

The Week at the theaters

A review of the last week's doings in theatrical circles is today circumscribed by the limits imposed by a week's run of farce-comedy at the Third Avenue theater and an amateur benefit at the Seattle theater. "The Prodigal Father" is heralded as the best of all of the farce comedies and alleged a consistency of comedy not usually discoverable in the popular style of entertainment. Opinions differ in the matter of its being the best, but that it proved satisfactory to the clientele of the Third Avenue theater was attested by the liberal attendance of the week. If there was a single performance it was in respect to the even performance of Mr. George Nichols, the musical director of the company, whose ambitious efforts to make a noise were attended with a considerable measure of success. I noticed his playing on the opening night, and later in the week thought that possibly he had familiarized himself with the acoustics of the theater. His work—and an important branch of it—appeared much better. The claims

made for it, but when my attention was called to it and I compared the condition with that usually prevailing at the popular price play house, that is supported by the dimes of the "working classes." I am convinced of the abuse to which they are subjected. The argument lies in the supposition that true ladies and gentlemen (to use a hackneyed expression) are considerate of the feelings of others. There has been no such quality injected into the pleasure of the "society" crowd that has at times, during the past few weeks, patronized the boxes at the Third Avenue. The remedy remains with the audience; I should advise them to hiss the abuse down.

Friday and last night, and for a children's matinee yesterday, there was given at the Seattle theater an entertainment under the auspices of the General Hospital, under the direction of the Ladies' Auxiliary, the burden of engineering the performance and training the little ones in their parts falling to Mrs. George W. Stearn. The performance consisted

in the same of music. The nearest approach to it was the splendid record achieved by Sousa and his men in 1896, when they traveled 18,000 miles in five months and established a new standard of musical triumph.

Sousa is as much a master of the art of programme making as he is of march composition. His concerts are models of good form and perfect taste in this respect. This is one of the potent reasons why the coming of Sousa is an event of the musical season that arouses great enthusiasm. He draws his admirers from all classes in whom the love of music finds lodgment. By the classical mind he is admired because he interprets in a masterly way and with fidelity of purpose the works of the masters. To the mind of the casual music lover Sousa is an object of regard because he appeals to the general intelligence and to the popular mind. He is peerless because he plays the music of the people and his own magnetic marches, with a dash and spring that carry all before them. There is no need to enlarge on Sousa's fame and merits as a composer of military music. His position is as firm as the "Rock of Plymouth" and as each new inspiration flows from his pen and new beauties of melody and new combinations in tone color are revealed, the secret of his greatness and life in music is a secret no longer.

In his supporting artists Sousa has invariably taken just pride. They admirably maintain the standing of his instrumental corps. Whether it is design or good fortune, they have always been young women of fine presence. Sousa

Friday and Saturday matinee, "Olivette," and Saturday night, "Chimes of Normandy."

The many friends of Mr. Kirtland Calhoun will be pleased to learn that they will have an opportunity to hear him on Saturday night, as he will play Gaspard in the "Chimes of Normandy."

The Daily Inter-Mountain, of Butte, has this to say of "Boccaccio," as presented by the Columbian:

"How strange it is that theater-goers of Butte should overlook such a pretty opera as 'Boccaccio.' The piece was presented at the Murray last evening by the Columbia Opera company, and was by far the most pleasing production of comic opera with which the people of this city have been treated in many years. And it was far ahead of the majority of other classes of plays to see which theater-goers have rushed pell-mell over each other and then gone into spasms over their splendid rendition. 'Boccaccio' is full of repartee, and scintillates with catchy music and song. Myra Morella was a typical 'Boccaccio.' Her voice and acting were splendid throughout. The singing of Ethel Balch charmed the cold audience and brought it to a stern realization that it was in the midst of mirth and artistic acting, instead of an 'icehouse.'"



Gladness Comes

With a better understanding of the transient nature of the many physical ills, which vanish before proper effort—gentle efforts—pleasant efforts—rightly directed. There is comfort in the knowledge, that so many forms of sickness are not due to any actual disease, but simply to a constipated condition of the system, which the pleasant family laxative, Syrup of Figs, promptly removes. That is why it is the only remedy with millions of families, and is everywhere esteemed so highly by all who value good health. Its beneficial effects are due to the fact, that it is the one remedy which promotes internal cleanliness without debilitating the organs on which it acts. It is therefore all important, in order to get its beneficial effects, to note when you purchase, that you have the genuine article, which is manufactured by the California Fig Syrup Co. only and sold by all reputable druggists.

If in the enjoyment of good health, and the system is regular, laxatives or other remedies are then not needed. If afflicted with any actual disease, one may be commended to the most skillful physicians, but if in need of a laxative, one should have the best, and with the well-informed everywhere, Syrup of Figs stands highest and is most largely used and gives most general satisfaction.

Mothers! Mothers! Mothers!!!
Mrs. Winslow's Syrup has been used for over 60 years by millions of mothers for their children with perfect success. It soothes the child, softens the gums, allays all pain, cures wind colic, and is the best remedy for Diarrhoea, Hoarse and Croup in every part of the world. It is safe and sure for "Mrs. Winslow's Soothing Syrup" and take no other kind. 25 cents a bottle.

AMUSEMENTS.

THE TABERNACLE OF ISRAEL.
The most magnificent and literal reproduction the world ever saw in gold, silver and fine draperies of the original tabernacle constructed by Moses.
The model contains 1,700 pieces and weighs 1,200 pounds, and is one-eleventh the size of the original.
A scholarly and eloquent lecture will accompany the exhibition of the model by

PROF. J. W. KELCHNER,
A Lecturer of Wide Experience.

Seattle Theater

MARCH 1 AND 2.

Admission, 50c; reserved seats, 75c; children's admission, 4p. m. each day; admission, children, 15c.

Third Avenue Theater.
SEATTLE AMUSEMENT CO., Inc.
W. M. RUSSELL, Manager.

The Prodigal Father,
The funniest of them all. Everything up to date. All new features. The greatest mirth-provoking farce comedy ever written.
Regular Third Avenue prices. Seats now on sale.

One week, commencing Sunday, February 2.

RETURN ENGAGEMENT.
The Charles L. Young
Columbia Comic Opera Co.

REPERTOIRE.
Sunday and Monday.....Boccaccio
Tuesday.....Bohemian Girl
Wednesday.....Mascotte
Thursday (Grand Double Bill).....
Friday and Saturday matinee.....Olivette
Saturday night.....Chimes of Normandy (With Calhoun as Gaspard.)

SEATTLE THEATER—
Northwest Theatrical Association.
Paul R. Hyner, Resident Manager.
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ONE NIGHT, FRIDAY, MARCH 4,
The Pacific Coast Tragedian,
FIFE AS RIENZI.

The last of the Roman Emperors; the Great Emancipator; the Hero of the Miford, supported by a strong cast; special scenery; historical costumes. Under the management of J. T. Hickley, L. G. Jackson, J. P. Chapman, Peter Daley, O. J. H. Swift, W. J. Fife.
Prices—Lower floor, 50c; balcony, 75c; gallery, 25c. Tickets at Cohen's cigar store, Stewart & Holmes or Pison and Elk. Reserved seats at theater, Wednesday, at 10c.



MARTINA JOHNSTONE.
Violiniste.

SOUSA.

MISS ELIZABETH NORTHROP.
Soprano.

to consistency in the matter of plot in the fact that originally the "Prodigal Father" was a straight-out comedy or farce without the two being mixed up, and as such had a plot. There is enough of the plot left to furnish several legitimate scenes, the result of the comedy management. Added to a plot there has been injected into the "Prodigal Father" plenty of music and dancing, hence the hyperbated title, as referring to the style of performance.

Of the particularly good things about the "Prodigal Father" that emphasize its invasion into a farce-comedy may be mentioned the individual work of Rose Holville, as Dottie Bonde, in which she does a character sketch almost new to the stage, and Mr. Frederick Wald's dramatic recitation, to which he plays his own cue music. Mr. Lynn Welcher was consistent as Stanley Dodge, producing one of the best character old men seen on the local stage this season. All the rest of the people were capable.

The affairs that have marked a period in the history of the Third Avenue theater have been fully exploited in the columns of the Post-Intelligencer during the past week, in which managers, attorneys, property owners and bank receivers have played the responsible parts and the citizens and sympathizers have furnished the chorus. It is expected that tomorrow morning's issue of the Post-Intelligencer will contain information that will set at rest all further speculation on the matter of future occupancy of the Third Avenue theater or the probability of a new theater up toward Pike street.

There is one complaint that I have frequently heard of late that puts a new aspect on the matter of shifting audiences. I have remarked in the past that there was an element of erstwhile patrons of the Seattle theater finding its way up to the Third Avenue, at the same time I expressed a doubt that Third Avenue audiences could be moved down

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principally of dances, ballets and drills, and was interesting principally for its spectacular effect, the features being in many cases artistic groupings of pretty girls and children in colored tableaux. The hospital realized a substantial benefit from the three performances.

Miss Isadore Rush, who was here as the leading lady of Roland Reed's company in "The Politician" is a dress reformer who is not an offense to the eye. She first delighted the public with the smart little cloth costumes she effected for several seasons when she appeared as an "advanced" young woman with an understanding of politics in "The Politician." She designed these frocks herself, and though they had a swagger, little mannish about them, they were not aggressively "new womanish"—they seemed to be part and parcel of the dainty little blonde woman who wore them. You think of her as a good actress and one thoroughly devoted to her profession—but there again bobs up the recollection of those fetching frocks and the way she wears them.

Thinks most actresses, Miss Rush has no maid. When she played in "The Politician" she did not need one. Her mixed tweed skirt, her black and white checked skirt, her broadcloth skirt, were made up over crisp silk linings, their belts fastened securely with hook and eye; there was no fluffy petticoat beneath to hamper her movements and add to the burden of costume changes. Then her bodice was a plain shirt waist worn under a cunning little silk-lined coat; her collar was a high white linen one; and her tie, well, was a perfect delight to watch her shapely fingers deftly twist that four-in-hand knot. Her hair she wore braided and pinned flat to the back of her head, again cheating herself out of ripples and tufts.

Isadore Rush has changed the style of her costume this season, but not her own original ideas about how to wear them. At "Heaven's Eleven," a female detective in the "Wrong Mr. Wright," Miss Rush appears in several costumes that the matinee maid and the matinee man alike pronounce "returning to the old-fashioned way of heading this way, and as there is no way of obtaining information regarding what may be at the Seattle theater, I print the result of my own investigation. I have seen her here this season, but as a matter of general interest, the lady made a pronounced impression when she announced her new gown and heard her sing "Sally in Our Alley" will be glad to hear that she is as unique as ever.

EMERGENCE OF THE "MARCH KING."
Sousa—almost at the zenith of his ambition, brimming with new musical ideas, fresh from European triumphs, never vouchsafed an American conductor or composer, winning new laurels as the writer of the most brilliantly successful comic opera of American birth—in fact, Sousa himself, with his peerless musicians, have included this city as one of the chief points of their third trans-continental tour, and will give two concerts in the Seattle Armory on the afternoon and evening of Thursday, March 4.



ACTOR W. J. FIFE.

year of the most difficult tragedies written, and they have been put on in just a manner as to create comment all over the world, and those who are the best and most competent to judge say that in some of Fife's characters he rises to a grandeur that defies criticism and defames the prejudiced. Those who have had the good fortune to witness Fife in the rehearsals of "Rienzi" may be an intellectual giant and the one quality of really great acting is manifested in his genius in its unfolding of new grandeur with every new production.

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THURSDAY MARCH 4 AFTERNOON EVENING

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Triumphal To To To
Tour Ocean Gulf July

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MARTINA JOHNSTONE VIOLINISTE
ARTHUR PRYOR TROMBONE
FRANZ HELL FLUEGELHORN

PRICES MATINEE—Lower Floor, \$1.00; Gallery, 50c.
EVENING—Lower Floor, \$1.50, \$1.00; Gallery, 50c. Reserved Seats selling Hansen's Jewelry Store.

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Which continued for five weeks, and is now over, has left our stock very much broken up as regards sizes, but we now have on the way

An Entire New Stock of Spring Goods

Which will arrive within a week or ten days. Before the arrival of these goods we propose to clean out all broken lots and offer the following unusual

Bargains in Shoes for the Coming Week

124 pairs Ladies' French Kid Hand Sewed Plain Toe Button Shoes, sizes 2 1/2, 3, 3 1/2, in C, D and E widths, former price \$3, \$6 and \$7, your choice this week.....	\$.95 Pair	67 pairs Ladies' Hand Turn Glazed Kid Button Shoes, some with Louis XV. heel, various styles and all sizes. These formerly sold at \$5, \$6 and \$7 a pair. For this week your choice.....	\$ 1.40 Pair
268 pairs Ladies' Hand Turn Button Shoes, in kid or cloth top, with patent leather tips, sizes 2, 2 1/2, 3 and 3 1/2, in all widths, former retail price \$4 and \$5, your choice this week.....	\$ 1.25 Pair	Ladies' Kid Button Shoes, Oxford Ties, and Slippers, remnants of several lines, all small sizes, not many of them, but what are left will go at.....	\$.50 Pair
Some Misses' and Ladies' Southern Ties, Oxford and Slippers, which formerly sold for \$1.50, \$2 and \$2.50, at.....	\$.75 Pair	Ladies', Misses' and Children's Button Shoes and Fancy Slippers of all kinds. A table full. These goods all sold formerly at from \$2 to \$5 a pair. Your choice this week....	\$ 1.00 Pair

None of the above goods can be duplicated elsewhere for double the money. We need room for our spring goods and all broken lots must go regardless of their cost or value. Look at our windows when passing by and see a few of the many bargains.

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