

"A Girl From Dixie" Charms a Big Audience at the Grand.

Double Bill of Burlesque and "Lost and Won" Are Also Seen.

When the large audience filed out of the Grand last evening with the stirring strains of "Dixie" ringing in its ears, it was individually and collectively of the opinion that it had witnessed a thoroughly pleasing entertainment. "A Girl From Dixie" caught on very promptly. Both the music and the company made decided hits and the encores grew more and more insistent as the evening wore on.

As the Bostonians have told us several times, it takes nine tailors to make a man. It took four more than that number of artisans to turn out "A Girl From Dixie." One man, Harry B. Smith, wrote the book, but twelve different architects designed the music. Cole and Johnson, Ludwig Engländer, Max Witt, Tobani and A. B. Sloan are all represented in the score. The variety of melody is in consequence most unique and pleasing. Instead of the one or two big song hits to be found in the usual musical comedy, there are a full dozen or more.

In Three Acts.

The play is virtually in three acts, through the subdivision of the latter act into two scenes. The first act is a Maryland school in session, and while there is novelty about the setting and the costuming, the act is the least attractive of the three in the way of fun and music. "The Lover's A B C" and "The Disappointed Kitten" both proved song hits, however.

The second act setting, the seminary garden, with the long low wall covered with vines and ivy, is exceedingly pretty, and there are some musical gems sung over that garden wall, notably "The Sunflower and the Sun" and "When the Moon Comes O'er the Hill."

It is the last act, however, that makes "A Girl From Dixie" such an attractive maiden. One pretty stage picture follows another in quick succession. There are numbers of trios, quartettes and choruses, and the players last evening were fairly disconcerted by the number of encores showered upon them.

Picturesque Songs.

The song "Glory" brought out a swinging chorus with most effective accompanying stage business. "Bubbles" was picturesque, and "An American Heiress," set to the music of Tobani's waltz, "Hearts and Flowers," dainty and captivating.

Beatrice Bronte, the prima donna, has a clear and sweet high soprano voice which has rarely been equaled here in musical comedy. She has not the personality, however, for this title role. Her acting is on the order of Edna May's, dainty, quiet and refined. She would make an incomparable Salvation Army girl in "The Bells of New York," but does not realize the almost boydenish Maryland girl that Harry Smith drew.

D. L. Don made a wonderful hit as the music teacher, even if he was stingy with his eccentric dancing, which was far and away the best thing in "The Strollers" two years ago. Don might be called the discordant wonder of the American stage. His discordant dialect is as funny as that of Sam Collins; he gave a monologue last night that was one long discord, and played bum notes on the piano in a way that sent the house wild with delight. His legs, particularly in the general inharmonies, it is true, and unexpected directions that they take that make his dancing the huge success that it is.

Other Characters.

Clifford Leigh does the same line of work as he did here with Stuart Robson, an English lord, and he does it mighty well. To Charles H. Bowers fall most of the solos and he gets away with them most acceptably. He was the Abercrombie in our first "Florodora," in 1902. Good character work is done by Charles K. French as the professor, Thomas J. Keogh as the squire, Charles H. Shaffer as the negro mammy, Essie Lyons as Bess Jackson and Olga May as Maude Earle.

The chorus is highly contributory to the success of "A Girl from Dixie." The young men come into notice just as they do in "Florodora." They are clean-limbed, bright-eyed and smartly attired. The girls are without exception young, pretty and vivacious. All these people can and do sing. For real work and show of enthusiasm this is the best chorus on the stage of the Grand since "Fiddle Dee Dee," eighteen months ago.

"A Girl From Dixie" is not one of those ponderous affairs which carries wardrobe by the ton and scenery by the carload, but its thirty-five people are hard workers and clever entertainers, and one who couldn't find an evening of solid enjoyment in company with such a clean and snappy entertainment as this must indeed be hard to please. "A Girl From Dixie" will sing for the people of Seattle two more nights.