



There has been melo-drama and farce comedy during the past week, with suggestions of other things mixed up in the general kaleidoscope of the bright central feature of it all being the last round between Managers Russell and Baker. I refer to Mr. Charles H. Baker as a manager, not because he has worn a fur as such, but because with one tremendous sweep he converts himself into one and by closing down his lanes and penning and setting them up in Portland has executed a bank movement that is worthy of older experience and a greater number of years in the business. After the smell of the grass, paint and sawdust has been wafted through Manager Baker's locks for a year or two, he will wish that he had remained as the receiver of a defunct national bank. The friendly mix-up was incidental to the rest of the week.

The Dalley company of comedians finished "A Nutmeg Match" Sunday night, changing the bill to Hoyt's "A Bunch of Keys" on Monday night. The presentation of what should have been as bright and yeasty as anything possible. Nobody can associate Hoyt's pieces with mortuary ceremonies, and an audience positively refused the burlesque offering the piece was changed again to "A Nutmeg Match," and the engagement closed Wednesday night. There are several exceptionally clever people in Mr. Baker's company, but an absence of stage management was responsible for the indifferent treatment that "A Bunch of Keys" was subjected to.

The third evening theater the melo-drama, "The Brand of Cain," was put up by the Frank Readick company, supported by Mamie Sheridan Wolford, who as an Irish character part, which she played like a soubrette, overlooking those opportunities for dancing and singing that her character offered. The apparent reason for featuring Mrs. Wolford seems to be that her husband, Arnold Wolford, was the piece. If any merit attached to the performance it was owing to the conscientious efforts of Mr. Readick and the members of his own company and the fact that Mr. Wolford wrote a piece that is capable of good melo-dramatic interpretation.

Some of the scenes were original in their treatment and the climax of the second act was one of the really ingenious things of the season. The scenery used in the production was made up partly of the new stage equipment that Manager Russell is having built and of several sets that were loaned by Manager Fife of the Ninth street theater, Tacoma. There was a closing out generally commencing Monday, when the scenery and rigging was stripped from the stage, the property room and shaft alley were ransacked for things in the inventory that were covered by the mortgages and the auditorium was demolished of chairs and draperies. It was a useful looking place, but a heroic makeshift was brought about by the temporary substitution of wooden seated chairs for the opera chairs which were moved to Portland. Colonies of moths and other winged things that had multiplied and swarmed in the box hangings were driven out to the world to blink in a new sun-light, and the rats and mice that had been in the throne of miasma had finally been exterminated up and down the neighborhood of Madison street and Third avenue. Old guns, of all kinds of make, antique armor made of tin, combat suits, fusing pipes, and other things of all the heraldic flub-dub that had moldered in the shaft alley since the stock days—it was all moved out and sent to Portland, where it will help to furnish Manager Cal Heilig's Third street theater. Banners, with mediaeval devices, antique candle sticks, tapestry hangings and fur cap, a Roman chair or two, and a pair of paper mache, brave in gilt and gaudy colors, were dragged into the light for the first time in years and carted away.

It is always a good sign in dramatic art when its exponents emerge from the artificial character of their relation to the balance of mankind and as mere men and women, inspired by high motives, stand ready to shoulder in organized effort to redeem the stage from such reproach as an unworthy minority has brought upon it. It is in such labor as this, associated with having no direct connection with the actual functions of the profession, that the country has more than once had revealed to it an earnestness of purpose and a capacity for affairs not commonly suspected in the workers of the footlights. A case in point is that of the production last Friday night, in New York city, of King's play, "Fort France," by the Actors' Society, with talent selected of course from its own ranks, a new American drama constructed from a successful American novel. How many persons, who after an announcement by their familiarity with the society or its objects, or would be able, without assistance, to detect in the projected performance anything more than another case of "benefit"—that much-abused term, under cover of which dollars are so frequently extracted from the public without warrant, and the audience are prone to pose as petitioners for charity?

Behind this announcement there lurks a serious purpose and an admirable effort for the betterment of the craft, that should appeal with convincing force to all who regard the theater as the vehicle of something more than passing entertainment, and our players are not less earnest than the authors' puppets. For example: The Actors' Society of America is less than eighteen months old, yet it numbers 130 members. Not a man or woman can enter it who has not had at least three years' experience upon the legitimate stage, nor can a man or woman remain in it unless he or she is of proven ability. The proof of this is that the organization has been irrefutably shown before a trial court of the organization. The line is tight and is closely drawn, and here should be developed the first good fruits; for the material benefit of members is so substantial that its threatened loss would act as a deterrent.

Among the chief objects are protection against irresponsible managers and unsanitary surroundings. If a manager deliberately defrauds an actor of moneys due him, or if a manager is guilty of any other wrong, the actor is entitled to sue for his or her protection. If a contract is forwarded from any city or town in the United States that unsanitary conditions prevail in the theater, or if the health of the local board of health is at once affected to the matter, and an abatement of the nuisance or danger has thus far failed in every case, the influence for good in this direction is thus felt throughout the country.

These points are sufficiently to illustrate the main objects in view. But there is another object of more general interest, and it is to aid the cause of the American actor by the annual production of a new play by a native author. It is true that actors have undertaken this laudable task and with a success which a few years ago would have been declared impossible. But the cooperation of the Actors' Society is peculiarly welcome as a means of raising the rank and file of the profession as applied to the stage, but a willingness and a capacity to pass upon and promote the work of that pen, with all the practical, commercial and professional, that this involves.

What is the moral to be pointed from such aims as these? Surely not that that morality has been imposed upon our players, but that morality must forever pick up

30 cents. This, however, does not mean the reduction of acting except the prices. The same high-grade of performance that has made the house so popular will be the rule. As evidence of this, not only has Mr. Wolford's performance been engaged in conjunction with Frank Readick and his excellent company to remain another week, but Johnson and Lundin, the strong magnetic attraction, have been engaged from Koster and Biala, New York, have been specially engaged as an additional attraction.

The play selected for this week commencing tomorrow night is "The Smuggler." The story of the play is one of intense interest, and the scenic effects, for which it affords great opportunity, will be striking in their extremity. Several scenes having been painted especially by Mr. Bender for this production. Among the scenic effects may be mentioned the burning of a ship at sea, with the stern view of the hero and heroine floating on a spar, the light from the burning ship illuminating the scene, a thrilling escape from the prison of the smuggler, the heroine, who will be played by Mamie Sheridan Wolford, while the captain of the smuggler will be in capable hands. Mr. Readick, of course, playing that part. There is a steady ruse, through the play, which brings into the action a typical Dutchman, a funny Irishman and an extremely clever and vivacious soubrette.

Primrose and West's Minstrels. An exceedingly popular attraction is announced for the Seattle theater Thursday night, May 20, in the annual engagement of Primrose & West's big minstrels, which is billed to open a short season of burnt cork entertainment. The name of the pioneer favorites, Messrs. Primrose and West, has become a synonym for high-class minstrelsy. The public has long since learned to look upon an announcement of their coming with much anticipatory pleasure, realizing that in their performance they are not only always a meritorious effort to give their patrons exactly what is represented in their advertisements. For many years their practical, there when a person wishes to leave the theater before the close of the performance, with the intention of returning, he marches to the doorkeeper and extends his right hand. The doorkeeper is armed with a rubber stamp bearing the private mark of the theater, and on each hand thus held out to him he firmly imprinds the house's mark. There is no denying the fact that the fun will be well worth witnessing if American audiences are asked to submit to any such Oriental custom.

BM you ever hear how Edna Wallace Hopper secured a place in her husband's company? The little woman was playing Wilbur's Ann in "The Girl I Left Behind Me" at the Empire theater. Hopper dropped over one night between acts, became smitten and in time they married. The comedian's intention was the permanent retirement of the dainty little woman behind the footlights. At this time Della Fox, who was playing the leading feminine role in Hopper's "Pandering," became ill, and Hopper looked in vain for a substitute. He went to Charles Frohman for advice, and the following conversation took place: "Frohman, I'll give \$50 a week for a good woman to play Miss Fox's part." "Well," said Frohman, "the only woman I know of who would take the place is little Edna Wallace, who was playing at the Empire theater weeks ago. She's an awfully bright girl, and I'd advise somebody to take her."

"Well," said Frohman, "I married her last week."

"That's how Edna Wallace Hopper became the star comedienne of her husband's company."

The Chesterfield of the New York variety, having in mind to dissuade a variety lady from continued offense in a certain line, proceeded in this manner: Miss Irwin dropped over one night between acts, became smitten and in time they married. The comedian's intention was the permanent retirement of the dainty little woman behind the footlights. At this time Della Fox, who was playing the leading feminine role in Hopper's "Pandering," became ill, and Hopper looked in vain for a substitute. He went to Charles Frohman for advice, and the following conversation took place: "Frohman, I'll give \$50 a week for a good woman to play Miss Fox's part."

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Success is assured. Benefit at Seattle theater to have a crowded house. Committee on Entertainment Shows its Wisdom in Stimulating Ladies to Contest as Ticket Sellers—Finest Program of Local Talent Ever Arranged—Resume of the Events—Executive Committee Meets Next Wednesday and Then "Things Will Be Boosted Right Along."

The rehearsals of Sir Arthur Sullivan's "National" ballet began this week at the Alhambra. Sir Arthur returning from the Riviera for the purpose. The Alhambra favorites, Sig. Legani and Sig. Ella, have been engaged.

Charles Hawtreys has engaged to produce at the Comedy theater not later than August Mr. Ryley's new play, "The Mysterious Mr. Budget" for the Vaudeville. "Never Again," is of American origin, an adaptation from the French by Henry Guy Carleton.

Grace Hawthorne is again appearing at the Olympic theater in a revival of "Loah; or the Jewish Maiden."

The production of Bernard Shaw's new comedy, "You Can Never Tell," will serve to again bring back to the stage M. Brandon Thomas, who has not been seen since he appeared in Grundy's "Sowing the Wind."

James H. Glover and Arthur Sturgess, of the Drury Lane theater, have written a comic opera entitled "Sing Song Jane." It will be produced in London as speedily as possible, and overtures have been made to Marie Lloyd to assume the principal role upon her return from South Africa.

The authors are now in Paris in connection with the new play.

Sir Arthur Sullivan has determined to compose another cantata or oratorio for the next Leeds festival, to which eleven years ago he contributed "The Golden Legend," the matter is, of course, conditional upon his securing a suitable subject for libretto, but on this point there is not likely to be any great difficulty.

The library of the late Sir Augustus Harris, the well-known theatrical manager, was sold at auction Thursday last. The most important lots were some hundreds of dramatic works of all kinds, from drama to pantomime, some in manuscript, many of them managers' copies and others in print. There were besides many books on subjects connected with the stage in England and on the continent.

George Edwardes has in contemplation another comic opera to succeed "The Geisha," should that ever be necessary. He had intended to produce a work dealing with an Egyptian subject, but will change it, in view of the present financial situation, to one dealing with Greece.

Open-Air Concert. The second of the series of open-air concerts by Wagner's band will be given at Madison park today from 3 to 6 o'clock. The beautiful band stand built out over the water works will be given in charge by the manager of the concert, Mr. George Edwardes. The program for the evening will be as follows: Overture—Wagner's Band Recitation—R. H. Lindsay Selection (vocal)—Mrs. George Edmonds (Of the Ladies' Musical Club) "Tumbling"—Mrs. George W. Stetson Recitation—Mrs. George W. Stetson Selection—Prof. Pickering's Mandolin Club "Trapeze work"—Schone Bros. Y. M. C. A. Selection—Wagner's Band Swedish Dialect Story—A. J. Blenheim, Jr. Selection (vocal)—German Society Character Impersonations—George Tew "Trio"—Mrs. George W. Stetson Club-swinging—Mr. Singerman C. C. Selection (vocal)—Ladies' Musical Club Selection—Wagner's Band Orchestra—Langer & Leubens' Band

The benefit committee, consisting of Messrs. Lewis, Ambrose and Tanner, has worked hard on the programme, and the assured success of the benefit is entirely due to their efforts. Every cent that is received for tickets will be clear profit, as not one item of expense has been incurred. Neither will any complimentary tickets be issued. A goodly sum is therefore assured for the Fourth of July celebration fund.

All of the Fourth of July committees are asked to meet on the night of the entertainment and go to the theater together. The executive committee, having in hand the celebration for the Fourth, will meet next Wednesday night and, after that meeting, to use the expression of Chairman I. Rosenthal, "things will be boosted right along without a pause or setback until the festivities planned are over."

Smoke No Deviation, best 5c cigar on earth; Royal Pontiana best 10c cigar, Munford, 508 Front.

The Pacific Coast Steamship Company's steamer "Walla Walla," sailing from San Francisco May 21st, will carry general merchandise to Seattle, \$1.00 per ton.

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THE RECEIVER'S CASH WINDING-UP SALE OF Boots and Shoes L. A. GREEN & CO.'S, 707 First Av. Has run for two weeks and all purchasers are more than pleased with their bargains. Even skeptical buyers were readily convinced that a bona fide cut of 20 PER CENT. was made on all new spring and summer goods; in fact, on every article in the store. This store always carried the best lines of Fine Footwear in the city and this sale takes in such celebrated makes as Johnston & Murphy, Laird, Schober & Co., Strong & Garfield Co., John J. Lattemann Shoe Mfg. Co., and their latest products in Gait, Lenox, Mannheim, Bulldog Insts, and in Oxblood, Wine, Dark Chocolate, Mahogany and many other colors. Do not wait until your size is gone. Do not wait until the most stylish novelties are sold, but come in at once and be fitted. Do Not Forget Our 50c, 75c and \$1 Bargain Counters. CHAS. G. SCOTT, Receiver.

Moran Bros. Company, MANUFACTURE ALL KINDS Mining Machinery. M. FURUYA CO. JAPANESE BAZAAR 243 Taylor Way, 202 Second Avenue. Most complete line of Japanese goods at reasonable prices.

MONDAY Another Great Dry Goods Sales Day AT THE CITY OF PARIS, 711 SECOND AVENUE. We will start our Monday Special Sale with the same activity that characterized our highly successful sales of last week. We spare no effort to make our Special Sale days attractive, and tomorrow particularly we will offer goods that the warm weather force into demand, at special prices. The prices that we advertise for tomorrow will hold good for tomorrow only. At \$3.35 a Suit of 7 Yards. Our first offer is the choice of 13 styles of Black Goods, guaranteed by us to be all wool, in full 7-yard suits, at \$3.35 a suit. These are both fancy figured and plain goods, of the newest weaves, and are a snap at the price. At \$3.35 a Suit of 7 Yards. A lot of Fancy Mohairs, All-Wool Mixtures and Plain 48-inch All-Wool Serges, in the newest colorings, sold Monday only at \$3.35 a suit. A Lot of Silks At a Price for Monday Only. Fancy Stripes in a wide silk 20 inches wide, in medium and light colors, 50c a yard, for Monday only. Figured Foulard Silks, 28 inches wide, in medium colorings, special Monday at 50c a yard. These are an elegant quality and are worth \$1.00. A lot of Taliffa Fancy Figured Silks, in light and dark colorings, worth \$1.00 Monday only 50c a yard. Wash Goods At a Price for Monday. At 50c a suit of 10 yards. A Fancy Figured Corea Chall in beautiful dark colorings and a wide width, at 50c a suit. At \$1.25 a suit of 10 yards. These are dark and medium colorings in a wood mixed 30-inch Chall and are worth regular 25c a yard. A Fine Satene Figured, in 10-yard suits, at \$1.25 a suit. All new and pretty patterns. These goods are in our show window and you must see them to appreciate their value. Shirt Waist Values For Monday. At 50c—A Shirt Waist in medium and dark colors, beautiful designs and superior make, in a fine French muslin, with detached collars. They are worth \$1.25. At \$1.10—A beautiful Persian design in a soft mull Waist, with white collars and cuffs, at \$1.10 on Monday. This Waist is worth \$1.65. Collars and Cuffs. For Ladies. On sale Monday, A 4-ply Linen Collar and Cuffs, in white with black edge. Collars, 2c each; Cuffs, 5c a pair. 12 dozen White 4-ply Standing Collars at 10c each Monday. White Wash Goods. Special Monday. White Dimities, in stripes and checks, in a fine sheer quality, worth 12 1/2c. Monday only 5c a yard. A Fine Pin Dotted Swiss, 27 inches wide, worth 20c. Monday 10c a yard. A White India Linon, worth 5c. Monday only 5c a yard. A White India Linon, in a much better quality, worth 10c. Monday only 7c a yard. English Long Cloth, worth 20c. Monday only 10c a yard.

IT'S CLEAN AND BRIGHT, Gilman Washed Nut Coal. No dirt or rocks. Tac only washed coal on the Coast.



THE GALLERY GOD. Columbia Opera Company. The Columbia Opera Company, which made a most favorable impression at the Third Avenue theater during its two previous engagements in this city during the present season, will appear at a matinee this afternoon and an evening performance tonight, presenting "Said Fasha" and "The Pretty Persian." Ethel Birch is still with the company as prima donna.

Opening of Summer Season. Tomorrow night will be the opening of the summer season at the Third Avenue theater, and it will be inaugurated by a reduction of prices to 10 cents, 20 cents and