PLAYS AND ACTS AT THE THEATRES THIS WEEK

ACADEMY OF MUSIC.

Monday and Tuesday nights, with Monday matinee, "Hanky-Panky."

Wednesday and Thursday nights, with Thursday matinee, "Adele."

Friday and Saturday nights, with Saturday matinee, "To-Day."

COLONIAL THEATRE.

All the week, with matinees Monday, Tuesday, Thursday and Saturday, Grayce Scott Company, in "Under Southern Skies."

EMPIRE THEATRE.

All the week, with matinees Monday, Tuesday, Thursday and Saturday, Lucille La Verne Company, in "Years of Discretion."

BIJOU THEATRE.

All the week, with matinees Tuesday, Thursday and Saturday, "The Yankee Doodle Girls."

SUPERIOR THEATRE.

Pictures.

"Hanky-Panky."

Of interest to the laughter-loving will be the appearance of "Hanky-Panky" at the Academy of Music to-morrow and Tuesday and Monday matinee. This jollification has been described as a musical comedy sequel to "Get-Rich-Quick-Wallingford" and the principal characters in "Hanky-Panky" are caricatures on the characters of the "Wallingford" play.

In "Hanky-Panky," Wallingford is seen in his villa on the Thames, where two Germans come to sell him a mummy. There is also the familiar type made famous by David Warfield in the old Weber and Fields days. Other characters are Blackie Daw, Cleopatra, who is supposed to be the mummy, the Wriggle Sisters, of vaudeville, and Iona Cure, a haughty twentieth century beauty. Another character who is extremely funny is Clorinda Scribblem, the would-be poetess typist of Wallingford.

With these humorous characters in the hands of Fannie Steedman, as Clorinda, the beautiful Virginia Evans, who leaped to fame overnight in "Hanky-Panky" on Broadway, still singing Cleopatra; Ruth Harris and Florence Cripps, as the Wriggle Sisters, Davy Jones, Lester Vernard and Ralph Edwards, as the three comedians, Al Stedman, as Wallingford, and Louis Archer and Sally Daly in their original parts, together with a beauty chorus, "Hanky-Panky" promises rare fun and entertainment.

"Adele" Comes Back.

The cast engaged for "Adele," which comes to the Academy of Music again on Wednesday, Thursday and Thursday matinee, is one of the best ever seen out of New York, and includes Carolyn Thomson, who will be seen as "Adele"; John Park, as the baron; Mae Phillips, as Marianne; Stephen W. Scott, as Robert Felix Hancy, as Parmacean; Lottie Vincent, as Babiole; Jules Epailly, as Fréjaut, and Ralph Nairn, as Jacques.

"Adele" was written by Paul Herve and Jean Briquet, authors of "Alix," and adapted to the English stage by Adolf Philbin and Edward A. Paulton, authors of "Grumpy." The story of "Adele" is of a young French girl, Adele, who is in love with Robert Fréjaut, the son of her father's business rival, but cannot get her parent's consent to her marriage. She then persuades her father to arrange her marriage to a member of the French nobility, Baron Charles de Chandis, who is a widower.

She plans immediately after the ceremony, pretending to separate so soon as she and her husband reach the man she really loves. By a provision in the French law, once having been married, she is then free to marry without the consent of her parents. The baron at first refuses, but finally consents. It is the fate he takes in hand and Adele is the happy result is not with her first love and complications pile up, which at last are cleared away.

The music consists of twenty-two numbers, has been played, sung and whistled all over the world. A waltz song has been the title of the operetta, and—that lilting catchiness that made the "Merry Widow" a hit—is success.

What They Say About "To-Day."

About the simplest way to indicate for the benefit of the public the character of "To-Day," which is of a nature that does not lend itself readily to printed description is to print the very column press matter supplied by the management of the play. But it is to be understood that the following essay is "contributed" to this column, and is neither originated nor indorsed by its editor.

"Every young man and woman who are married or engaged, in moderate circumstances or in the smart set, should attend a performance of "To-Day" at the Academy of Music, Friday, Saturday and Saturday matinee. It will make them realize the abyss toward which they are headed in time to slow up before they topple over the brink.

"Every young husband should go to see this play, because it will show him, through sheer love of his wife and girls in her, and his desire to gratify her whims, and to have her as well dressed as the next man's wife, he can cultivate selfishness and extravagance in her until she will become both her own and his ruin. After all a man is his wife's keeper, and he is morally responsible if he fosters and indulges her weaknesses, instead of helping her to restrain them.

"Every husband, especially the husband of every young and pretty woman, should take her to see 'To-Day.' Never was such a sermon on the evils of dress-love presented to woman as this play presents. It shows them how it will, during the good woman, how it will lead her into sin and degradation, and finally destroy her. It is a danger signal on the path that many a woman is treading, and will surely warn her in time.

"'To-Day' is a sermon on the evils of vanity and is no more powerful than was ever preached in a pulpit, but it is not all a sermon. It is a play thoroughly interesting from start to finish, full of dramatic surprises and with dialogue, and sweetened by a delicious romantic couple, who have held fast to the better things of life. For the story of 'To-Day' is the story of a woman who comes to her downfall through love of fine clothes, who literally sells herself for a few days of pleasure and a handful of lucre. And the thing happens every day.

"Manager Ivor Tiltzer has provided a fitting production for the Broadhurst. Splendid dresses and a suitable cast, including Grace Macquarrie, Helen MacKellar, Vivian Martin, Helen Julian, Hazel Dawn, Frank Kimball and Charles N. Gilman.

Grayce Scott Company Opens.

It may or may not be known to many, but it is thought that Frank Maucere DeWitt Newing, of the Grayce Scott Company, which opens its 1914 engagement at the Colonial Theatre to-morrow night, select "Under Southern Skies" on the premise of its size and its possibilities. That is a matter of opinion. But this much is certain, that Mr. Newing scanned every catalogue of every available play ever penned. He could not have selected a drama that contained more of the elements out of which Southern life, Southern mannerisms, Southern hopes and Southern fear are supposed to be made.

"You've got to be Southern this week or you don't belong," has been the slogan of Stage Director John White all week and unless the members of the company show that they understood what he preached while the performances are being given, they won't belong—some Saturday night.

The story of the play is that old one—a bar sinister on the family escutcheon. Reared to believe that she belonged among the Southern aristocracy, the heroine is brutally told by an overardent and unscrupulous wooer that she has negro blood in her veins. Fortunately the truth comes out, and her own mother, believed dead for many years, arrives in time to refute the falsehoods. Naturally, she marries the man of her choice and they live happily ever afterwards.

Miss Scott is to be the Southern girl. Jack Warner will be the lover, true and true, while Leslie Bassett will make his debut once more as a villian. George Riddell, the capable character man of the company, will be happily set as a Southern colonel of the best type. However, the audience must wait to see four members of the company as they really are until next week for Dorothy Chesmond, the ingenue; Maude Atkinson, the character woman; John White, the stage director, and "Sammy" Lynch, will all be doing blackface.

Advance sale of seats indicates a capacity house to greet Miss Scott and the favorites who will be with her.

While the initial performance will be given to-morrow afternoon, the formal opening will not occur until to-morrow night, when all of the admirers of Miss Scott and the old members of the company are expected to be present. It is said that speeches will be in order, and that every member of the company will be called upon to offer greetings for the success of the season.

"Years of Discretion" at Empire.

One of the events of the theatrical week is the presentation of the Belasco success, "Years of Discretion," with two of the original stars, Herbert Kelcey and Effie Shannon, supported by the Lucille La Verne Company, at the Empire Theatre.

"Years of Discretion" played for a solid season at the Belasco Theatre, New York, and another season in Chicago, Boston and Philadelphia. It has never been seen here. Mr. Kelcey and Miss Shannon have never appeared here before at popular prices, but they will be remembered in "The Thief," "Sherlock Holmes" and "The Lord and Master." The famous stars have had rehearsals in charge and with the assistance of Arthur Berthelet the production of the play will reach a high standard.

Edward Arnold, remarkable continuity of handsome, magnetic leading man, with real acting ability, will play the role created by Grace McRae, that of the Irish bartender who has attained political and social eminence. Arthur Berthelet will have his first real part since his association with the Lucille La Verne Company. Viola Fitzpatrick, one of the twelve American beauties selected by Harrison Fisher and others for the New York Times, will have a part second only to Miss Shannon's. Mary Miles Minter and others will have prominent parts, and a newcomer, Olive Blakeney, will be introduced. Miss Blakeney is described by Miss La Verne, with whom she has played on three other occasions, as one of the sweetest, most altogether delightful, clever and beautiful ingenues in the profession.

Frederic and Fanny Locke Hatton are the authors of "Years of Discretion." The action of the comedy has to do with Mrs. Howard, a suburban Bostonese, who decides that as a wealthy widow she will indulge in society, pretty clothes and men and affairs, all of which she has denied herself. She decides to make herself look young, to dress in the height of fashion and to have all the joys and pleasures of a fling in smart New York society. Accordingly she hires a French maid, goes to the most expensive modiste she can find, and accepts a long-standing invitation from her friend, Mrs. Brinton, in New York. Mrs. Brinton tells her she has come at the psychological moment: three of the most charming bachelors in New York have been asked to meet her at a dinner, which is to precede a theatre party on this very evening.

Prim Mrs. Howard bursts upon them, a dazzling beauty, in the extreme of evening dress. The men are delighted, and having tasted liberty for the first time in her life, Mrs. Howard proceeds to drain the cup of fashionable frivolity. She has affairs with many admirers and finally accepts Dallas (Mr. Kelcey), a well-known and respected New York clubman. Immediately after the marriage she realizes that she is beyond the age for a glowing love match and she confesses to her husband and offers him his liberty. He admits that he, too, is not up to the life he has been leading. They both unfasify themselves, and as the curtain falls they are happy in the knowledge that they love each other deeply, and that they can face twilight of life with serenity.

There will be a matinee on Labor Day, and the usual matinees on Tuesday, Thursday and Saturday.

More Girls at the Bijou.

"The Yankee Doodle Girls" will be the attraction for the week commencing to-morrow at the Bijou Theatre. A "bunch of nonsense tied with a string of music" is what the manager of "The Yankee Doodle Girls" calls his aggregation of pretty girls, clever comedians, tuneful singers, graceful dancers, daring acrobats, wondrous costumes, artistic scenery, startling effects, and all the rest that goes to make up the modern musical show. "The Yankee Doodle Girls" claim the distinction of ten years of unqualified success in every large city east of the Rockies.

The company is headed by Barrett and Dunn, whose names are by-words for laughter and fun. They are aided by such well-known people as Joe Dixon, Tom McKay, Fred Reese and Harry Sherwood. Nellie Walker, the prima donna, is remarkably versatile, playing all characters with equal aptitude. Kathryn Pearl claims the distinction of being one of the handsomest women on the American stage. And there is Evelyn Ferris, a row-headed soubrette of nimble feet and winning smile, besides Jennie Gladstone, whose form is said to be perfect.

Special features with "The Yankee Doodle Girls" are the Flying Sherwoods, a death-defying trapeze act, that would do credit to the big vaudeville houses, and El Korah, who comes from the Orient and to the West to show the genuine classic dances of the Turkish dance halls and theatres. El Korah is a whole show in herself. This will be her last appearance for some time, as she is to be a special dancing feature of the Panama Exposition.

Good Bill Promised for Lyric.

Having in views the fact that all of the theatres in Richmond will be open this week and bidding for patronage, Manager Rex has arranged for an assemblage of vaudeville attractions at the Lyric Theatre that will make a strong appeal to amusement seekers.

To begin with, a surprise is promised in the first appearance here of Shirley Bates and company. Miss Bates comes heralded as a woman of striking beauty and rare vocal accomplishments. Widely known in the North and West, she has never appeared in the South. Her beauty, however, is famed to the extent that Manager Rex has been requested to a local photographer to permit him to take a series of pictures of Miss Bates, and, as a favor to Mr. Rex, she has consented to pose for the photographer. The act in which Shirley Bates and company are to appear was staged only a few weeks ago. It is an original singing, dancing and comedy skit designed to display the varied talents of Miss Bates.

Nellie English, singing comedienne, is likewise a newcomer to Richmond. The essential element of this "single" is her character songs and impersonations in character costume. Caron

(Continued on Seventh Page.)

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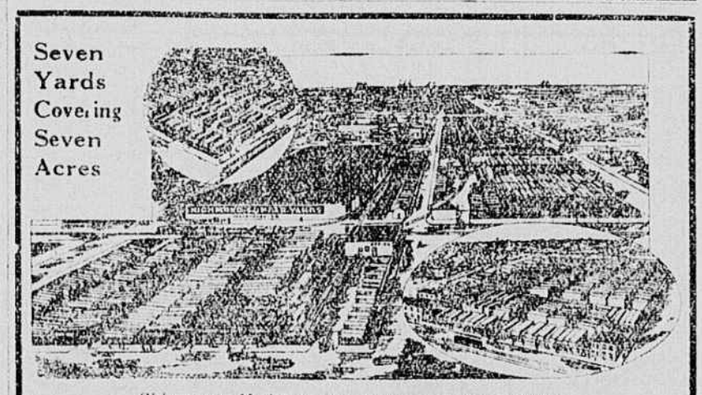

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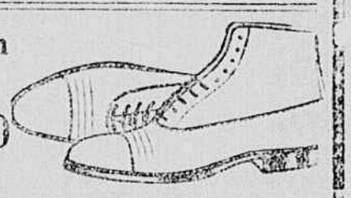

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