

COMEDY RULES ON ORPHEUM PROGRAM

Excellent Bill Offers Extravaganza With Collie Ballet, Loney Haskell and Talking Dog and Neat Pianologue.

MINSTREL AT EMPRESS;
MORRELL AT PANTAGES

Clifford Gordon Dead—Fred Thompson Remarries—Cohan & Harris Stage New Comedy.

Amusements Tonight

METROPOLITAN—Dark.
MOORE—Julia Culp in Recital. (\$2 to 50c.)
ORPHEUM—Vaudeville. (75c to 25c.)
SEATTLE—The Seattle Stock Company in "Father and the Boys." (50c to 20c.)
EMPRESS—Vaudeville. (25c, 15.)
PANTAGES—Vaudeville. (20c, 10c.)
DREAM, CLASS A, MELBOURNE, CLEMMER, ALHAMBRA—Motion pictures and Vaudeville.

Matinees Tomorrow

All vaudeville and motion picture theatres.

By J. WILLIS SAYRE.

This week's Orpheum program is above the average. As most vaudeville patrons prefer the lightest sort of entertainment, they will like this, for there is comedy in five of the acts, dancing in one and music in two or three, with acrobatics opening and closing the bill. Individually each act is up to a good standard, and collectively they fit together into what is often impossible to construct even with individually good acts, a well-arranged and nicely-balanced program.

"The Top o' th' World Dancers" give an enjoyable twenty minutes. The act pleases because it is just clever fooling all the time, with no mediocrity about it. There is no novelty about the act save in the introduction of the six beautiful collie dogs, who faithfully help out six of the dancing girls in a couple of their numbers, but the whole turn uses the best elements of familiar musical comedy.

The Different Characters.

There is the big white Polar bear that rambles and dances about the stage; Jack-in-the-Box and Kris Kringle, two amusing comedians; the doll princess, a la "Toymaker;" the Peppermint Kid, tall and striped, and a chorus of four men and eight girls, all hedged about by special scenery. Vivian Ford, the doll, is a tiny girl with a tiny voice and nimble dancing legs. Harry Hewitt's Bear will be a scream for the children, and the comics of Harry All, Paul Houlton and Leslie Morris contribute toward a good time.

The dances are particularly well staged, the girls being all young and lively. But, after all, it is those six beautiful dogs that will be talked about the most during the week, and a child is justified in going to any reasonable lengths with its parents in order to get to see this act.

Dog Days Are Here.

True, that rascal Loney Haskell is billed as subsidiary to Don, the Talking Dog, but in reality it is the dog who is supporting Haskell and giving him an opportunity for the best line of stage patter he has ever pulled here. As a talking dog Don is about as successful as the talking pictures. He can make a few unusual sounds in his throat and his owners have apparently hunted around until they found half a dozen words which fitted those sounds. Under these circumstances Don can "speak" such words as "unger," "rouble," "ruhe" and "Don" with some distinctness.

He is a big, fine-looking animal and if many German lassies are as purely pretty as Don's owner we would stand many more turns direct from the Berlin Wintergarten. But Haskell is the real act. He kids himself, the dog and the audience impartially. He is a great wag.

"Billy" as a Sketch.

"Billy's Tombstones" comes close to being an uninterrupted laugh. This was originally a vaudeville sketch. Then it was expanded into a thin three-act farce and Sidney Drew scored well with it. Landers Stevens played it here in stock. But there was never enough to the idea for a full play. Now