

"The Great Divide" Has Elements of Great Strength

Amusements Tonight

MOORE THEATRE—"The Great Divide."

GRAND OPERA HOUSE—"Arizona."

ORPHEUM—Vaudeville.

LOIS THEATRE—"A Contented Woman."

SEATTLE THEATRE—"A Millionaire Tramp."

THIRD AVENUE THEATRE—"Uncle Tom's Cabin."

PANTAGES—Vaudeville.

STAR—Vaudeville.

SHANNON'S THEATRE—Cameraphone.

"THE GREAT DIVIDE," the play in which Henry Miller and Margaret Anglin made an indisputable success in the East, was given its first presentation in Seattle last night at the Moore Theatre before a representative Sunday night audience. It is a peculiar play. With elements of great strength, it is, in many places, dramatically weak. It is a play for two characters, the others of the cast being merely features in the setting. It is a study in psychology translated into the language of the drama, with poetic touches here and there.

The play tells the story of a New England girl and her brother who have invested the family's little property in a ranch in Arizona and are trying to make it pay. The girl, with her Puritan upbringing, is in love with the West, and its hold upon her has begun to assert itself in her dissatisfaction with the doctrines and the standards of her village home. Circumstances arise which leave her at the ranch alone at night, when three drunken cowboys break into the cabin and start to throw dice for her. Half paralyzed with fear, she makes a bargain with the least objectionable of them to marry him if he will save her from the other two. He agrees, paying money and a string of gold nuggets to one, and fighting the other. He takes her away to his ranch, and from this point in the story until its conclusion in the "killing room" of the New England home, the struggle of the Puritan conscience to surmount the fact that she has been bought and paid for is the reason for



Mabel Brownell as "Ruth Jordan" in "The Great Divide."