

HE KEPT YESLERS AWAKE ALL NIGHT

Theodore Roberts, in "Jim the Penman" at The Moore, Recalls Interesting Personal Incident in Seattle's Infancy.

HE PLANS GOING INTO ORPHEUM VAUDEVILLE

Charles Rowan Is Dead in New York—Nazimova and Henry Kolker Open in Eastern Playhouses.

AMUSEMENTS TONIGHT

MOORE—Florence Roberts, Thurlow Bergen, and Theodore Roberts in "Jim the Penman."

SEATTLE—Dark.

LOIS—The Sandusky-Stockdale Company in "Barbara Frietchie."

ALHAMBRA—Lee Willard in "Peaceful Valley."

ORPHEUM, EMPRESS, PANTAGES—Vaudeville.

CIRCUIT, DREAM, CITY—Vaudeville and motion pictures.

MATINEES TOMORROW

MOORE, SEATTLE, LOIS, ALHAMBRA and all vaudeville and picture houses.

By J. WILLIS SAYRE.

THEODORE ROBERTS, the excellent character actor now impersonating Barton Hartfield in "Jim the Penman" at The Moore, can go back a long way, so far as his memory of Seattle is concerned. The ancient sawmill days are well within his ken, as he proves by a story of the days when Seattle consisted only of Yesler's sawmill, Commercial Street, Mill Street and C. B. Bagley.

"I notice," said Mr. Roberts last night, "that in The Times last Sunday you referred to my visit here in 1884 with Nellie Boyd. The Seattle of 1884 was a rough, wide-open town in which a great many gambling games were running, and I took a hand in one or two of them myself."

"But my first visit to Seattle was a long time before that. When I was ten years old, my father, a San Francisco business man, brought me up to Seattle with him on the bark Maryhelle Roberts, of which he was the owner. This was in the days when there was only a little cluster of houses about the sawmill, where we were to load return cargo for the San Francisco market."

"By the time we got here I was a pretty sick youngster, and Henry L. Yesler asked my father to let me stay with them at their home on James Street. So I went there, but I guess I howled the whole night, for in the morning I learned that I had allowed neither Mr. nor Mrs. Yesler a wink of sleep."

"When I came back here in 1884, a grown man, I chanced across Mr. Yesler hoeing in the garden at his new home, at Third and James. He looked over the fence and recognized me instantly. 'Why, hello, Theodore Roberts. Come in,' he shouted. And in I went."

Vaudeville Comes Next.

Mr. Roberts is contemplating a dip into Orpheum vaudeville at the end of his present season in "Jim the Penman." "I hope to open in one of the Coast Orpheums," he says, "and play eastward. The sketch in which I shall play the title-role, and which will call for the services of five people, is 'The Sheriff of Bolinas.' It is a California

Blanche Walsh In Vaudeville



Well known emotional star is to accept two thousand a week for entertaining in the continuous.

story, a dramatization by myself of Bret Harte's 'The Judgment of Bolinas Plain.'

"This will not be my first excursion into vaudeville. Ten years ago I toured for some time in a condensed version of Edwin Milton Royle's 'Captain Impudence.'"

Blanche Walsh will play ten vaudeville weeks at \$2,000 a week. Her sketch is called "The Thunderbolt."

When Frawley Was Peeved.

The last time T. Daniel Frawley played in Milwaukee he sent a pass to his friend, Arthur Weld, who accepted the tickets, sat down near the front of the orchestra seats and promptly went to sleep during the first act.

This peeved Frawley very much. As soon as he left the stage after observing the nap his friend out in front was taking, he sent out a note to Weld. It read:

"Dear Weld—If we are doing anything back here that disturbs you please send word by the usher and we will cut it out."

Weld managed to keep awake during the remainder of the show.

Souza, in addition to conducting his band and composing marches and operas, is a frequent contributor to the magazine. His writings embrace all sorts of subjects, and one of his articles on trapshooting was a recent feature in The London Sketch. On the sporting side Souza is devoted to shooting and riding, and he also excels as a swimmer. He admits that one of his hardships is that his present contract will not allow him to ride or take a gun in his hand while he is on his tour of the world. He was thrown from a horse about six years ago, when he was racing along a country road outside of Washington. Luckily, he was not badly injured, but he had to cancel one of his tours, and his managers thought it best that he should not take any chances on his present tour.

No More Audience "Business."

A very large percentage of the vaudeville and burlesque artists of the day utilize the audiences, the orchestra leaders or drummers or other folks out in front as an aid to their acts. The Empire Theatre in Cleveland has now put an absolute stop to this.

By an order just posted, performers there are not allowed to sing to particular patrons in orchestra seats or boxes, nor to patter with the orchestra men, nor even to call off stage to members of the stage crew. "Kidding" of every kind is absolutely barred. Performers must do their acts all by themselves and then get off the stage.

Undoubtedly this order is due to the fact that many performers have overstepped the bounds and have offended and humiliated people who have paid to see the show. Nevertheless there should be exceptions to the rule. If strictly enforced everywhere, it would prevent such first-class comedy as Sam Mann recently offered at the local Orpheum. It would even prevent magicians and hypnotists from calling for necessary assistants.

John Cort has engaged Nita Allen for his production of "Jingaboo."

Why Her Friend Married.

Rosa Roma, the violinist who was seen here at The Orpheum last season, has a