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....Positively Last Appearance....

SOUSA'S FAMOUS BAND

Grand Farewell... Concert

SUNDAY EVENING ONLY.



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SEATTLE THEATER, SUNDAY, FEB. 16, 1896

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THIS WEEK IS FULL.

Something Every Night at the Theaters.

THE MARCH KING'S SUCCESS.

Sousa Came and Conquered—"Old Kentucky" Makes a Success at the Seattle.



HE past has been a fair week in theatrical entertainments, and the close of it saw companies at both of the theaters. The event of the week was the two concerts given in the Seattle theater on Thursday by Sousa's famous band. As many as could crowd into the building or even into the streets did so. For those who were crowded out another opportunity to hear the performance of this almost perfect organization will be given this evening at Cordey's theater on Friday afternoon, this time principally for the young people. It was an admirable performance of a comedy in some respects the best of the four that have been given. The amateurs seemed to be more at home in their roles as they were in their gorgeous costumes, and Miss McKinney was in excellent voice. The young people enjoyed it immensely. The Chase Company returned to Cordey's on Monday night, marking their return by the production of a comedy in which Lotta Crabtree made such a hit some years ago called "Pawn Ticket 210." The waltz that was waltzed for \$5, and grew up to be a sprightly, easy maiden. The Chase showed herself a charming soprano and was welcomed with much applause. On Thursday the company changed the bill to "Temptation of Monday," a play of many villains and much crime, but a lot of wholesome fun as well; one of the best pieces of stage carpentry that has ever been done in Seattle. The scene shows a Boston drawbridge, and the chief villain opens the draw when a street car is running at full speed, the car with its occupants tumbling with a mighty splash into the water. It is a realistic scene and a clever piece of work to be entirely constructed in three days. The programme for this evening will be entirely different from those of the preceding concerts, and yet will include some of Sousa's own compositions. When Sousa comes to this country the people eagerly expect to hear the waltzes of the Strauss as played by an orchestra led by them for generations. So with Sousa. They like to hear his own compositions. And it is a fact that he does play his own compositions in a manner which brings out new unsuspected beauties and effects. Every music lover should embrace this last opportunity to hear Sousa's interpretation of Sousa's compositions.

THE PLAYS OF NEXT WEEK.

Marie Wainwright's Company. Miss Marie Wainwright, who is sure of a warm welcome here, appears at the Seattle theater for three nights next week, opening tomorrow night in her latest successful interpretation of Constance in Sheridan Knowles' famous comedy "The Love Chase." The piece will be gorgeously costumed in the time of Charles II. Miss

Wainwright has been most favorably received in this play this season. Mr. Peter Robertson, the dramatic critic of the San Francisco Chronicle, said: "There is hardly a doubt that there are not more than three other women on the English or American stage who can give such a performance of Constance in 'The Love Chase' as she gave at the Baldwin theater last night. And it is to be questioned, judging from the English companies sent over, if from a purely artistic standpoint, a more generally interesting performance of the play could be given in either country. This sounds like high praise for an attraction which is not under the management of Abbey. But, leaving Modjeska out, as being a foreigner, and conceding Ada Rehan the leading place as a comedienne with us, Miss Wainwright comes easily next. "The younger theater-goers can be told to go and see 'The Love Chase' if they would understand the spirit of that comedy of the beginning of the century which actors of the old school reveled in playing, and some of the characters of which made the reputation of the greatest. It is an object lesson which enables them to comprehend development which has gone on till we come to Oscar Wilde and A. W. Pinero. They will find the wholesome, ray, affected but attractive tone which



has entirely disappeared from the stage now. Grace, buoyancy and elegance of style and of action give it to us the sense of unreality that is so pleasant in face of the realism of today. In fact, it is almost impossible not to call the modern drama vulgar beside it. It has a decided charm of its own, a charm that worked last night on an audience, a little quiet and unmoved at first, until they recalled the actors and applauded the pretty dance on which the curtain fell. "The Love Chase" is a capital play to act. Its ornate comedy gives chances that are of great value to actors and actresses trained in the legitimate school, but even the newer people in Miss Wainwright's company had fallen into the spirit very warmly. Barton Hill has done nothing, except Malvolvo, as well as Sir William Fendlove. As a picture and in the complete assumption of old-time manners, without extravagance, he was thoroughly effective. He had no antics, but there was an ebullient spirit of youth in the old man, and his comedy with the Widow Green was really artistic. Hattie Russell, as the widow, gave a piece of acting very far above the average, a performance of legitimate comedy which would have been worth a great deal to her in the old times, and must still obtain her acknowledgment. The little coarser strain which runs all through the character was visible and had its effect without being forced into evidence, and the changes of feeling which are so sudden and so violent were produced so naturally that they were irresistible. "Widrake made a handsome picture,

and Hartwig played him well. Stein as Trueworth showed decided aptitude, and the smaller male parts, everybody being beautifully dressed, filled in the picture. The Lydia of Gertrude Elliott was ingenious, dainty and full of girlish emotion. "As for Miss Wainwright, the light that played over her face, with the occasionally alternating shadow, was as good as speech. She reveled in the comedy, with infectious laugh, with unceasing vivacity of voice and gesture. She was gay and high spirited in her badinage, and moved, without undue emotion, in her jealousy. The scene in which she was asked to be the bride's maid while another woman married her sweetheart, had every variation of expression, shown with remarkable facility and rapidity. In fact, Miss Wainwright seems to have every key of the necessary comedy under her control."

The Chase Company's Bills. "The Temptation of Monday" will be given for the last time tonight at Cordey's theater, and tomorrow evening the Chase company will put on "Kitty O'Connor," which will run until Thursday, when "The Senator" on Friday evening. Since its last visit here it has played a long engagement at the Columbia theater, San Francisco, and the Examiner had this to say of the members of the company and their individual merits: "It is not exaggeration to say that plays, pure, clean and enjoyable in every sense, have never been more cleverly rendered in San Francisco than at the Columbia theater, the past month by the Frawley company. Better individual presentations there may have been perhaps, but balanced as a whole, it would be impossible to pick out any

company that surpasses if they have approached the gem of artistic dramatic conception that is embodied on the stage of the Columbia theater. The ladies especially of the Frawley company make a coterie of very pretty women, and actresses in every sense of the word. Mr. Frawley has collected a competent company consisting of actors of vast experience and considerable talent. Blanche Bates has met with tremendous favor and appreciation on all the cities where she has appeared. One of the untinged, funniest ingenues on the American stage is Miss Hope Ross, the bright and bewitching comedienne. She is a winsome, sprightly and captivating girl, and well fitted for the roles to which she is assigned in the Frawley company. Miss Phoea McAllister, of the Frawley company, does artistic and forcible work, and during her engagement here will certainly gain a well deserved popularity. Miss Lansing Rowan was a prominent society belle in Los Angeles, Cal., before she adopted the stage. Her father was for several years mayor of the city, and she is a niece of Earl H. Miller, the Los Angeles millionaire. She is also a niece of Lyman J. Gage, who was so prominently connected with the Columbian exposition. Miss Rowan is decidedly attractive in appearance. Mr. Charles W. King, the character actor of this superb organization, is a man of wide experience, and has a reputation among the best element in the profession earned by his work in many of the leading companies that have toured the continent. "Mr. George W. Leslie is said to be the

handsomest man in the Frawley company, and one of the best-known actors on the American stage. He now takes front rank as a light comedian, and is most popular with the theater-going public. Mr. Wilson Enos, who has lately closed his season with the "Girl I Left Behind Me" company, is an actor whose past versatility and experience in many important roles have made him prominent in the profession. His character impersonations have gained for him recognition as an actor of considerable versatility and talent. Mr. Madlyn Arbuckle, who plays the Senator in the Frawley company, comes of a Southern family, and originally practiced law. Mr. H. D. Blakemore is now looked upon as one of the best light comedians in the country. His love making scenes are said to be ludicrously funny, especially when it affects paths. Mr. George Osborne is too well known to require comment. He is a man of wide experience on the stage.

From G. Ibert's Latest Opera. "As doth the little busy bee" is a motto for all men interested in politics just now. Gilbert's latest opera, "His Excellency," has a pretty little song about bees with guitar accompaniment that is a great success. The words of it are given here in the hope that perchance some Seattle gentleman with political bees in their bonnets may find a moral in it.

A hive of bees, as I've heard say, Said to their queen one sultry day, "Pray, your majesty's high position, 'The hive is full and the weather is warm. We rather think, with due submission, The time has come when we ought to swarm.' "Up spake their queen, and thus spake she: 'This is a matter that rests with me. Who dares opinions thus to form? I'll tell you when it's time to swarm!' "Buzz, buzz, buzz, buzz, Buzz, buzz, buzz, buzz, Her majesty was an angry frown. Her majesty sulked—declined to sup— In short, her majesty's back was up! Her foot was down and her back was up! "That hive contained one obstinate bee (His name was Peter), and thus spake he: 'Though every bee has shown white feathers, To bow to fashion I am not prone— Why should a hive swarm altogether? Surely a bee can swarm alone!' "Buzz, buzz, buzz, buzz, Buzz, buzz, buzz, buzz, Upside down and inside out, Backwards, forwards, round about, Twirling here and twirling there, Topey turlup everywhere, Buzz, buzz, buzz, buzz, Buzz, buzz, buzz, buzz, Piffit right it was to see! Respectable elderly high-class bee Who kicked the beam at sixteen steeze Trying his best to swarm alone! Buzz, buzz, buzz, buzz, Trying his best to swarm alone! "The hive was shocked to see their chum (A strict teetotaler) teetotum— The queen exclaimed, 'How terrible, very!' It's perfectly clear to all the throng

Peter's been at the old brown sherry. Old brown sherry is much too strong— Buzz, buzz, buzz, buzz. So off to Coventry town went he. Buzz, buzz, buzz, buzz. There classed with all who misbehave, Both plausible rogue and ragsome knave. In dismal dumps he lived to own The folly of trying to swarm alone!

Theatrical Notes and News. Neil Burgess' new play, "The Year One," has ruined him financially. E. H. Southern has accepted for production next season R. N. Stephens' romantic play, "An Enemy of the King." Sarah Bernhardt was born in Paris on October 22, 1844, and is now in her fifty-second year. She does not look over thirty, and has all the enthusiasm of youth. The dedication of the new comedy, "The Countess Guicki," which was produced last Tuesday at Daly's theater, New York, reads as follows: "To the great artist, Miss Ada Rehan. Dedicated in grateful reverence. Franz von Schottan, Dresden, July, 1885."

It is announced that Margaret Mather will return to the stage, starting under the management of Henry French. Her tour will not begin until next season, but she may play a short preliminary season this spring. She intends to present only Shakespearean and other standard plays. Evidently the William Crane management believes in the superstitious "thirteen," for no sooner was their attention called to the fact that the new play, "The Government of Kentucky," received such enthusiastic approbation as in the United States, Mr. Trice is considering an offer to tour country artists. Speaking recently at a London dinner, Mr. Beethoven Free, the eminent English actor, said that in the course of his life he had visited many countries, but nowhere had his work as an actor received such enthusiastic approbation as in the United States. Mr. Trice is considering an offer to tour country artists. These are the days of immoral plays with a moral, says the New York Herald. The various ways in which the theater management may be broken or roughly handled by ladies and gentlemen who are shown to be otherwise than the superior personages, have all been exploited by our dramatists. Mr. Beethoven Free, who is already being made at Koster & Bial's for the advent of "La Lole" Fuller at that music hall tomorrow night, who has introduced a new dramatic life and experience. Some time ago, when Mr. Morrissey was managing Mile Kheek, the train was late in a Western junction. On its arrival a polite attendant walked up to the Belgian actress and her manager and said: "This way to the rear coach." Kheek opened wide her beautiful black eyes, put on her prettiest smile, and exclaimed: "Good gracious! They have named a car for me already! Thank you—thank you!" Since he has been a star, that is, for the past five years, Alexander Salvini has been almost exclusively identified with the romantic drama, and consequently many theater-goers who are not familiar with his earlier career might naturally conclude that he was an actor limited to the portrayal of romantic character. Prior to that time, however, he was looked upon as one of the greatest eccentric character actors on the American stage. But if other instances were wanting to disprove such a possible impression, the reception accorded his Hamlet were more than enough. James O'Neill proposes to expend a great deal of money in his revival of the "Passion Play." It is well remembered that quite a number of years ago Mr. O'Neill staged the play in San Francisco. There Henry E. Abbey tried to produce it in New York city just afterward, but public op-



A SCENE FROM "THE SENATOR."

inion kept him from doing so. Afterward Salmé Morse, the author, committed suicide. Mr. O'Neill would no doubt make a very dignified impersonator of the Christ. It will be interesting to note just what attitude the powers that be in various cities will take toward the contemplated revival.

GO SLOW. Don't go whizzing all the day Like a wheel that's tightly wound; Cheat old time along the way— Rest awhile and dawdle round. Don't go speeding through the world Like a hare before a hound; Like a bullet through the air— Rest awhile and dawdle round. Don't go grinding to your death Like a toiler underground; Drop your tools and take a breath— Rest awhile and dawdle round. —Chicago Record.

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