

THE BIRTH OF AMUSEMENTS

Local Theaters Have a Week of Splendid Business.

GOOD ATTRACTIONS COMING.

Successful Engagement of the Frawley Company Closes Tonight. "The Dazzler" Gives Place to "The Married Men"—A Once Noted Minstrel in the Cast—"Sowing of the Wind" at the Seattle.

HERE has been no dearth of amusements during the week just closed at the theaters and amusements of character so pleasing as to have proven attractive to all classes of theater goers a splendid business, and both houses did splendid business, and both managers carry broad smiles of satisfaction. The Frawley company, which has already given four excellent performances, will close its engagement this evening with "The Dancing Girl." This additional performance is the result of the crowded houses that have been the order at every performance since their opening night, last Thursday. The poorest production was "Fort Frayne," being poor in a comparative sense with the excellence of the company itself. This appeared to have been the general verdict Thursday night, and the play was not considered as good as the players. The rest of the repertoire, however, fully redeemed the standing of the company, and if "The Dancing Girl" shall leave as good an impression as did "An Unconventional Honeycomb" and "An Enemy of Myself," the Frawleys can look to even greater results when next they favor Seattle.

By special arrangement with Manager Howe the Frawley company will play "The Dancing Girl" this evening. The bill is the strongest in the company's repertoire, and at the Baldwin, San Francisco, met with the greatest approval afforded to any of the attractions offered by the management. The play is by Henry Arthur Jones, whose position in the galaxy of dramatists is assured and prominent. Whatever may be said of the ethics of the play, no one can gainsay the fact that it is dramatic and so cleverly constructed that interest is held at fever heat from start to finish. Those who have watched the developments in the circles wherein stylish London rotates will not fail to see in "The Dancing Girl" a perfect reflex of conditions that maintain today in the great English metropolis.

In the character of Drusilla Ives, Blanche Bates attains the pinnacle of dramatic strength. Her variation, finesse and her own striking personality go to make up an effect such as is seldom seen in theatrical work. Miss Bates has proven herself a great artist in other roles, but in "The Dancing Girl" she succeeds in convincing to convince is the acme of dramatic work, and though the praise may seem fulsome in the reading, one has only to see to feel that less than the truth has been said.

Manager Frawley carries the entire scenic equipment of the play, and it is promised that the Island of Endorion, the cottage at Richmond and the grand stairway of the duke's palace will have excellent settings. The care attending previous presentations of the Frawley company will go to attest that tonight's performance will by no means be less conscientious.

Be good, wholesome, delicious comedy one good witness the performance of "Two Married Men," which begins an engagement of one week at the Third Avenue theater this evening. There has been no better attraction offered to play-goers this season than this laughable farce offering from the pen of George R. Elston, one of the best known and most popular of actors and authors.

The play tells the ludicrous story of a man who has married a "forgiving" young wife and an "unforgiving" mother-in-law. In a Broadway cafe he meets a beautiful actress, who, having forgotten to bring her purse, is much embarrassed in paying her check. The situation is relieved by the offer of the young actor to pay the check of 60 cents. She gives him her card, asks him to call at her flat in Brooklyn and her servant will pay him. After some time he does call and meets his fair charmer as she about to take a drive in the park. He is invited to accompany her and accepts, the two dining together later at the Olympia. From this time complications arise which lead to many extremely humorous situations. He receives at his home many messages, all of which are signed "Sixty Cents." Finally he receives a call from his quondam acquaintance, and in order to get her out of the house before his wife and mother-in-law return, he agrees to meet her again. The mother-in-law enters her picks up a glove left by his Nemesis, which is promptly discovered by the former.

To meet and discourage the attentions on the part of the actress becomes the sole aim of the husband and his friend, an old-time bachelor acquaintance, who he advised by making his wife an allowance. The two married men meet in the house of the actress in Brooklyn, one being there for the purpose of putting a stop to the embarrassing actions of the latter, the other to pay his wife her usual monthly allowance. The wife and mother-in-law appear on the scene, and to the astonishment of all the actress is discovered to be the wife of the sympathetic friend. They become reconciled to each other, and all ends well.

In each of the three acts many bright specialties are introduced. The cast is as follows: Carnaby Fix (one married man), J. Rush, Brockton, Tim Backback (the other), W. Edie, Weary Willie, Charles E. Schilling, Harry Devere, Peter (on to his job), Ray Sutherland, Sybil (yours truly, Sixty Cents), Miss Stormbelone (Mrs. Fix's maid), Mrs. Stormbelone (Mrs. Fix's maid), Mrs. Carnaby Fix (Mrs. Fix's maid), Janet (Mrs. Fix's water), Phyllis Grieron, Fatima (Grieron's maid), Eddie Kenwick, Scarce Crow (Grieron's maid), A Dummy.

In "The Dancing Girl" to be produced at the Seattle theater tonight by the Frawley company, Blanche Bates falls down a grand stair in a manner to curdle the blood with fear in the veins of the average theatergoer. As Drusilla Ives, a wayward girl, she suddenly comes face to face with her father. He crosses her, and while on the top landing of a flight of stairs she falls fainting, and rolls down to the bottom of the flight. In describing this fall a San Francisco paper says: "Alas! went the plump arms of the actress. She swayed unerringly. There was a faint turning of the figure, and Miss Bates lay prostrate on the top steps, but only for a second. Then over and over she tumbled, and something bounds of hands and feet, and presently there lay what apparently seemed a stilette substance, but it was not. It had taken less than a minute, but it seemed to the audience a considerable fraction of an hour. Speaking of this fall to a reporter, Miss Bates said: "How do I save myself from a thing like that? By not thinking about it. I just let myself go, first relaxing all the muscles, then striking the floor with the most successful results. You mustn't resist, and above all, don't try to save any previous bruises."

Spots from getting hurt. If you do, you'll be certain to land on that identical spot. A fall should be the legitimate outcome of a scene—that is, the natural culmination of emotions wrought up to the fainting point. On the fall should be omitted, for it has no place in the drama. It rehearses an actress must infuse sufficient feeling into her work to make fainting a natural sequence. The excitement is a sort of safeguard for her, to put it practically, her nervous energy at the moment of falling saves her not a little from danger."

Lovers of the drama will be pleased to learn of the coming of such a meritorious production as "Sowing the Wind" at the Seattle theater next Friday and Saturday evenings, also Saturday matinee. "Sowing the Wind" was the theatrical sensation of London two years ago, and of New York, Chicago, and other leading cities since then. The management of the attraction promises a production similar in all respects to that which made such a hit in the metropolitan theaters. The costumes in particular are said to rival anything seen here in years.

The plot of "Sowing the Wind" relates of the experience of Rosamond, a girl without lawful parents, who grew up and became a concert singer of London during the early part of the present century. She was met and loved by Ned Annesley, a handsome, dashing, honorable young man, the adopted son of one Brabazon. This Brabazon in early life had fallen in love with a girl below his social station, and marriage being out of the question, he at length separated from her before the child Rosamond was born. Brabazon learns of Ned's engagement to Rosamond, and also learns that there is something wrong with the girl's history. He forbids the marriage, and then the famous battle of "sex against sex" begins. The proud concert singer proves an antagonist worthy of Brabazon's mettle, and the contrast between the two is as brilliant as it is bitter and relentless. The final interview between them in the fourth act is one of the most impressive scenes of its kind ever composed by a dramatist. The fact that Brabazon is Rosamond's father is made known first to the girl, and then to the old man as the denouement of the plot.

Charles E. Schilling, the once noted minstrel who opened at the Third Avenue theater this evening, was a noted practical joker in days gone by. Last year he was advance agent for the "South Before the War" company, and had an interest in the business. Harry Martel, the proprietor, often joined the street parades and made every member of the company fall into line, but Schilling, as advance agent, was not expected to do so. Last year, when the company came to Seattle, Schilling was in Manager Russell's office looking out of the window at the procession the forming in front of the theater. Mr. Russell, also noted as a "joker," suddenly called out to Schilling to "fall in." Schilling demurred. Russell called out to Martel: "Say, Harry, isn't Schilling to fall in?" "Of course," replied Martel from an inner room, catching on to Russell's joke. Poor Schilling, more crestfallen than he dared show, slowly went down stairs and took his place in line and started off, keeping step to the music of the band. Of course Martel and Russell had the laugh on Schilling when he discovered the joke, but he has never been able to square himself as yet.

A special dispatch from San Francisco says: Madeline Bouton, the pretty actress, who came to San Francisco last July as the leading woman for the Frawley Dramatic Company, and whose dismissal, together with dinners with Capt. James G. Bialne and Sumner Hollender, and subsequent long and serious illness at a sanitarium here, have been the subject of much public comment, is married to Baron Nimptsch, a fiery German nobleman, whom, it is generally understood, the pretty Madeline was soon to marry in New York.

The parties were married by a minister in New York shortly before Miss Bouton started for this city to fill her engagement with Frawley. The marriage has never been made public, but Miss Bouton, tired of the dual position she is occupying, has made it plainly understood to the baron that the time for secrecy has passed, and it is known among a select few that the bar-



CHARLES E. SCHILLING, IN "TWO MARRIED MEN."

on will acknowledge her as baroness. It is further known that the baron's recent hurried trip to Europe was for the purpose of arranging matters with his aristocratic relatives. While in San Francisco Madeline Bouton was in receipt of a handsome allowance from the baron, and his visit here was left ungratified. People who have seen the baron and baroness together say never before was there so devoted a couple. Miss Bouton is now at Lakewood, at the sanitarium here, where she is recuperating after a long illness, caused by over-exertion while practicing the dancing feature in one of the plays of the Frawley repertory. After the formal acknowledgment of the marriage, Baron and baroness Nimptsch will go to Germany to live in the family Schloss.

Dan Sully will open a two-day engagement at the Seattle theater next Wednesday night giving his new play, "Uncle Bob," for the initial performance, and "O'Brien, the Contractor," Thursday.

Another effort to present grand opera on tour and at popular prices has gone the way of the Emma Juch, the Marie Tavyary and other companies, save the Devere Nows. The International Opera Company, headed by Clemantina De Vera, closed its season and disbanded at Kansas City yesterday, therefore canceling its dates in Omaha, Denver and other Western cities. There was much interest felt here in the anticipated opera season, and the music lovers of the city will regret to learn of the ill success of the company. The Broadway

theater will be dark next week, opening on Sunday, November 27, with Hoyt's "A Parlor Match."

"The Dazzler," remodelled, but the same old Dazzler, did an exceedingly large business at the Third Avenue, and its manager was loth to close his engagement last evening, saying that he wished he could extend it for two weeks longer, and it is safe to say that the skit proved so amusing that it would have filled the house every night for that length of time.

Tonight a new play for Seattle theater-goers is to be presented, "Two Married Men." It comes well recommended, and has some very clever people in it, notably Charles E. Schilling, the once famous musical minstrel.

The Seattle theater will open its doors again next Wednesday evening for the ever-popular Dan Sully, who also comes with a new play, "Uncle Bob." On Thursday he will close his engagement with his old popular standard, "O'Brien the Contractor." A strong drama is promised for Friday and Saturday at this house in "The Sowing of the Wind." If reports of this play are to be relied upon, it should prove exceedingly attractive to all theatergoers for two nights and Saturday matinee of its engagement.

DRAMATIC NOTES.

Willis E. Boyer, manager of Dan Sully and his company, was in the city last week, arranging for the appearance of his star at the Seattle theater next Wednesday and Thursday.

Mr. H. Quintus Brooks, business manager of "Sowing the Wind," is in the city, arranging for the production of this play at the Seattle theater next Friday and Saturday evenings.

Next Thursday evening the Seattle Elks will hold a social session in honor of Dan Sully and his company. A secret session will be held, at which five members of the Dan Sully company will be initiated and given the full benefit of the Elks' home.

In Huber's museum in New York the leading feature in the curio hall is Bunce. He is a half man and half pig, the upper extremities resembling those of a human, a pig, instead of being like those in the ordinary person. He is the only case of the sort on record.

Reis Somo, the renowned fencing master, has been added to the faculty of the Rianhope-Wheatcroft dramatic school, in New York, to show to the students the use of the foil. This is a very necessary matter of dramatic instruction in these days of romantic plays, wherein sword combats are inevitable.

There are four sisters in Frank Daniel's opera company, and three of them are prima donnas. They are Helen and Lillian Richmond, Sadie and Mrs. Emmons. Lillian Richmond, while not yet a prima donna, is one of the beauties of the chorus, and her voice is of exceptional quality. Her promotion at no distant day need cause no surprise.

Mrs. Adeline Stanhope-Wheatcroft says: "Persons who choose to regard the drama as a degenerate profession should see the sort of young men and young women who are appearing on the stage in my school. They compare more than favorably with students of any other art, and people know now that the drama should be studied as seriously and intelligently as any other profession."

Campbell and Caulfield, the juvenile wonders, Tiddewinks and Dugan, William Hogan, Thomson and Green, Lem Towers, George Kaine, Frank Rhodes, Clarence Hoyle, Miss Gladys Castleton, Miss Annie Driver, Miss Louise King, Miss Jennie Bowen, Misses Joy and Clayton and other well known favorites are portraying the well known funny characters in "Hogan's Alley" this season. Coming to Seattle soon.

Prof. Mower, with Walter E. Perkins' "My Friend From India" company, was asked the other day by a Western manager to announce the next attraction, "The Girl I Left Behind Me." Speaking of that play, Mower said: "It was first produced by Charles Frohman—the name Frohman is better known than any other in the land, east and west, north and south." Then a voice from the gallery prevented further eloquence by shouting, "What's the matter with Lydia Pinkham?" "You Yonson," that unique and ever-delightful comedy-drama, by Gus Heege, is to be one of the features of the theatrical season in this city this season. Messrs. Thall & Kennedy, under whose direction it will tour the country, have given in the most elaborate re-rodution, and have engaged a most notable cast, including Ben Hendricks, the great delineator of Swedish

The average New York critic does not pretend to keep posted as to the names and doings of the members of those road companies which never visit New York. Their failure to do this is not due to any desire to be unfair, but merely to the asinine delusion under which they labor that no performer who does not come to New York once in awhile can amount to very much. A few years ago, when "Chimie Fadden" was produced at the Garden theater here, the role of Mrs. Murphy was entrusted to Marie Bates, one of the best character actresses in this country. The next morning, in his review of the piece,

"The Irish Jefferson" is the name of a play propounded in honor of Mr. Daniel Sully at a banquet given in his honor by the Robert Emmett Society of San Francisco, and Mr. Sully states that no sobriquet has ever given him so much genuine pleasure. It is to be doubted, too, if any term was more fittingly applied. The charm of Mr. Sully's work lies in his extreme fidelity to nature and his refusal to prostitute his noble art to the coarse methods unhappily employed by too many so-called Irish comedians.

Papa Was Sensitive. "Alfred, please don't try to be so poetical. You hurt pa's feelings real bad tonight." "When you were talking about good times and big crops you said the great Northwest was just teeming with milk and honey." "Why, when pa was poor he used to do teaming for a commission house up in St. Paul."—Cleveland Plain Dealer.

Co-operative Mining Syndicate. If you are a stockholder in the Co-operative Mining Syndicate, you are helping yourself and the syndicate by using Sun-seal coal, now being produced by the syndicate. Tel. Pike 235.—adv.

TYPEWRITERS rented and repaired. E. C. Niles, 124 Second Avenue, Tel. Pike 124.

GOTHAM THEATERS PACKED

All Performances Well Patronized by Playgoers.

UNUSUALLY GOOD SEASON.

Attractions in New York's Many Houses—Uncharitable Attitude of Critics Toward Home Talent—Ellen Beach-Yaw a Notable Example—Now Indorsed by London—American Successes in England

Copyright, 1898. ANY one who is in doubt as to the enormous business being done at most of the prominent theaters of this city has only to stroll along Broadway any evening to be convinced that there is truth behind the oft repeated statement to that effect. That fact alone is sufficient to make anything connected with the theatrical business unwise.

I made the rounds of the principal the-



ELLEN BEACH YAW.

ters one night recently to satisfy myself, and I found that for once at least the managers have not exaggerated the facts, probably because the real conditions cannot well be misrepresented. At the Broadway Francis Wilson had a large audience to see him and his excellent company in "The Little Corporal." John Drew had a full house at the Empire. The performance of "Hotel Topsy Turvy" at the Herald Square was well attended. The Garrick, wisely charming Annie Russell held forth in "Catherine," as were the Knickerbocker, where Viola Allen is exploiting Hall Caine's "The Christian," and the Garden, where Richard Mansfield reigned as "Cyrano de Bergerac." At the Manhattan that anything but commendable French concoction, "The Turtle," had a very large house, and at the Bijou May Irwin was "turning them away" with Glen MacDonough's farce, "Kate Kip, Buyer." Joe Jefferson, at the Fifth Avenue, was, of course, playing to enormous business, as was Julia Arthur at Wallack's. Daly's scarcely had standing room with "The Runaway Girl," and Weber & Field's music hall didn't have even that. At the Madison Square "On and Off" was doing well, and over at the Lyceum E. H. Sothern was playing to capacity in "A Colonial Girl." At the big Academy of Music "Sporting Life" was doing even better than during its first week, and all of the continuous performance houses as well as some of the "burlesque" places were simply packed.

This condition, so far as I am aware, has never before prevailed in New York at this season, and unless a series of fortunate accidents such as have made this year notable capacity in "A Colonial Girl," and the big Academy of Music "Sporting Life" was doing even better than during its first week, and all of the continuous performance houses as well as some of the "burlesque" places were simply packed.

The average New York critic does not pretend to keep posted as to the names and doings of the members of those road companies which never visit New York. Their failure to do this is not due to any desire to be unfair, but merely to the asinine delusion under which they labor that no performer who does not come to New York once in awhile can amount to very much. A few years ago, when "Chimie Fadden" was produced at the Garden theater here, the role of Mrs. Murphy was entrusted to Marie Bates, one of the best character actresses in this country. The next morning, in his review of the piece,

"The Irish Jefferson" is the name of a play propounded in honor of Mr. Daniel Sully at a banquet given in his honor by the Robert Emmett Society of San Francisco, and Mr. Sully states that no sobriquet has ever given him so much genuine pleasure. It is to be doubted, too, if any term was more fittingly applied. The charm of Mr. Sully's work lies in his extreme fidelity to nature and his refusal to prostitute his noble art to the coarse methods unhappily employed by too many so-called Irish comedians.

Papa Was Sensitive. "Alfred, please don't try to be so poetical. You hurt pa's feelings real bad tonight." "When you were talking about good times and big crops you said the great Northwest was just teeming with milk and honey." "Why, when pa was poor he used to do teaming for a commission house up in St. Paul."—Cleveland Plain Dealer.

Co-operative Mining Syndicate. If you are a stockholder in the Co-operative Mining Syndicate, you are helping yourself and the syndicate by using Sun-seal coal, now being produced by the syndicate. Tel. Pike 235.—adv.

TYPEWRITERS rented and repaired. E. C. Niles, 124 Second Avenue, Tel. Pike 124.

a man who is by his own admission one of the most competent critics in America called attention to the fact that Mrs. Bates was certain to make a name for herself. If the misguided mortal had been as well posted on theatrical affairs as he should have been, he would have known that Marie Bates is a favorite in almost every city of the United States.

Ellen Beach Yaw, whose voice is said to have the greatest range ever reported in musical history, came here after a triumphal tour of the country, and her reception was not at all enthusiastic. She has since gone to London, where her success has been phenomenal. For that reason she may now return to New York in the conviction that she will be well received here because, forsooth, she is willing to blindly accept England's estimate of her own arts instead of going to the trouble of making them for ourselves.

The managers of the New York Casino, encouraged by the phenomenal success of "The Belle of New York" in the British capital, have determined to send another company over. This organization will be entirely American down to the humblest chorus girl, and it will present a review piece, written by Hugh Morton and Gustave Kerker. The subject of this review has not yet been divulged. According to some persons who pretend that they are in a position to know whereof they speak, the piece will be a sort of potpourri of several of the Casino successes, of course not including "The Belle of New York," with which the Londoners are already so familiar.

The company, if the plans as at present

Seattle Theater. Sunday Night, Nov. 27, 1898. EXTRA THE Frawley Company. Will Appear In Their Greatest Success, THE DANCING GIRL WITH Miss Blanche Bates As Drusilla Ives. No Advance in Prices.

THIRD AVENUE THEATER. Phone, Main 567. W. M. RUSSELL, Lessee and Manager. ALWAYS THE SAME, BUT OF GREATER VALUE. Our Regular Prices 10c, 20c, 30c, 40c and 50c; boxes, \$5; box seats, \$1. "WHERE PEOPLE COME TO BE AMUSED." The Merrilist Farce of All. TONIGHT. Week Commencing Sunday, Nov. 27. Matinee Saturday at 2:30. The Laughing Success of the Season "TWO MARRIED MEN." By Geo. R. Edson. A Grand Company of Comedians. Special Scenery Novel Spectacles Sparkling Wit Pretty Girls. Box Office Open Daily From 10 a. m. to 10 p. m. Phone, Main 567. M. LEVY & CO., NO. 111 FIRST AVE. SOUTH, Terry-Denny Building. Importers and Jobbers of Telephone Main 57. Cigars and Tobacco, Smokers' Articles, Etc. PAINTS, Oils, Varnishes and Brushes. F. W. Devere & Co.'s Celebrated Mixed Paints, Window Glass, Mirror Plates, Gilded Baskets and Doors, Building Paper, etc. NELLE & ENGELBRECHT.