOW ON SALE AT THEATER BOX-OFFICE**

PRICES—Matinee Thursday Saturday and Sunday, 25c, 35c and 50c. Nights, 25c, 50c and 75c. (First nine rows \$1)

Mail and Telephone Orders Will Now Be Received

TO FOLLOW—First production on any stage of Paul Armstrong's new play, "THE LOVE STORY OF THE AGES"

**Modern Artistic.**  
**NEW THEATER**  
**IS FINE TYPE.**

**MOROSCO'S NEW PLAYHOUSE**  
**WELL DECORATED.**

Broadway Theater to Become Center of First Production of New Plays—Convenience and Elegance Displayed in New Arrangement of the Auditorium.

BY HECTOR ALLIOT.

Two things most people remember with a tenacious memory are the ship in which they sailed the seas and the playhouse where their deeper and better emotions were aroused.

The currents of public opinion are very much like those of the ocean; they sometimes carry the playhouse swiftly on to the harbor of Fame; they are turbulent and tempestuous as well, however, and skillful indeed must be the captain at the tiller.

Like a great hull on the ways, the new Morosco Theater is about to be launched. Tomorrow night it will be christened.

A careful survey of this new building, architecturally, marks the Morosco Theater as the type of the 1913 playhouse. It seems to fulfill, and that abundantly, the most exacting modern requirements.

It is practically monolithic, being constructed of cement throughout, in front, in the body of the house and in the actors' and mechanics' quarters. Eight exits on each side open into side alleys and permit of emptying the house in a few instants. The dressing-rooms are on concrete galleries leading to the escapes in the rear. The scenery and chairs are practically all the wood in the building. The safety of audience and players is thoroughly taken care of and so is their comfort.

The chairs used are of a new type, barrel-back, of great convenience, and thirty-two-inch spaces separate each row.

Even the comfort of extra heavy patrons has been thought of. If you

happen to weigh over 200 pounds take your seats in row 6 and 7 and in the fourteen seats of series 101 and 102 of each side of the house; you will find arm chairs of ample size. No management was ever more thoughtful of us, who, with increasing years, are inclined to embonpoint.

The auditorium forms a wide open fan arrangement of seats, both downstairs and in the galleries, that give an unobstructed view of the stage from every point, and brings the audience closer to the players than in any other theater. One can thus see well gestures and facial expressions and hear distinctly every word.

The decoration is new and modern and departs from the ancient canons of such sacred ornamentation, clumsy and meaningless. French gray is the dominant color, soberly touched with dull gold and green bronze. Throughout the body of the house the decoration in light green and old rose in flat tones is of extreme simplicity. Instead of the figures of Apollo and the Muses or symbolical personages tiresome to the eye and artistically commonplace, one sees only dignified motifs of classical design, relieved by a strong frieze of Rubenesque cupids in relief encircling the stage, high up in the soft shadows of diffused light. Hot or cold air is brought under each seat. The house is illuminated throughout by indirect lighting, which blends the soft grays, relieved by gold with the maroon tones of the plush curtain and of the upholstery.

John Collette painted for the new house a very simple curtain representing an English woodland scene in spring time, and, marvelous to relate, there are no figures in it nor rows. It emphasizes well the quiet and restful scheme of other decorations.

Following the example of European playhouses given exclusively to the production of the drama, the orchestra pit will have no orchestra; a bank of autumn leaves will occupy the place where usually disturbing noise is dispensed by indifferent musicians. Genuine drama of merit needs no longer the circus siren between the acts to disturb the intelligent discussion of the play by appreciative patrons.

In arrangement the Morosco Theater seems to fulfill all desirable requirements for the sane, convenient and effective presentation of the better phases of the drama by a stock company.

In this pleasing frame what is the

picture that Oliver Morosco is going to offer us?

The gradual ascent of this manager from the early days of the Furbank to the opening of his new venture are too well known, not to prove that he possesses, to a degree seldom found, the intuition of his profession. Oliver Morosco senses the favor of his audience; his judgment in plays that draw has been seldom at fault.

Loyal to Los Angeles, where he was so successful, he proposes to make the Morosco Theater a playhouse of new productions. He intends to place our city on the dramatic map of the country as a producing center of new plays. No better publicity could be devised to call attention to the fact that Art, besides alfalfa and citrus trees, flowers and blossoms under our southern skies.

The Week.

**NEW MOROSCO**  
**OPENS MONDAY.**

"THE FORTUNE HUNTER" TO INTRODUCE NEW COMPANY.

"Excuse Me" Returns to Majestic. Jolly Colman Comedy Is Mason's Offering—Ada Reeve Headliner of Orpheum Bill—Attractions at Stock and Variety Houses.

The most notable theatrical event of recent years will occur tomorrow night, when the new Morosco Theater, on Broadway, between Seventh and eighth streets, will throw open its doors to the theater-going public.

The new Morosco Theater will be Los Angeles' most modern and beautiful playhouse, while it is the finest constructed and safest theater in America today.

The new theater is built along the lines predicted by Oliver Morosco some time ago, as the theater of the future, having an auditorium of unusual width and containing but seven rows of seats on the lower floor and but twelve rows of seats in the first and second balcony, bringing every auditor closer to the stage and

making all more intimate with the players on the stage.

The house is richly decorated in French gray, gold, bronze and a very delicate green, with the mammoth plush curtain, draperies and carpeting throughout are of maroon. The carpeting of the entire house and under each and every seat is one of the numerous exclusive features of the new playhouse, while the ventilation and conveniences for patrons are unequalled in any theater in America.

The first play to be presented is Winchell Smith's famous comedy success, "The Fortune Hunter," recognized as the biggest comedy hit of the last five years. It will be presented by the full strength of the splendid new Morosco Producing Company, including such brilliant and well-known players as Orrin Johnson, Harrison Hunter, Herbert Standing, Morgan Wallace, Howard Scott, Thomas MacLarnie, James K. Applebee, Robert Ober, James Neil, William Wolbert, Frances King, Grace Valentine, Beatrice Nichols and others. "The Fortune Hunter" provides excellent opportunities for every member of the cast, and in this respect a better vehicle for the opening could not have been selected.

The play has been in rehearsal for three weeks under the direction of Mr. Morosco and James Neil and a perfect performance is assured. The scenic production and great number of properties were purchased outright by Mr. Morosco from Cohan & Harris, who owned the original New York production of the play.

The audience on the opening night will be a most brilliant one, being representative of Los Angeles' social set, while a great number of box and theater parties have been arranged for the remainder of the first week's performances.

There will be matinee performances at the new Morosco Theater on Thursday, Saturday and Sunday, as prevailed at the Relasco.