

IS THE BEST PLAY IN YEARS

"The College Widow" at the Grand Delights a Houseful—Watson's Orientals Put Up a Clever Burlesque.

"Richelieu" at Third Avenue Is Admirably Played and Draws Packed Houses—New Bills of Vaudeville.

AT its fullest capacity the Grand will hold 2,172 people. There were 2,172 there last night, judging by the looks of things. Today there are 2,173 volunteer press agents for "The College Widow" in town. If you were not one of the 2,173 last night, save up your laughs and go tonight, if there are any seats left. It has been long years since Seattle has seen anything so thoroughly good in the comedy line.

Seattle has been able to trace George Ade's improvement year by year, for it has been reflected in the plays that have been sent out here under his authorship and the management of Henry W. Savage, to whom, by the way, Seattle owes several debts of gratitude and who will be shown a good time by a lot of grateful theatre-goers should he ever decide to come out here. But speaking of Ade's plays, there came first "The Sultan of Sulu," which now compares with his later plays as does a tallow candle to



DOROTHY TENNANT.

an arc light. Then came "The County Chairman," which is a fine bit of comedy in every respect, and now that is overtopped by "The College Widow," which will always remain Ade's masterpiece.

The Great American Play.

For years people have been waiting for what has been indefinitely termed "the great American play." Until that long-desired drama puts in an appearance, "The College Widow" has a better right to the title than any other native drama since poor Frank Mayo turned out his incomparable idyl of 1838, "Missouri," "Pudd'nhead Wilson." Even that play is perhaps surpassed in all-around quaint characterization by "The College Widow."

There are no minor roles in "The College Widow." They are all majors, made so by the competent people who play them and by the artistic touches with which the dramatist has touched each one until it stands out in the centre of attention like a monologist on a vaudeville platform. There is downright physiology in "The College Widow." Take the town marshal, the waitress, the trainer or the tutor. They are all live characters whom you know, and Ade has gone so deeply into their human nature that you couldn't find a flaw or a ring of insincerity with an X-ray.

Will Stand Analysis.

There are some comedies, and good ones, too, which will not stand analysis from the standpoint of literary merit or common sense, those in which South American revolutions are pulled off every half hour, for instance. But "The College Widow" is put together like a chronometer. The bright line and the satirical hits come so fast that many a



WALTER WALKER.

good laugh necessarily has to be passed up. From the opening act to the very "tag" of the play, when the hero gets the girl, the play construction is an example of the best dramatic art. There is only one character that might be deemed in any sense superfluous, and that is the marshal. If you think about it, he has no bearing on the play action. But he is good comedy, and does no harm at all.

Henry W. Savage has both staged and cast the play admirably. There are several big mob scenes in which, in the usual sense of the word, not a single super is seen. In the third act, for example, where the football game is in progress, the illusion is complete. There is the rooting, the wild excitement, the crippled player dragged crying from the field, the exhortations of the coach to the team, and, best of all, the team itself—big shaggy fellows, covered with mud and grime, not only made up, but made down, and sideways, and through and through, until they look the part as thoroughly as did the marines when they came crashing through the wall in "The Sho-Gun." It's great stage art, and the play is full of things that make you feel good and that send you away with a new idea of what a dramatist can put upon a stage in the short space of three hours to amuse you.

Individual Hits.

A round dozen individual hits were made last night. Dainty Dorothy Tennant, the original widow, was a charming, wholesome American girl, and that she made good in a straight part in a comedy in which character work is so prominent is a tribute to her ability as an actress. Frederick Truesdell, as Billy Bolton, is a man's man, and got away with everybody's good opinion. For high grade impersonation, Walter Walker, who has been seen here as a star, is unexcelled as Hiram Bolton, the father.

Then come the characters. Adeline Dunlap played Bessie Tanner, the athletic girl, with splendid fire and vim. Katherine Nugent never once missed a point in her presentation of Flora Wiggins. Lida McMillan is the sort of chaperon that anyone would like to have. Of the men, admirable work is done by Neil Moran as the college president; Dan Baker, as the trainer; George Ober, as the state senator; Raymond Chase, as the awkward freshman; Hale Norcross, as Larrabee; Edgar Halsted, as

"If Cheasty has it, it's correct."



Our Business Suits and Heavy-weight Overcoats have taken a downward slide.

Today we marked down the price of every business Suit (including blues and blacks) and every heavy-weight Overcoat, as follows:

\$15.00 to \$20.00 Suit or Overcoat...\$12.50
\$22.50 and \$25.00 Suit or Overcoat...\$15.00
\$27.50 and \$30.00 Suit or Overcoat...\$20.00
\$32.50 and \$35.00 Suit or Overcoat...\$25.00
\$37.50 to \$45.00 Suit or Overcoat...\$30.00
\$50.00 to \$60.00 Overcoats.....\$40.00

In Suits we have every size from 32 to 46, and in Overcoats from 34 to 46.

Cheasty's
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"If it's correct, Cheasty has it."

the tutor; Ernest B. Carr, as the center rush, Murphy, and Laurence Wheat, as Stub Talmadge. There are many more characters, and every man and woman is up to the Savage standard, which is pretty high.

"The College Widow" ought to play a week, but it can't. All day today the rush after seats has resembled that of the "optionaires" after tide lands between the waterways. Wednesday night will be the last chance to see the play, and it can hardly be expected on future visits to come back here with so many original characters as the present cast contains.

WATSON'S ORIENTALS.

In Watson's Orientals, which opened yesterday afternoon at the Seattle, there is offered the best burlesque in at least a dozen weeks, and one in which there are few moments that are not alive with good comedy or good specialties. In the olio are Swan and Bombard, two good acrobatic comedians, with lots of funny stunts; Jeannette Monitor, in a fine contortion act; and Yonemoto Brothers, Japanese acrobats, who do as clever work as can be seen anywhere on Ginza in Tokyo.

The two burlesques have much music that is very catchy. "Are There Any More at Home Like You?" being an example. Costuming and staging are all that could be asked, and altogether the performance is one that should please large audiences.

CALVE SEAT SALE.

Tomorrow morning there will begin at the box office window of the Grand the sale of seats for Calve, which has been in progress for some time through the medium of mail orders. Calve and her company are to appear at the Grand next Friday night, and the event will easily lead in social and musical importance any other affair of the sort this winter.

AT THE STAR.

From on and after the very first performance today at the Star Theatre Dida will become the reigning sensation of Seattle. This act is an aquatic mystery, in which seemingly a Venus is produced from the waters of a tank, quickly followed by another woman, the glass tank being filled with water in the full presence of the audience. Haides' Russian dancers, too, are a decided and picturesque novelty. Marshall and Porraire were seen in Seattle once before, but those who saw their act about a year ago are more than anxious to see them again. The Great Martells also are Seattle favorites in their matchless bicycle act. Mr. and Mrs. Young in "A Homespun Wooing" are new to this city, and their act is more than brilliant and clever. The illustrated song, the moving pictures, a solo by a member of the orchestra and special music will make up a rich entertainment for the entire week.

AT THE ORPHEUM.

A tip-top show makes its bow to the public at the Orpheum today and will continue at every performance during the entire week. The program is headed by Violette and Old, who do telepathic mind reading on new and greatly improved lines. Violette is a charming-looking woman, who, put in peculiar mental state by Old, does the marvelous work of a seer or modern prophet. The Four Leanders are kingly acrobats, and their work is daring, skillful and thrilling. Vardaman is the auburn-haired beauty who created such a sensation in Frisco. Al Shayne is a Hebrew dialectic comedian, who will make people laugh, and all the rest of the show is fully up to the standard established on the new year by the Orpheum management. Standing room only will prevail all week at this house.

MANAGER COHN RETURNS.

Manager S. Cohn, who formerly conducted the Star Theatre and circuit in this city and state, returned yesterday from the East. Chicago is now his headquarters, and he reports that his extensive vaudeville interests in the East are all prospering. Popular priced vaudeville is making great headway in the large cities.

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