

Splendid Bill at Orpheum

TONIGHT

ORPHEUM—Advanced Vaudeville.
MAJESTIC—Vaudeville.
ALHAMBRA—"Parted on Her Bridal Tour."
LOIS—"The Sign of the Four."
PANTAGES—Vaudeville.
STAR—Musical Comedy.
MOORE—"Mary Jane's Pa."
GRAND—"Ole Olsson."
SEATTLE—"The Girl of the Golden West."

COMING

ALHAMBRA—"The Girl Raffles."
LOIS—Dark.
MOORE—Dark.
GRAND—"Time, Place and the Girl."
SEATTLE—"What Happened to Jones."

By EDGAR H. THOMAS.

THIS WEEK brings to The Orpheum one of the best bills of vaudeville the big shanty at Third and James has sheltered in many moons. The shindig which closed Sunday was a good one, but the new affair has it beaten a mile.

Of course, the big particular attraction which is going to keep Mr. Considine's showshop filled to the brim all the time these next six days is Alice Lloyd, the charming little English comedienne, who won so many friends here during her engagement last season.

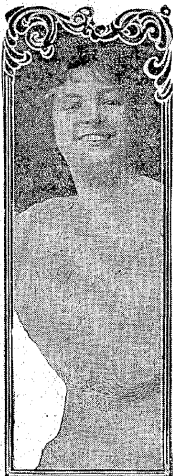
But delightful as Miss Lloyd is, she is not the only bright feature in the entertainment. To get right down to brass tacks, there is not a weak spot on the bill, from the xylophone playing of El Cota to the slack wire stunts of the Vanis. Take any number you choose and you have a splendid one.

Well, to begin with, Alice Lloyd, whom the peoples of two continents have styled variety's favorite singing comedienne, is just as graceful and sweet and clever as she ever was, and last night a crowd which gave her enthusiastic greeting seemed to think her a trifle more so. An unusually big audience for Monday night was a tribute to her drawing power.

Miss Lloyd has gowns and gowns and gowns, and while the writer could never be made to admit knowledge of such things, they seemed much prettier and smarter than those of last season. Miss Lloyd sang five new songs last night, in as many costumes, and every song has that tuncful swing that permits and encourages whistling.

Possibly the two most fetching of the new numbers are those which bring Miss Lloyd before the footlights respectively as a sailor boy and as Master Cupid. In the latter song, the little comedienne uses a bow and arrow to shoot violet-perfumed cigarettes into the audience. When all of the new things are accomplished, Miss Lloyd clinches her success by singing "Splash Me," the bathing beach number, which came in for such great favor on the occasion of her last appearance.

It must be said that one of Miss Lloyd's numbers, while doubtless meant and construed in a harmless sense, is hardly in the best of taste. Reference is made to the hobble skirt song. The dress is positively stunning—even staggering—but the lines of the song might be improved upon.



ALICE LLOYD,
At The Orpheum.

end men keeps fun going through the whole act, and it goes across as a full measure of entertainment without the final wind-up of dancing that clinches it as the biggest and best bit of the bill. To give an idea of the excellence of this new show by comparisons it safely can be said that few better ones ever have been offered at the Majestic.

Fine Acrobats at Pantages.

Probably the average patron of the vaudeville theatre has become a little wearied of acrobatic acts, due possibly to there being less chance for originality in that line of work than in others, but not only the average patron of vaudeville but everybody who visits Pantages this week and sees Abou Hamad's troupe of nine acrobatic Arabs will see an act which is unequalled in vaudeville acrobatics.

Though a bill which includes several other good features, the act of the Arabs stands out so prominently that you almost forget that it is not a one-act performance when the curtain drops on their number. The formations are