

"Brown of Harvard" Very Entertaining; but "Gingerbread Man" Attracts the Big Crowd

Amusements Tonight

MOORE THEATRE—Henry Woodruff in "Brown of Harvard."
GRAND OPERA HOUSE—"The Gingerbread Man."
SEATTLE THEATRE—"At the Old Cross Roads."
LOIS THEATRE—"Secret Service."
COLISEUM—Vaudeville.
PANTAGES—Vaudeville.
THIRD AVENUE THEATRE—"The Female Detectives."
STAR—Vaudeville.
ORPHEUM—Vaudeville.
EDEN MUSEE—Vaudeville and Museum.
LYRIC THEATRE—Posty's Burlesquers.
FAMILY THEATRE—"The Brand of Cain."

SINCE George Ade wrote "The College Widow," and soon after bought a valuable stock farm, the "college play" has been with us. Its latest presentation here comes under crimson colors in "Brown of Harvard," in which Henry Woodruff and a company of players began a week's engagement last night at the Moore Theatre.

While Ade's play was a comedy, pure and simple (and also funny), the college campus has since been merely the scene in which the plots that would do anywhere else are told. In "Strongheart" there was an interesting racial question discussed and a football game was the climax in excitement; in "Brown of Harvard" there is a melodramatic story told in college surroundings, and the third act is an exciting boat race.

As a piece of dramatic writing, "Brown of Harvard" would hardly "pass" in an examination; as a piece of acting it is well done and thoroughly enjoyable. The story centers about "Tom Brown," a "kid" at Harvard, who has a rich father. He is generous and popular, does good deeds surreptitiously; gets accused unjustly; nobly keeps still, even though it looks as if he would lose the girl he loves, until the fourth act, when all ends well.

Mr. Henry Miller has staged the piece excellently, and it is splendidly managed. The first act takes place in Brown's "Maddern's" room, which are said to be a faithful duplicate of some in Beck Hall in Cambridge. The second act is in the "yard" between Edworthy's clock, looking toward the chapel, the third act takes place at the Weld house, and the fourth is back in "Brown's" rooms again.

The delightful features of the play are the light and frolic of Mr. Woodruff, "Tom Brown," and the bunch of college boys in "Brown's" crowd.

They are such a typical lot of young chaps and fellows, from twenty to twenty-five, that they seem like familiar friends. "Tom Brown's" loveliness is a delicious bit of foolery, and his manner throughout, except when he becomes too serious and "acts," is thoroughly in character.

Putting a college play on the stage so that it will still be accurate and at the same time popular, must be a difficult undertaking. Possibly the only such inconsistencies as a huge University of Washington pennant in "Tom Brown's" study are allowed. Possibly, also, this is why the students around on the campus between recitation and sing college songs. Perhaps, too, the necessity for the hero's wearing the best clothes, which prevails largely in the popular-price theatre, is responsible for the appearance of the crew in the boat-race scene, who wear modest, unmarked sweaters over their rowing togs. But to "kid" substitute, "Brown," who is pushed into the race at the last moment, throws off his bathrobe and appears in regulation rowing costume with a large crimson "H" on his chest.

Granted by dramatic license that a kid substitute could be responsible for a moment's notice, and be responsible for the crew's victory, the absence of any red letters on the uniforms of the rowing crew, who should have worn them and the presence of a "B" on a substitute who couldn't have been allowed to have it until after participating in a contest is another of the inconsistencies that prevail in a play supposed to be accurately focused in college atmosphere.

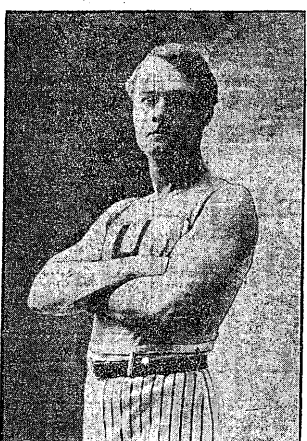
But these defects are incidental to a play which is, in the main, excellently well acted, and which will take one back to the carefree, inconsequential days of school life. It will be at the Moore all week, with Thursday and Saturday matinees.

The play was enthusiastically applauded by a small audience.

The cast follows:

Tom Brown.....	Henry Woodruff
Gerald Thorne, stroke ear of the Varsity eight.....	Frederick Forrester
Wilfred Kenyon, who is not his own name.....	Gordon Johnstone
Members of the Varsity Crew.....	Eugene O'Brien
Claxton Maddern.....	Franklin Jones
(Brown's Chums.)	
"Tubby" Anderson.....	Louis Haines
"Happy" Thurston.....	William Rosell
Walter Barnard.....	Adrian Salt
Warren Pierce.....	Charles H. Bates
Thompson Corne.....	Oliver Follansbee
(Students With Properly Developed Col- lege Halls, the Varsity coach.....	Robert Stowe
Victor Colton, who wants the English Crew to defeat his Alma Mater.....	J. R. Keating
Codrington, manager of the English Crew.....	Daniel Pennell
Jas. Van Rensselaer.....	Albert Showers
George Selwyn.....	Charles Durnell
Walter Blake.....	Arthur Reading
Arthur Blake.....	Robert Compton
Austin Latchow.....	James Herman
Charles Johnson.....	James Keating
Coxswain.....	Frank Willard
O'Hair, dock-wiper.....	Frank Willard
Old Clothes Man.....	Jno. Chiny
Jno. the servant.....	Blanche Weaver
Mrs. Kenyon.....	Helena Byrne
Marian Thorne.....	Bernice Wiley
Edith Sinclair.....	Ethel Martin

M. McV. S.



Henry Woodruff as "Brown of Harvard."

Devils") of Bazzini, which authorities place even a higher plane than the most trying of the compositions of Paganini.

Nubelt's playing of the Bazzini number must be classed by itself and far remote from any violin performance on record. The virtuoso's unapproachable and bewildering command of every known resource of the violin was shown as never before. There are requirements in this number that not one of the half-dozen other great violinists of the world would tackle willingly. What this Bohemian lad did was to rush through it with the abandon and careless grace of a piano student playing a simple finger exercise. There was a tremendous storm of applause and Kubelik generously came back with the transcription of the "Lied" Sextette.

Kegriz played the Schubert march which opened the program fairly well, but lacked in military spirit. There was an absence of brass crashes in the formations. The "Merry Wives" overture of Nicolai brought out the splendid tone capacity of the strings of which Kegriz certainly has a most praiseworthy lot. Also it should be said that the whole did very well. The Delibes group was exquisitely given. The Rubinstein number finished a veritable feast of good things.

P. C. H.

"The Gingerbread Man."

"The Gingerbread Man," which opened for a week yesterday at the Grand, is undoubtedly one of the very brightest of the musical farces seen here for a long time. It is not strange that every seat in the house was filled before the curtain rose and that the upstairs contingent was the largest since Calve was here, so it is said. There are three or four catchy airs in the piece, all above the ordinary, that took the audience immediately, and as a result they were called for over and over again. Cutting out the encores, which ran as high as a dozen or more at a time, the piece would be far too short. This fact may indicate the popularity of "The Gingerbread Man."

There is enough good music in the piece, with an interpolation, to give Miss Mabel Day, the soprano, a chance to display her very nice method of singing and her extremely pleasing voice. This is not powerful, but it has the real sympathetic quality and her vocalization is far and away above that of the usual light opera singer of today.

The fun is furnished by three really clever men—Fred J. Nice, the gingerbread man; Ross Snow, the wise man of the Mother Goose book, and James McElhorne, who played the ancient lady of the pink lights in her original part of "The Good Fairy." This bunch made things lively from the beginning and kept it up till the last curtain. Nice is particularly clever in make-up and is a good dancer as well.

The scenic effects are pleasing and there is a chorus that sings well and is easy to look at.

"At the Old Cross Roads."

With liberal applause, crowded houses both afternoon and evening audiences placed the seal of their approval upon the opening performances of Arthur C. Alston's company in the Southern story of "At the Old Cross Roads," that will be seen at the Seattle Theatre every evening this week, with the usual Thursday and Saturday matinees.

The plot of the play has enough of the old negro problem scattered through it—the negro problem shown from the other side—to give it real heart interest; the acting is excellent, and the singing of Philip Connor, who sang the part of Tom Martin, is exceptionally good.

The story of "At the Old Cross Roads" may be a new one in the North, but it certainly is not in the South. It is the story of people with supposedly just a drop of negro blood in their veins—just one-eighth negro, but sufficient to keep them for their lives far below the whites and despised by them, and far enough above the negroes to be envied and looked up to by them. In the end, when it is discovered that "Parepa" is really eight-eighths white and that the taint of the blood of a slave race is not in

in the parts of the role calling for action and the brief scenes he was good. Mr. Frederic Larkins as the villain could do little more yesterday than try to remember his next line and that was the trouble with several of the others. He has a good conception of the part and should prove acceptable after a few more performances. Miss Aileen May did well with the tearful part of "Edith Varney," the Southern girl in love with the spy, although her emotion ran a little too much into the realm of hysteria. Henry McRae as "General Randolph," and Philip Sheffield, as "Wilfred Varney," were both good and several of the "bits" were well acted.

"The Female Detectives"

Those who attended the Third Avenue Theatre last night got precisely what they wanted. Charles A. Taylor had his company put on one of his own comedy melodramas, "The Female Detectives," a play which took tenacious hold on the audience at the very beginning and bid it for three long acts. Judging by the laughter and applause that attended the progress of the play, the Taylor Company has at last found the brand of theatricals its patrons want.

"The Female Detectives" is one of those productions whose scenes are laid in the slums, Chinese, hop joints and robber's dives of a great bustling city, with a couple of scenes in a wealthy home by way of variation. A million dollars, an old widower in possession of it, two daughters, one virtuous, the other vicious, an evil-eyed villain after the million with a half dozen accomplices, a gallant hero and two female detectives (men in disguise), always on hand when needed—that is, an epitome of the play.

James Morton, as the millionaire, was the star of the cast. It was incumbent upon Tony West and James Barrett to supply the comedy as the female detectives. Both are good character men, particularly West, and they were seen to splendid advantage last night. The women were rather weak, but on the whole the cast measured well up to requirements.

At the Lyric.

The Posty Oriental Burlesquers, at the Lyric Theatre, presents this week a lot of girls who sing and act, several clever comedians and enough other capable people to present the best double bill that has been offered since the change to burlesque. There was plenty of novelty to arouse additional interest, and the entertainers were quite attractive. The first burlesque this week is "The Female Shoplifter," and the second is entitled "The Battle of Manila," a musical farce full of comical situations and specially numbers. The new series of living pictures shown between the first and second acts excelled any yet exhibited since they were first put on at the Lyric. There is a change in the policy of the Lyric commencing with this week, the management having decided to give matinees on Tuesday, Wednesday, Thursday and Sunday at popular prices.

From Vaudeville to Stock.

Heretofore the Family Theatre has been a vaudeville house, running from three to ten performances daily, but for the remainder of the season it will be run as a stock house with one performance each night and matinees Tuesdays, Thursdays, Saturdays and Sundays. This new plan will take effect tonight when the Donald Bell Company will give their initial performance of "The Brand of Cain." Miss Eubel Tucker, who appears as the Mexican adventures, is said to be an actress of ability and is known to many Seattle theatre-goers.

Tetrazzini in America.

NEW YORK, Monday, Jan. 12.—Tetrazzini is here. She arrived on La Lorraine of the French line Saturday morning after a rough passage and will appear for the first time in this city on Wednesday when she will sing "Violetta" in "La Traviata" at the Manhattan Opera House.

Herald as the greatest prima donna in the world, the Italian singer whom Oscar Hammerstein has captured for his opera house, rescued her sister, Mme.