

"Women Will Understand" the Appeal Made by "The Thief"

Amusements Tonight

MOORE THEATRE—"The Thief."
GRAND OPERA HOUSE—San Francisco Opera Company in "Rip Van Winkle."
LOIS THEATRE—T. Daniel Frawley and the Pantages Players in "Madame Sans Gene."
SEATTLE THEATRE—Burgess-Bunting Company in "All for Gold."
PANTAGES—Vaudeville.
STAR—Vaudeville.
WHITE CITY, MADISON PARK—Outdoor Attractions.
LUNA PARK—Outdoor Attractions.

"WOMEN will understand," sobb "Marie Voyzin," when, huddled in a heap on the floor, she confesses to her husband that she stole money from her best friend with which to buy clothes so that she might be beautiful to him and therefore keep his love.

That is the heart of Henri Bernstein's remarkable play, "The Thief," which was one of the dramatic sensations of the New York season just past, and which was seen for the first time in Seattle last night, when it began a week's engagement at the Moore.

Stealing to keep one's husband's love doesn't seem a particularly strong motive, hardly enough upon which to build a great play. But in the hands of an expert playwright it is entirely adequate.

"The Thief," as a play, is practically perfect. It is of intense interest, full of dramatic suspense, closely woven, free from superfluities and with every line and every situation pointing towards the single spring of dramatic action. The time covers a period of twelve hours: at the end of the first act the dramatic situation has been thoroughly sketched in and the action has progressed to a startling climax. The second act consumes forty minutes and there are only two people upon the stage. At its end there is no knowledge of the play's conclusion; this does not come until within a few moments of the final curtain. Such constructive skill is enough to make a great play with almost any material, but in "The Thief" M. Bernstein has chosen a subject which allows a wide latitude of discussion, and which carries a pitiable and pathetic appeal.

"Pitiable and pathetic," those two words belong to the butterfly little wife who, having married a man she knew to be her superior in every way, considered nothing but how to be attractive enough to keep him. As portrayed by Bruce McRae, "Richard Voyzin," the husband, didn't seem at all the kind of a man whose love could be kept by pretty clothes. He was a man who valued highly honor, integrity and friendship; was appalled at deceit, horrified at crime, in that particular fashion that right-minded people have of regarding it—a lapse of taste as well as of morals. It didn't seem at all necessary that weak, charming little "Marie" should have so degraded herself. But the point is, she thought it was. Her mental and moral vision stopped at her appearance; everything depended upon that; she must maintain it at all costs. And she defends herself by crying that "women will understand."

Whether or not either the motive or the moral is understood or approved by either men or women, so good a play as this, so magnificently staged and so splendidly acted is a dramatic delight. There are only six people in the cast, and they're all actors. The burden of the play falls upon Margaret Illington as the light-minded young wife. This is Miss Illington's first starring venture and she has made a very distinct success of it. She has a most unusual and fascinating personality, which intensified the charm of the light touches she gave to the characterization of "Marie Louise Voyzin." In the great emotional moments it was impossible to tell whether the very apparent artificiality belonged to the bruised and fluttering little wife, or to Miss Illington's conception of her. The appeal of the pretty little thief was not convincing; and perhaps it was meant not to be.

The rugged naturalness of Bruce McRae's acting as "Richard Voyzin," the husband, while not at all in the Gallico manner, was wholesome and refreshing. So, also, was the "Raymond Lagardes" of Edward R. Maxson, who gave a sincere and touching portrayal of paternal affection. Sidney Herbert played the detective with much distinction and Isabel Richards gave the small part of "Isabelle Lagardes" perfect taste and proportion. The young lover, "Fernand," an extremely difficult role to keep without the bounds of ridicule and within those of sincerity was admirably handled by Leonard Ide.

A very large audience was present last night, every box in the theatre being occupied, an unusual occurrence at the Moore. The play continues throughout the week, with a matinee Saturday.

M. McV. S.



Margaret Illington.

Good Vaudeville This Week

THERE isn't a dull moment in the lengthy bill at the Star Theatre this week, which opened with the matinee yesterday. Edwin Keough & Co. in "A Bit o' Blarney," present a delightful bit of Irish comedy, with tragedy interwoven. The tragedy comes in a dream, and beautiful electrical and mechanical effects are used. The original stage setting is very elaborate. Mr. Keough takes the part of Cornelius Burke, and in the dream appears as Robespierre in the famous prison scene surrounded by the spirits of his victims of the guillotine. This mythical caprice was written by Miss Helen Neilson, who plays the part of "Widdy Judy Sheridan," who has the dream. The other member of the company is George Hill, the dungeon keeper. The three large audiences that greeted the production yesterday showed their appreciation by rounds of applause.

Murry K. Hill & Company has a laughable blackface act entitled "The Last Survivor." Mr. Hill is a monologist who has the knack of making even a sad-faced usher smile. The "company" does his share in dispelling the gloom.

Clever dancing and catchy songs characterize the work of Burney Pagan and Henrietta Byron. They call their skit "An Entertaining Oddity," and its finale is a series of rapid changes showing first an English, then an Irish girl, and, last of all, an American lass.

La Auto Girl is a mystery. "It walks and rings." It is up to the audience to guess whether it is an automaton or human being. Whatever it is, it is clever.

Dora Ronen, the gypsy violinist, is an artist of no mean ability. Eddie Roesch is singing "It's Great to Be a Soldier Man" this week, and the motion picture is entitled "The Little Coxswain of the Varsity Eight." The pictures are very clear and show a very exciting boat race.

Acrobatics have the call at the Pantages this week, two exceptionally good acts being upon the program. One of these is the Bottomey troupe of flying gymnasts, who introduce several novel and extremely difficult maneuvers upon the high bars. Polk and Polk are the other acrobatic team, and their chief d'œuvre is performing with a spring

Clean Bills

The following vaudeville houses at their performances yesterday presented programs free from vulgarity:

PANTAGES.
 STAR.

The omission of the name of a standard vaudeville house carries its own implication.

LAW INVESTS POWER IN MAYOR AND COUNCIL

That the state law invests the power of granting the saloon licenses in the mayor and city council only and that the city has not the authority to alter or shift by ordinance or otherwise the provisions of the statute, is the ruling of Judge Arthur E. Griffin in declaring

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