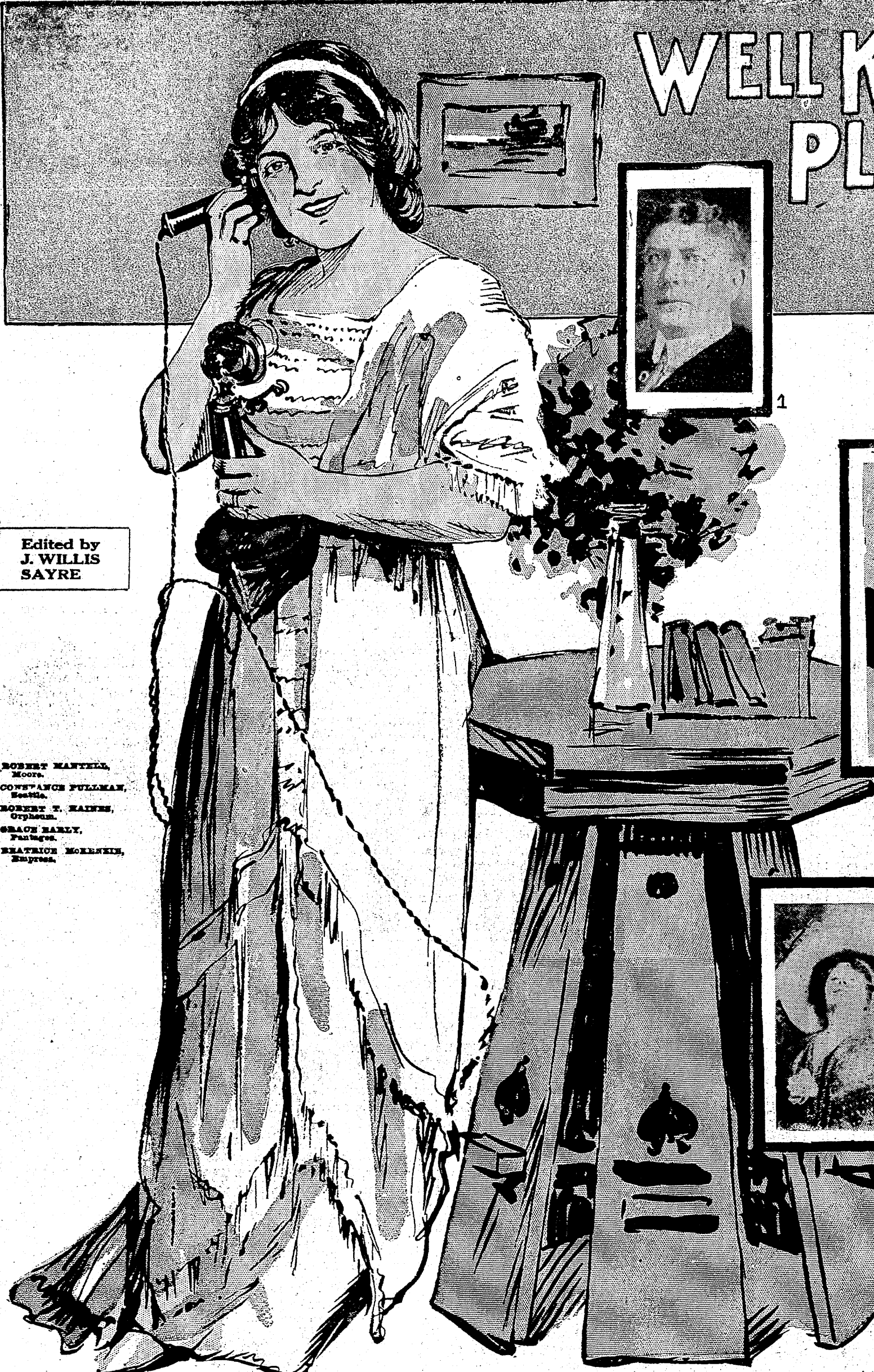


WELL KNOWN PLAYERS RETURN

Edited by
J. WILLIS
SAYRE

1. ROBERT MANTLE, Moore.
2. CONSTANCE FULMAN, Seattle.
3. ROBERT T. HAINES, Orpheum.
4. GRACE HARTY, Pacific.
5. BEATRICE MCKENZIE, Empress.



Alice Lloyd in "Little Miss Fix-It," at The Metropolitan.

Musical Comedy

Alice Lloyd Comes to Metropolitan Tonight in "Little Miss Fix-It"—Robert Mantell at Moore.

Alice Lloyd, the dimpled divinity who for three years has been the idol of two continents in the realm of high-class vaudeville, and now a successful musical comedy star, will be the attraction at the Metropolitan Theatre, coming as the stellar principal of Werba and Luescher's newest New York and Chicago triumph, "Little Miss Fix-It," for the week starting tonight. "Little Miss Fix-It" is said to be a farcical musical, a joyous gale with a song hit and a laugh every minute, and like its popular and diminutive star, "different from all others." In its daintiness and delightful diversion, Miss Lloyd's popularity with theatregoers is proverbial wherever she has played and as to the success achieved by this production of the producers of "The Spring Maid" and "Miss Dudsack," no

better proof could be offered than the absolutely truthful statement that "Little Miss Fix-It" played a Broadway engagement of eight weeks at the Globe Theatre, New York, and it was only previous arbitrary booking in the West that prevented this musical mermaid from remaining in New York indefinitely.

Opening in Chicago in the late spring on the very verge of the season when most plays and playhouses were preparing for vacation, "Little Miss Fix-It" played through a summer whose torrid temperature smashed the records of the local weather bureau for twenty years past.

Robert Mantell—Moore.

Robert B. Mantell, the exponent of Shakespeare in dramatic form, is to repeat his engagement of two years ago, having been booked at The Moore for six nights and two matinees, beginning tomorrow night. Mantell's tour this season is under the direction of William A. Brady.

The Seattle engagement will involve six different plays, all by the Bard of Avon with a single exception. The opening bill will be "Julius Caesar," which abounds in fine male roles, and the star has chosen for his own Brutus, the great conspirator who encompasses Caesar's death—Brutus, "the noblest Roman of them all."

Then we are to have "Hamlet," with Mantell as the melancholy prince, whose sanity, or insanity, to this day has never been determined, and "The Merchant of Venice," with the star as the money-loving Shylock. Mantell's "Richelleu" is well known here.

"King Lear," by many thought to be the masterpiece of the master poet—is included in the Seattle repertoire, as is "Othello," with Mantell in the title role of the Moor. The company surrounding the star has been culled from the dramatic organizations of this country and England, and includes Keith Wakeman, repertoire will be as follows:

Monday and Friday nights—"Julius Caesar," Tuesday night and Saturday matinee—"Hamlet," Wednesday matinee, "Merchant of Venice," Wednesday night, "Richelleu," Thursday night "King Lear," and Saturday night "Othello."

"Paid in Full"—Seattle.

"Paid in Full," the Eugene Walter play that will be seen at the Seattle Theatre this week, commencing with the matinee today, when the Varenhals & Koster Company offers it, owes its fame to qualities that make it entertaining to persons of every taste.

"Paid in Full" is too expansive and sweeping to narrow its interest to any

one class or set of persons. Its reach is universal. It pictures in bold colors the real existence of many men and women in every American city. If the lives of the persons in "Paid in Full" be not our own, they certainly are those of many we know, with whose struggles and purposes we have intimate understanding.

The play strikes home; it grips our sympathies, and we can see "Paid in Full" and not feel its intense humanity. While the characters are real they are not commonplace. The persons are those of the kind that do things, whose actions go far in shaping many destinies. Mr. Walter has presented these persons with a vigor and distinctness that produce startling realism.

As in real life, so in "Paid in Full," pathos and humor run side by side. It will be presented here for the first time at popular prices.

Orpheum—Vaudeville.

"The Coward," in which Robert T. Haines and a company of five players will be seen at The Orpheum during the coming week is the first playlet ever written for vaudeville by that versatile playwright, George Broadhurst.

Mike Bernard and Amy Butler will make a spot appearance.

Wilson Brothers should be well remembered in the Orpheum Circuit. Their last appearance was in a skit called "A Faded Memory," and they were members of the Wilson Trio. This year they have a new German skit called "Go Out."

Rice and Prevost are a team of comedy acrobats.

"Off and On" will be the offering of Edward Flanagan and Neely Davidson. Charlotte Ravenscroft is a singing violinist.

Some work on the slack wire will be performed by Claude Rodee.

Empress—Vaudeville.

The six "Texas Tommy" dancers will again be seen during the coming week at The Empress.

Eva Ray, an exponent of thaumaturgy, Tagging Miss Ray will be the Four Musical Hodge, three firs and a man, who are instrumentalists.

Beatrice McKenzie and Walter Shannon and company will present a tabloid musical comedy.

Black and White, the two young women who played The Empress last December in a novelty acrobatic act, will again be there next week. One of these girls, it will be remembered, was injured during the engagement here in December and was forced to abandon the remainder of the engagement here

and the remainder of the circuit until she recovered.

Jennings and Renfrow, two blackface comedians, will pass over a few songs and lines.

Rice, Elmer and Tom, horizontal bar performers, will be there.

Pantages—Vaudeville.

As the feature attraction of the new show opening with the matinee Monday Pantages will introduce for the first time here the Ellis-Nowlin troupe of circus acrobats, who promise to introduce some novel as well as daring stunts in this line of vaudeville endeavor. The act is described as having plenty of comedy, and a good comedienne in Miss Ella Nowlin, its headlined performer.

The special added attraction will be found in Jesse Lasky's six hoboes, those merry knights of the road who come over the fence at the audience, and instead of asking for a "handout," they proceed to give the same themselves in the shape of a hodge-podge of mirth and melody.

The new show will also introduce Beatrice Moreland, Richard Clay and their company in Michael Morton's comedy playlet, entitled "Doctor Brown."

Other acts on the bill are Fitch and Enay, two comedy girls who will come and sing in an act called "The Girls in White," and Skinner and Woods, classy singers and dancers. In response to the popular demand there will be still another filing at the Texas Tommy thing.

More News From Delhi.

Delhi, Texas, again breaks into print with a new theatrical story. It seems that some of the local negroes put on a production of "Hamlet" as a lodge benefit. When the show was half over it suddenly broke up in row, as it was discovered that Elz Williams, the manager and player of one of the leading parts, the Ghost, was not in his dressing room. In a speech to the audience, the stage manager explained the wait by saying that Williams, who is a barber, had suddenly been called to his shop to shave a traveling man.

In reality, however, it was discovered that the Ghost had walked out into the alley with the night's receipts, \$63, and lost all of them in a crap game. Then everybody pulled a razor and the fun started.

"Uncle Tom's Cabin" will have another all-star revival this spring.

Margaret Anglin's new play, "Lydia Gilmore," has proved a failure, and she will revive "Green Stockings."

Youth.

Is it that social England is creaking under the weight of its own traditions, or are contemporary playwrights have a fondness for writing of youth as a spiritual quality to be aimed at even by the old, and an actual possession ever to be cherished by the young? There are

laments of youth and apostrophes to youth in many Pinero comedies, though Sir Arthur is apt to sneer at and describe as "poodle dogs" or "lame robins" the youth of England that is merely young. He is never more caustic than when aiming his darts at the addled-brained lads who sail contentedly through life in the wake of other men's ideas.

The moderns to deck out the mere idea of youth with phrases as lovely in cadence, vibrancy and grace as the thing itself. He accomplished this effect by naming certain familiar happenings in nature, which, when spoken by Maude Adams as Peter Pan, acted upon the mind as so many vivid pictures of the resilience, buoyancy, fine flower-like fairness and spring-like quality of youth.

"I'm the sun rising, I'm the new world, I'm poets singing, I'm a little bird that has just broken out of its egg. I'm joy, joy, joy!"

Christmas a year ago there came from Mr. Barrie an entire one-act play called "The Boy." It was his Christmas gift to Miss Adams. From quite another angle, perhaps nearer every-day facts, youth is clever, press agent, scheme devised in the interests of George Cohan's "Little Millionaire."

The fact that McDewitt attended the Cohan show in New York, and that the Cohan press agent met McDewitt on the train and steered him around New York, is now looked upon as proof of the whole game, which resulted in extraordinary publicity all over the country.

Just Good Press Stuff.

It is now believed that the whole train of John McDewitt, who left Wilkesbarre for a one-day trip to New York, as a millionaire, was simply a clever press agent scheme devised in the interests of George Cohan's "Little Millionaire."

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Friends of Old

Alice Lloyd Became Popular Here As Vaudeville Headliner—Mantell's Four Visits to Seattle.

Exceptional Cast Introduced "Julius Caesar" to Local Playgoers in 1893—"Paid in Full" Cast.

Alice Lloyd was a headliner in vaudeville in this city in December, 1909, and again just before the holidays of 1910.

Robert Bruce Mantell came to the Seattle Theatre nineteen years ago, starting "The Corsican Brothers," "The Face," the Moonlight," and "Monbars." In 1898 at the same playhouse his repertoire contained one new drama, "A Secret Warrant."

Of the plays which he will give at the Moore this week, he presented "King Lear," "Hamlet," "Othello," and "Richelleu" on his 1908 visit to the Moore, and all of these plays, and "The Merchant of Venice" as well, during his engagement here two years ago. The one novelty of his present repertoire is therefore "Julius Caesar."

This tragedy was first made known to Seattle in 1893, by Ward and James. The leading principals were as follows: Julius Caesar.....Howard Kyle Brutus.....Louis James Cassius.....Charles D. Herman Antony.....Frederick Ward Decius.....Harry Barton Calphurnia.....Edythe Chapman

The Tuesday evening play, "Hamlet," was the first of Shakespeare's works to be offered in Seattle, local amateurs putting on its principal scenes so long ago as the fall of 1888, nearly forty-four years ago, at Yesler's Hall. Some other Hamlets seen here have been Dan Bandmann, George Miln, Clay Clement, Thomas W. Keene, Louis James, Mantell and Sothen.

To the late W. E. Sheridan must go the distinction of having first presented in this city no less than four of the classics which are now in the Mantell repertoire, namely, "Merchant of Venice," "Hamlet," "Othello," and "King Lear." He gave all of them during his stay at Squire's Opera House in 1883.

Thomas W. Keene played Shylock here in 1890, with strong support, including Hennis Gorn, George Miln, John Griffith and Lavinia Shannon. Henry Irving, Louis James, Hanford and Sothen have been other Shylocks seen here.

Sheridan, Mantell and Frederick Ward have been the only tragedians to include "King Lear" in their local repertoires.

An interesting presentation of "Richelleu" was given at Frye's Opera House in 1887. It included Stanislaus Stange, now a noted playwright as De Mauprat, Clay Clement as Baradas and George C. Miln as the cardinal.

"Othello" has been well played here on several occasions. One was in 1878, when Marie Wainwright played Desdemona to Louis James Othello. Another time was in 1899, when the James, Kilder and Ward combination was filling an engagement here.

Mantell's leading woman is Keith Wakeman. She came here twenty years ago in support of Minnie Gale and Creston Clarke in "Romeo and Juliet" at the Seattle Opera House. She was then the leading woman in "The Sporting Duchess" at the Seattle in 1900, and was at the Grand five years ago as Olla Fritz Lieber and Guy Lindsay were both here with Mantell in his two lane comedies. Before that, Lindsay was here with Ward and James in 1895, and with James on two later trips.

"Paid in Full" played at The Moore in 1908 and again in 1909. The original cast here included William L. Gibson, Sara Perry, Clarence Handyside and Allen Atwell.

Beatrice McKenzie will open at The Empress tomorrow. She sang at Cordray's Theatre in 1893 with the Calhoun Opera Company in "The Black Hussar." Ten years ago she made two visits to the Empress, first with Mason & Mason in "Rudolph and Adolph" and two years ago she was seen at The Majestic in vaudeville.

No Vatican Films.

Pope Pius X. has forbidden the taking of motion pictures of the religious functions within the Vatican walls. He has been besieged by the American picture men on the subject, but has turned them down as absolutely as he did the men who wanted to make photograph and gramophone records of the Pope's sermons.

Rork at It Again.

Earlier in the season Sam Rork launched a French farce called "Half Way to Paris," one of those plays that can be easily discerned with the naked nose. Everybody was rather glad, for the sake of the drama at large, when it failed, but Rork says he is going to put it out again.

Katherine Grey.

Katherine Grey, once a Fawcett actress and also one of Jack Mason's earlier wives, is soon coming West in a vaudeville sketch called "The Wages of Sin," a condensation of the old McKee Rankin play.

Cohan Play

Popular Comedy, "Get-Rich-Quick Wallingford," Announced as Underline at Metropolitan.

Schumann-Heink, "R o b Roy" and Local Minstrel Show to Divide Next Week at Moore Theatre.

GEORGE COHAN'S popular comedy, "Get-Rich-Quick Wallingford," dramatized from the Chester stories, will begin its first engagement in Seattle at The Metropolitan a week from tonight. It has been spoken of as a gay, noisy affair, the typical Cohan production, hustle, racket and spirited movement from beginning to end. The central figure is J. Rufus Wallingford, a shrewd and unscrupulous exploiter of other people's money. The scene of operations is in the Middle West.

The cast to be seen here will include John Webster, William H. Forestelle, Rose Curry, Marjorie Foster and Florence Dunlap.

The week following the present one at The Moore will be divided among a number of attractions. The first three days will be devoted to an operatic dramatization of "Rob Roy," last George Cohan's different version from that used here by The Bostonians years ago. The company opened its tour in Vancouver on Friday under the direction of Ernest Glover.

On Wednesday night will come Schumann-Heink, the last of the big singers to visit Seattle during the present season.

On Saturday the M. C. A. will stage its minstrel show.

"Mutt and Jeff," a new cartoon comedy, will be featured at The Seattle all next week. Sedley Brown, Jr., will play Mutt and George Beach will be the Jeff.

Vaudeville headliners a week from tomorrow will be "Everywife," a playlet; Joe Edmonds in "The Naked Truth," a comedy; and the American company of 100 at Frohman's Globe Theatre, London. "The Pink Lady" will have its first night in the British capital on Thursday, April 11.

Charles Frohman announces that he has arranged with Klaw & Erlanger for the presentation of "The Pink Lady" with an American company of 100 at Frohman's Globe Theatre, London. "The Pink Lady" will have its first night in the British capital on Thursday, April 11.

The only new play in town this week is "Little Miss Fix-It."

Amusement Calendar

THIS WEEK

METROPOLITAN—Alice Lloyd in "Little Miss Fix-It."

MOORE—Monday to Saturday, Robert Mantell. Monday and Friday, "Julius Caesar." Tuesday night and Saturday matinee, "Hamlet." Wednesday matinee, "Merchant of Venice." Wednesday night, "Richelleu." Thursday, "King Lear." Saturday night, "Othello."

SEATTLE—"Paid in Full." ORPHEUM—Robert T. Haines and vaudeville.

EMPRESS—Eva Ray and vaudeville.

PANTAGES—The Ellis-Nowlin Troupe and vaudeville.

DREAM, CLASS A—Motion pictures and vaudeville.

NEXT WEEK

METROPOLITAN—"Get-Rich-Quick Wallingford."

MOORE—Monday to Tuesday, "Rob Roy." Wednesday, Schumann-Heink in concert. Saturday, Y. M. C. A. minstrels.

SEATTLE—"Mutt and Jeff." ORPHEUM—"Everywife."

EMPRESS—George Auger & Co. in "Jack the Giant Killer." PANTAGES—Joe Edmonds & Co. in "The Naked Truth."

COMING LATER

METROPOLITAN—"Alma, Where Do You Live?"

MOORE—Henry Woodruff in "The Prince of Tonight," Louise Gunning in "The Balkan Princess," Mrs. Leslie Carter in "Two Women."

SEATTLE—"The Girl From Rector's."