

TOWN CAPTURED BY "ARIZONA"

Augustus Thomas' Greatest Play Accorded an
Ovation at the Grand Last Evening—A
Beautiful Play and an Ex-
cellent Company.



MISS ELLISTON, AS "BONITA"

Cast of Characters.

In the cast the names of the characters are given in the order in which they first appear on the stage.

Henry Canby, owner of Aravalpa Ranch	Mr. J. W. Cope
Col. Bonham, 11th U. S. Cavalry	Mr. Frazer Coulter
Sam Wong, a cook	Mr. Stanley Murphy
Mrs. Canby, wife of the rancher	Miss Ada Craven
Estrella Bonham, wife of the Colonel	Miss Grace Thorne
Lena Kellar, a maid servant	Miss Alma Bradley
Lieut. Denton, 11th U. S. Cavalry	Mr. Dustin Farnum
Bonita Canby, Estrella's sister	Miss Grace Elliston
Capt. Hodgman, 11th U. S. Cavalry	Mr. Wm. Hazeltine
Miss McCullagh, a school teacher	Miss Jane Bliss Taylor
Dr. Fenlon, surgeon 11th U. S. Cavalry	Mr. Ben. D. Deane
Lieut. Hallack, 11th U. S. Cavalry	Mr. Clement R. Kirby
Tony Mostano, a vaquero	Mr. Frank Champeau
Sergeant Kellar, 11th U. S. Cavalry	Mr. Dodson L. Mitchell
Lieut. Young, 11th U. S. Cavalry	Mr. Frank Bonn
Major Cochran, 11th U. S. Cavalry	Mr. Charles Ayers

Synopsis of Scenes.

ACT I.—Courtyard—Canby's Ranch, Aravalpa Valley, Arizona; thirty miles from military post, Fort Grant.

ACT II.—Drawing Room—Col. Bonham's Quarters, Fort Grant.

ACT III.—Dining Room—Canby's Ranch.

ACT IV.—Same as Act I.

Acts I. and IV. by Walter Burridge from sketches made by him in Arizona. Acts II. and III. by Charles H. Ritter from actual rooms at the ranch and post.

NOTICE that introductory line? It means that there are three male parts in "Arizona" so important that it cannot be said which one is played by the "leading man." But the one bright star who outshines them all is beautiful Grace Elliston as "Bonita."

And all this is by way of leading up to the statement that Augustus Thomas' "Arizona," which opened last night at the Grand is the best play which has been produced in Seattle this year. And yet, that goes without saying and isn't really the important fact. Every theatre-goer of Seattle knows the reputation that the play has achieved in the East and in London. It is conceded everywhere to be Thomas' greatest work. The important fact is that the company which has come to Seattle is even superior to the company which was headed by Frank Mayo and played "Pudd'nhead Wilson."

There is little left to be said after that in favor of the company or the play. It remains to recount in detail the individual and collective triumphs of the delightful men and women who brought quickly alternating tears and laughter, excitement and amusement to the fashionable audience which welcomed the piece.

The writer had the pleasure of witnessing one of the very first performances of "Arizona" when for month after month it was impossible to get seats less than four days in advance. The majority of the company which was with it then went to London for the great production of the play which is still delighting English audiences. Another company, fully as good, was organized for the New York production and one or two members of the original company came on from Chicago, where it was first produced, to join the Metropolitan troupe. This is the company which has come to Seattle, and the writer takes great pleasure in offering his small tribute to their excellence.

It would not be right to tell the story of the play. It detracts from the enjoyment of a piece like "Arizona" to know what is going to happen next, for one of its greatest charms is its unconventionality and unexpected situations.

Nothing could be more delightful than winsome Miss Elliston's portrayal of the character of Bonita. Her scene with Mr. Farnum as Denton, when Bonita forces a proposal from Denton's reluctant lips is perhaps the prettiest thing in the play.

Mr. Farnum's Denton was fine. Three situations in which he was the center of interest deserve more than passing mention. Denton's triumph over the villain in the second act was a joy to the most hardened critic. His "gun play" in the third act when he imagines that Bonita's father, Canby, is reaching for his six-shooter, as an answer to Denton's avowal of love for Bonita, when in reality Canby wants a good big "chaw" of tobacco, was the swiftest and prettiest piece of frontier slight-of-hand which has ever been seen on a stage.

But the climax of the play came when Denton looks Hodgman, the man who has ruined him, up and down, and then, quicker than chain lightning, snatches off his own hat, strikes that pleasingly dispirited officer full in the face and then covers him with his gun before he can retaliate.

The swiftness with which events transpire in the next few seconds cannot be described. Hodgman is shot down by Tony, the vaquero, lover of the girl whom Hodgman has wronged. Denton's pistol goes off in the scrimmage. Tony escapes and Denton is taken apparently red-handed with a smoking revolver in his grip.

Eight or ten curtain calls were demanded and accorded in a fashion unique in these parts. Whenever the curtain went up the action of the play was shown to be still progressing. Denton is taken away; Hodgman's body is removed; Tony wanders innocently in and finally Canby comes to see what all the fuss is about.

But the dead does not come to life nor does the prisoner escape from his guards to smile and smirk before the audience.

Mr. Murphy's Sam Wong, a Chinaman, was irresistibly funny. "Fifteen or fifty" it made no difference to him how many unexpected guests there were for dinner.

Mr. Champeau is an old-time favorite in Seattle and his Tony was a work of art.

And Canby! Delightful old Canby! To see him "polish his horn" is worth the price. Mr. Cope's Canby is without doubt the best portrayal of that character of any of the productions of "Arizona."

Mr. Deane's suspenderless surgeon, Dr. Fenlon, won the hearts of the audience. The remainder of the cast is not only well balanced but exceptionally capable.

The play will be repeated tonight and tomorrow afternoon and night.

Vaudeville at the Seattle.

A new departure on the Seattle stage will be inaugurated Sunday, when vaudeville will take possession of the boards of the Seattle Theatre. This puts Seattle on a level with many of her sister cities in the East and West who revel in the enjoyment of that new departure in theatricals—fashionable vaudeville. The famous Orpheum circuit, whose string of theatres it is the ambition of every vaudevillian to play, will lead its "headliners" to the Seattle Theatre, and thus practically put that house on a par, as to attractions, with others of the circuit. This has been accomplished after endless effort and much negotiation.

"The headliners" who come West to play at the Orpheum circuit will be brought to the Seattle Theatre at a very great expense. Their railroad fares from San Francisco to this city will have to be paid by the local house, which will also have to pay salaries for the time spent in traveling, making the cost of each much greater than the San Francisco house has to bear.

The bill Sunday night will be headed by the great "Cycle Whirl," probably the greatest act known to vaudeville. The "whirl" first became known to fame in the Alhambra, London, and since then has startled audiences in every large vaudeville house in the land. As its name implies, the act consists of daring feats performed on bicycles by two expert wheelmen.

Blanche Walsh.

"Janice Meredith," with Blanche Walsh as the stellar light, will be the opening bill of that clever actress' engagement at the Grand on Thursday evening next. A special scenic production of this famous play is promised, with all the realistic stage pictures that have brought the piece into note, including the old farmyard at Greenwood, just before the battle of Concord; the Drinker homestead, the British headquarters at Trenton on Christmas eve, 1776, with a vision of Washington's camp fires burning across the Delaware, and the city of Yorktown at the time of the surrender. Miss Walsh is said to be particularly captivating in her impersonation of the interesting colonial maiden, Janice. This will also be given on Friday evening, while on Saturday afternoon and evening the bill will be changed, and Miss Walsh's new and much-talked-of emotional drama, "La Madeline" will be submitted. Seats are now on sale.

"The White Slave."

The Third Avenue Theatre has another popular attraction, "The White Slave," that is being presented there this week. The play is presented throughout with special scenery and by a cast which is composed of probably the best actors seen at the Third Avenue Theatre this season, and it is needless to say that a thorough and enjoyable production of "The White Slave," Bartley Campbell's masterpiece, is being given. It will be given again tonight and for the balance of the week, with the customary Saturday matinee.