

# May Robson's Fit, "Aunt Mary," Thoroughly Delightful

## Amusements Tonight

**MOORE THEATRE**—May Robson in "The Rejuvenation of Aunt Mary."

**GRAND OPERA HOUSE**—San Francisco Opera Company in "Girofio-Girofio."

**LOIS THEATRE**—Lois Stock Company in "The Light Eternal."

**SEATTLE THEATRE**—Burgess-Bunting Company in "The Gambler."

**COLISEUM**—Vaudeville.

**PANTAGES**—Vaudeville.

**STAR**—Vaudeville.



May Robson as "Aunt Mary."

**T**AKE James Whitcomb Riley's word for it, there's plenty of fun "out to Old Aunt Mary's." In this case, it's Anne Warner's "Aunt Mary" made into a play for Miss May Robson, who opened a week's engagement with it last night at the Moore Theatre.

Everybody who enjoys a play that is clean, bright, wholesome, and above all, funny to the last degree, should see "The Rejuvenation of Aunt Mary." May Robson is probably the best character actress on the American stage, and she has made the hit of her career in this, her first starring venture. Her characterization of the rich, country-bred, "tight" long-suffering aunt of a graceless college boy who is never out of a scrape, is a remarkably clever piece of work. She has her audience in helpless gales of laughter one moment, and absolutely quiet the next, as she touches of sentiment and sympathy in erratic old "Aunt Mary's" thorny nature crop out. You laugh with "Aunt Mary," not at her, and that's the secret.

Anne Warner's play has kept to the book story fairly closely, making only the changes that were necessary for dramatic adaptation. "Betty" in the play, for instance, is the conventional sweet young girl, much more proper to be fallen in love with by the average college boy than the "Betty" of the book, a fascinating young widow, though the book "Betty" is probably more true to life.

The story is undoubtedly well remembered by readers of current fiction.

"Aunt Mary" lives up in the country with "Lucinda" and "Joshua," her servants and absolute property, and "Ruth," her cat. Her nephew goes to college incidentally and to New York habitually, and is always on the eve of being either succeeded or expelled. The play opens at one of these crises, the scene being at "Aunt Mary's" home. Things develop so fast that a real breach occurs between the old lady and her scapegrace nephew, and the second act shows him enjoying the friendly hospitality of a college chum when, by a well-meant blunder, "Aunt Mary" is discovered to be on her way to New York. Her experiences with "city life" furnish the fun of the second act, and her rejuvenation back at the old home is the laughable third.

Miss Robson is capably supported by an adequate company, the "Lucinda" of Nina Saville being conspicuously good.

The four young collegians are fifty years of college manners, fraternity pins and all.

The play continues all week, with Thursday and Saturday matinees. See it. The cast:

Betty Burnett, Burnett's sister.....Frances Cossar  
Clover, Jack's chum.....Stevenson  
Lucinda, Aunt Mary's property, body and soul.....Nina Saville  
Joshua, Aunt Mary's hired man.....Harry Cowley  
John Watkins, Jr., Denham's Jack.....Jack Storey  
Robert Burnett, Jack's chum.....Francis Herbin  
Aunt Mary Watkins.....May Robson  
Mrs. Daisy Mullins, a villager.....Grace Parke Fiske  
Messenger Boy.....Harry Jones  
Mr. Stebbins, Aunt Mary's Lawyer.....Lester Wallace  
James, the Burnetts' butler.....George F. Hall  
Maid.....Eva Bingham  
The Girl from Kalamazoo.....Lillian Westner  
—M. McV. S.

maxes between melodrama and discourses upon the doctrine of Christianity. Last week we had "The Hypocrites," in which two talkative clergymen had the stage, and for the two weeks preceding actors in the dress of the early California days constantly used expressions which polite society confines to the Bible, but which, in "The Girl of the Golden West," result in more profanity "without the smile" than should ever be heard upon the stage.

Considered for what it purports to be—a religious melodrama—"The Light Eternal" is a good play. It is strongly reminiscent of "Ben-Hur" and naturally recalls "Quo Vadis," but it is perhaps truer to the life of the times than either of these because the young Roman Christian dies in the arena in the last act, and that was the fate of most of them in those days. The first act is almost a reproduction of the houseboat scene in "Ben-Hur"; the love scene in the garden of Diocletian's daughter in the second act, carries one immediately back to the scene in the lagoon in the other drama, and the chariot race in the Coliseum has its reflection in the Coliseum scene in "The Light Eternal."

The play is excellently staged and continued, save for a few minor defects, which Mr. Frawley has probably not yet had time to notice. The statue of Jupiter, which is struck by lightning and overthrown to make way for a flaming cross, is very bad; the massive columns of Diocletian's palace were crooked last night, and certainly the pages of a lady who hated Christians as much as old Diocletian's daughter were not accustomed to wear gold crosses about their

a close without even calling in the sheriff.

Law Robson, the writer, has supplied plenty of comedy which under the skillful handling of Mr. Condit and Miss Bunting keeps every one happy and forgetful of the nefarious work of the villain. The bit of work during the first and second acts between these two is well worth seeing.

"The Gambler" will continue throughout the week, with matinees on Thursday and Saturday afternoons. Next week "A Runaway Match" will be presented.

The cast:

Alexander Fairfax, called "Alec, The Golden Giant".....St. Condit  
Jack Mason, his friend, "The Gambler".....V. T. Henderson  
Duncan Le Moyne, an adventurer.....John R. Ball  
Max Wayne, a spectre of the past.....James G. Morton  
Bixby, an "idle" of Gold Run.....William Morris  
Flynn, a miner.....Robert W. Lawrence  
Jack Mason Fairfax, Alec's child.....Eva Sargent  
Ethel Wayne, Alec's wife.....Dot Mulhally  
Mrs. Boggs, hostess of Gold Run Hotel.....Caroline Morrison  
Bessie Fairfax, known as "Bess".....Miss Bunting

## Well-Known Pianist Dies in New York.

New York, June 22.  
Miss Jessie Shay, the pianist who toured this country with Kubelick, the violinist, in 1902, and had also toured