

sical Show Grand



Honeymooners" at the Grand.

of the play belong to Philip Sheffield, whose impersonation of a madly jealous youth was more than good; to H. G. Lonsdale, whose picture of a doting, decrepit old man was real to the last degree; to V. T. Henderson, who played the part of the butler with much distinction, and to Miss Clara Kimball, a very pretty and appealing ingenue who has so many attractive acting assets that she should not allow the present tendency of her voice to become monotonous to continue.

"Captain Swift" deserves good audiences of people who like to see a good play, and will doubtless have them all week. The house was packed yesterday at both performances.

The cast in detail follows:

Mr. Wilding, the adventurer Mr. Frawley
George Gardiner William Dowling
Harry Seabrook Philip Sheffield
Ryan, a detective Ed M. Kimball
Marshall, a butler V. T. Henderson
Mr. Seabrooks H. G. Lonsdale
Servant Harry F. Cummings
Valet to Gardiner F. C. Huebner
Mrs. Seabrook Miss May
Lady Staunton Miss Pauline Maddern
Stella Darbinsher Miss Clara Kimball
Mabel Seabrook Miss Doris Piper
M. McV. S.

"The Clansman."

Thomas Dixon's play, "The Clansman," much heralded and much discussed, thanks to a well-organized, hard-working press bureau, began a week's engagement at the Moore last night before a large audience.

Beyond very pretty stage settings, a remarkable child-actress, and the fact that it is a dollar show playing in a two-dollar house, there is very little to attract interest in the production. To a student of reconstruction days the historical accuracy of the work is interesting and the staging and lighting of the last scene of the third act is both impressive and beautiful.

From the standpoint of dramatic construction "The Clansman" could hardly be more shaky. The comedy, saved only by good acting on the part of Barry Maxwell as "Nelse" and Maude Durand as "Eve," is forced—literally dragged in by the ears. The part of "Lynch," the mulatto lieutenant-governor, is well handled by Charles J. Wilson, and M. J. Jordan lends dignity and conviction

(save the market) to the part of "Stone-man." Joseph L. Sweeney was sufficiently repulsive as "Gus." The balance of the cast, excepting only little Miss Mernereau, is featureless. It follows:

Rev. Ephraim Fox, a negro exhorter Charles Johnson
Dick, a dark-skinned white man John J. Flanagan
Aleck the sheriff of Ulster George M. De Vere
Nelse, an old-fashioned negro Berry Maxwell
Carpetbagger, a peddler and auctioneer Earl Lee
Thompson, a Southern planter Edward Jackson
Judge Wallace, of the old regime Franklin Ayling
Gus, of the Black Guard Joseph L. Sweeney
Eve, Nelse's wife Maude Durand
Austin Stoneman, the Radical leader M. J. Jordan
Dr. Richard Cameron, a Conservative Gage Bennett
Flora, his daughter Claire Mernereau
Nellie Graham, a daughter of the South Ruth Hart
Elsie Stoneman Eugenie Hayden
Helen Lowell, her schoolmate Edna Davis
Ben Cameron, the Clansman Franklin Ritchie
Silas Lynch, lieutenant-governor of South Carolina Charles J. Wilson
Freedman's bureau agent Harry Quinlan
Negro corporal Charles Elliott
William Pitt Shrimp, governor of South Carolina Gus Inglis
Jake, the auctioneer's clerk William Alton
Gen. Nathan B. Forrest, grand wizard of the klan Mortimer F. Ritchie
Orderly John V. McDonald
The United States commissioner J. E. Miller

"The Rocky Mountain Express" Nearly Wrecked by a Specialty.

"Ladies and gentlemen, please remember this is a drama and not a specialty show."

Thus cautioned by Manager W. M. Russell who, with the outstretched hand of authority appeared amongst his actors on the stage, the audience at the Seattle theater last night settled back in its chairs, stopped clamoring for another song from the comedian and began to pay some attention to the gun play and the intrigues incident to the portrayal of "The Rocky Mountain Express."

"The Rocky Mountain Express," which opened its week's engagement at the Seattle yesterday, is another of the offerings of Klimt, Gazzolo & Cohen, who are also responsible for "The Four Corners of the Earth," which piddled its way through here a few weeks back.

There is nothing particularly spectacular about the show unless a train of cars painted on a canvas which is supposed to be wrecked off the stage can be considered a thriller. The lines of the play follow the average melodrama so closely that most any title would do about as well as "The Rocky Mountain Express."

There is a cool, scheming villain who gets the rich old father stabbed to death in the first act in order to secure papers and also place the fair heroine in his power. He very nearly succeeds but something always happens in time to thwart him, and the only casualties until the villain and his Mexican confederate are shot to death, thus ending the show, are a few trainmen, station agents and innocent passengers on the wrecked express.

The cast is the best that has appeared at the Seattle this season. Harrison Taaffe, the leading man, is very good, as is also Ira Moore, who plays the part of the Mexican cattle rustler. Dave B. Clifford, as a Jew, and Carrie Godfrey, as "Mary Brady," furnish most of the comedy of the Klimt et al. kind. Ollie Minell is the heroine.

The theater last night was packed to the caves with standing room at a premium.

"At Cripple Creek" is the bill for next week.

"The Rocky Mountain Express," cast follows:

Tom Weston Harrison Taaffe
Gideon Smalley R. Castille
Bill Hauge, a cowpuncher of the "B bar Z" John Hayes
Solomon Wischem, a traveling man from Hoboken Dave B. Clifford
Frederick Reading Thomas H. Haines
Jose Montlave, a Mexican cattle rustler Ira Moore
Juan, just a "Greaser" John Hartley
Station Agent at Windy Gap E. Brambles
"Big Jim," engineer on the Colorado & Great Western Railroad Ed Rawley
"Mike," section boss on the Colorado & Great Western Chas. Robinson
"Rainey," the operator at Dead Man's Siding Tower Dell Richards
Blanch Reading, daughter of Frederick Reading Ollie Minell
Margaret, known as Mrs. Smalley Maud Moore
Mary Brady, proprietress of the Windy Gap Hotel Carrie Godfrey
Jennie Brady, her daughter, with a firm faith in her "Ma" Elizabeth Miller

"Heart of the Blue Ridge."

With "The Heart of the Blue Ridge," the Third Avenue Theatre last night struck the pace of the old days at Third Avenue and Madison, and through four acts had its big audience keyed up to the pitch of nervous excitement that only melodrama well done can attain.

"Heart of the Blue Ridge" tells the story of a Southern feud. It is based upon that clause in the Mosaic law which requires an eye for an eye and a tooth for a tooth, and until the last moment the full toll is exacted as between the "Carters" and the "Reynoldses" with each family armed to the collar buttons. Hal Reid wrote nothing particularly