PLAYS AND PLAYERS AT THE LOCAL THEATRES

:-: Weekly Calendar :-:

ACADEMY OF MUSIC
Monday, Tuesday and Wednesday, with Wednesday matinee, "The Things That Count."
Friday, "Mutt and Jeff in Mexico."

COLONIAL THEATRE.
All the week, with matinees Tuesday, Thursday and Saturday, Grayce Scott Company, in "Charlie's Aunt."

EMPIRE THEATRE.
All the week, with matinees Tuesday, Thursday and Saturday, Lucille La Verne Company in "Sham."

LYRIC THEATRE.
All the week, with daily matinees, popular vaudeville and pictures.

BIJOU THEATRE.
All the week, with matinees Tuesday, Thursday and Saturday, "The Cherry Blossoms" burlesque.

SUPERIOR THEATRE.
Pictures.

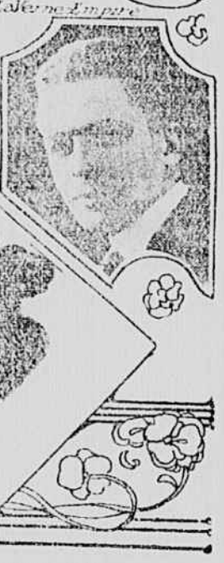
Lucille LaVerne ~Empire

Virginia Perry ~with Grayce Scott~ ~Colonial~

Maude Gilbert as Marya Varenka ~ "The Yellow Ticket" ~ Academy-Oct 5-6-7.

A Scene from "The Things That Count" Academy Monday-Tuesday-Wednesday-Wed Mat.

Florence Roberts with Lucille LaVerne ~Empire


Jack Crosby with Lucille LaVerne ~Empire

George Riddell ~ with Grayce Scott ~ Colonial

Margaret Shannon with The Cherry Blossoms ~Bijou~

The Curzon Sisters ~Lyric

FIRST APPEARANCE HERE OF "THE THINGS THAT COUNT"

In the opinion of many, "The Things That Count," which will be presented Monday, Tuesday and Wednesday and Wednesday matinee, at the Academy of Music, makes as deep and strong an appeal to the man or woman in us all as does Dickens's "Christmas Carol" and is as entertaining. Moreover, it has a Scrooge, though a female one.

It is a prettily told and charmingly acted story of a woman whose heart has hardened under the influence of wealth until she bullies her husband, kills her son by the weapon of worry and reduces her daughter-in-law and her grandchild to destitution. She turns her needy sister from her door and rules her servants by a reign of terror.

A hard heart, indeed, to be thawed, but the author, Laurence Eyre, melts it, and we see the rejuvenated old woman sitting chilled and humble in the hall before her daughter-in-law's poor flat, from which she has been turned. The audience delights in her humbling, but such is the necromancy of the author that there is still a bit of sympathy in its heart for her.

The play expands into a duel between two women, one old and hard, the other young and tender. They fight face to face, eye to eye, with pride for weapons, and gloriously the young one wins. The mighty force of contrast is always present to grip the interest. The young woman is a seamstress, the old one wife of a millionaire.

As in other good plays, many things happen. "The Things That Count" has a grip that pulls you to the edge of your seat, and a problem that is likely to keep you in your seat between acts.

There's a lovable little girl in the play. Her mother has named her Dulcie, and around this child, frail-bodied, but in whose eyes lie dreams and on whose tongue-tip fairy stories, wages the battle of women. At her bedside, when she is recovering from what might have been a fatal operation, the battle ends in victory for the young mother and peace for all.

Men and women file out of the theatre after "The Things That Count" smiling but with wet eyes. The "tag", the last line spoken by the humbled, pride-broken old woman to her husband, "those are the things that count," gets beneath the skin of the most callous theatre patron. The things that count are love and trust and simple homely joys, is a truth we gather from the play, which is a triumph of simplicity.

It rests tired men. It cheers dispirited women. And do not lose sight of the fact that it amuses children. The Christmas party of the children in the tenement will charm any child from six to sixty.

MUTT AND JEFF COME LAUGHING BACK AGAIN

Once again "Mutt and Jeff" will be with us. "Mutt and Jeff in Mexico" comes to the Academy of Music on Friday with what is said to be a bigger and a better show than has ever appeared before under the well-known title, giving "Mutt and Jeff" a new production each successive year is an act of diplomacy on the part of Gus Hill. Bud Fisher's eccentric characters can live for a century or they can die as dead as a door nail in sixty days, if allowed to do so, but it is decidedly to the interest of both Bud Fisher and Gus Hill to see them live for years innumerable, which they will do as long as Fisher is able to furnish "new dope" and up-to-the-minute comedy situations, and as long as Gus Hill furnishes a new and acceptable vehicle for their stage work.

"Mutt and Jeff in Mexico" will represent the "last word" in musical comedy production, everything being new but the name, says the producer. The American public never wanted to laugh more than it does at this time. Gus Hill's mission since his entree into the theatrical producing game, has been to make people laugh. He is the acknowledged dean of cartoon comedy production, never having offered a play of this sort that did not prove a success. It is, therefore, distinctly evident that the enormous success of "Mutt and Jeff in Mexico" is due to proper handling, by catering to the wishes and desires of the theatre-going public.

This season's show consists of a sixty-foot carload of scenery, properties and costumes. A cast of fifty capable artists and the inevitable chorus of pretty girls, without which the show would be incomplete.

FAMOUS FARCE REVIVED BY GRAYCE SCOTT COMPANY

"Charlie's Aunt," one of the merriest of farces, has been selected by Manager DeWitt Newing, of the Grayce Scott Company, as the fourth week's attraction at the Colonial Theatre, beginning with the performance to-morrow night. There is going to be a week of fun at the Colonial, for every member of the capable company that Mr. Newing has brought together has entered into the spirit of the comedy, and rehearsals indicate that a particularly good performance will be offered.

"Charlie's Aunt" tells the story of two young men, or rather of one young man and his friend, who invite to the home of the host the young women with whom they are in love, assuring the girls that they will find a chaperon in the person of "Charlie's Aunt." The aunt fails to arrive on time, and when Charlie reaches home he is in a bad hole. As a final solution, he hits upon the scheme of having one of his companions appear in the guise of the aunt. From that point on the fun goes on at a surprising rate, growing more infectious as the action proceeds.

Of course, everybody in the company is going to have a "fat" part, for there are nothing but great parts in the comedy. The lines, while not brilliant, are sure to provoke laughter, and that's the essential thing, after all. Miss Scott and Miss Perry, as the girls, will be more fetching than ever, while the other women members of the company will show to advantage. Jack Warner, whose manner as a stage lover has been demonstrated time and again, will have it all to do over again—that is, make love to Miss Scott. There will be other moonstruck couples in the comedy, but very naturally chief interest attaches to the star.

And finally—there will be DeWitt Newing himself, or, at least, to be accurate, not at all himself. Mr. Newing will be the unreal aunt, and in this ridiculous part will establish once more his versatility. It is around the "aunt" that most of the comedy revolves. An exceptionally clever production has been provided for "Charlie's Aunt," and entirely new scenic effects have been built and painted by a Scenic Artist Sackermann. Regular performances will be given with customary matinees.

"Charlie's Aunt" is practically certain to prove one of the Grayce Scott Company's most popular offerings during the present season.

FLORENCE ROBERTS AGAIN HEADS LA VERNE COMPANY

Florence Roberts remains with the Lucille La Verne Company one more week. This will be a welcome announcement to the theatregoers who came to know this wonderful artist last week. The vehicle is "Sham", a play of a far different type from "Zaza." It is a comedy, without a tear or a sob in it and with lots of good laughs, and it will give Miss Roberts the opportunity to prove that she is quite as gifted in comedy as in tragedy.

"Sham" is real. Real in setting forth social conditions and social types in the good city of New York, real in its modern love story and, in the hands of Miss Roberts and the Lucille La Verne Company, real in its acting of types. It is a witty and clever satire on fashionable make-believe, a clean story woven of material from the East, New York, where the shams are, and from the West, Idaho, where they are not, according to the plot. It has every feature of a sparkling comedy, brilliancy of lines, sustained interest, well constructed situations and the constant touch of knowledge of humanity that should make it a grateful morsel for jaded palates.

The theme is supplied by a New York society belle, Katherine Van Riper, of a distinguished but spendthrift family, who actually doesn't get enough to eat on an income of three hundred dollars a month. She has a pedigree and good looks, "something good for horses to possess but not necessary to folks." She is conscienceless about debts, "working" her rich friends for clothes, entertainment and meals. Love in the person of a Western mining engineer of manly attributes comes along and her eyes are opened to her own unworth. The armor of sham and superficiality bursts and she steps forth a thorough woman, lovable and wholesome.

As Katherine Van Riper, Miss Roberts will employ the same perfect method of characterization, the lightness of touch and the deftness of method which gave such genuine satisfaction and enjoyment in "Zaza". Incidentally she will wear a series of stunning gowns which will puzzle the men and infatuate the women.

Unlike "Zaza," "Sham" is not a one character play. Miss La Verne has a splendid part as the dowager aunt, Miss Blackeney is happily cast, as are Viola Fitzpatrick and Fay Wheeler. Edward Arnold, in the Westerner, has a role that suits him well and Arthur Berthelet, George Wellington, Sedley Brown, Jack Crosby and Robert Lance will be much in evidence. Their roles will be as well acted as they are drawn, and the authors, Geraldine Bonner and Elmer B. Harris, drew well indeed.

This will be Miss Roberts last week despite the many requests that she remain longer.

"Sham" can be honestly recommended to those who enjoy a thoroughly good acting comedy.

LYRIC'S DOUBLE BILL FULL OF PROMISE

Names widely known in vaudeville appear on the two bills announced for the regalement of the Lyric's patrons by Manager Rex for the week commencing with to-morrow's matinee.

Several of the acts are new to this city, in fact, this applies to the majority of the numbers on the two new programs. Bruce, Duffette and Company, for example, are making their initial entry into the Southern country. They promise a diversity of entertainment in a new musical farce sketch, which was staged for the first time at the opening of their tour, several weeks ago. The piece is patpitant with airy, swinging melodies, and the two principals and their supporting players introduce a series of new songs, dances and specialties.

Vandernoff and Louie, "The Strolling Artists," will exhibit their speed and skill as painters.

The Dare Brothers, billed as "sensational gymnasts, acrobats and hand-to-hand balancers," come heralded as of the best in their line of business, and a novelty is promised in the bizarre entertainment given by Hendrika and Paduta, who have a typical European music hall act, which was imported for the Keith circuit near the close of last season. Cantor and Lee are comedians, singers, dancers and fun makers. These acts, with the Hearst-Selig News Review and the supplementary motion pictures, complete the program for the first half of the week.

For the second half a feature extraordinary, pronounced by the booking office men and Manager Rex alike one of the classiest and most expensive acts drawn from the "big time" Keith houses for Gleitmon this season, is announced. This feature is the Curzon Sisters. They are billed as the "Dizzy Butterflies," because they do a series of skirt dances in midair. The Dohertys, in a skit called "The Nonsense Dealer"; a scenic and spectacular travesty entitled "Fishing," presented by English artists; the Tates; Emil Subers and Matt Keefe, well-known here as end men and comedians in the Dockstader, Al G. Field and Primrose and Dockstader Minstrels, are also the show for the latter half of the week.

"THE CHERRY BLOSSOMS" WILL BLOOM AT THE BIJOU

"The Cherry Blossoms," an excellent show, comes to the Bijou for the week commencing to-morrow night. No other company en route this season has caught the public fancy so thoroughly and made such a good impression, the management asserts, as this aggregation.

Manager Maurice Jacobs says it is his policy to keep the show supplied with fresh acts and new sensations. Money is spent with a lavish hand, and "The Cherry Blossoms" looms up big in its elaborateness and in the attention shown to detail.

Lew Morgan, the German comedian, is the author and producer this season, and playing the opposite Dutch part is Harry Sheppelle, while Jas Hazelton is seen in his character part as a country "rube." Mr. Morgan has written two very clever diversions, entitled, "The Other Fellow" and "Girlie—Girlie." The specialties fairly "sizzle under the wire," and audiences are kept in roars of laughter by the side-splitting dialect.

A score of pretty, dainty "Blossoms" add warmth and color to the scenes, when they appear in the latest song sensations and the intricacies of dance. "The Cherry Blossoms" olio introduces the following clever vaudevillians: Rita Raynolds, a charming soubrette; Sheppelle, Putnam and Turnip in a melange of harmony, singing and humorous dialogue; Reynold Sister and Artie Mallory in singing, dancing and musical specialties, and Margarette Shannon, a prima donna, who "puts it over."

One of the features will be the presentation of a series of beautiful, spectacular living pictures, posed by groups of lovely French girls, who will appear for the first time in this country. The exquisite charm of these pictures will be long remembered by all true lovers of the art of the old masters.

RUSSIAN METHODS EXPOSED IN STRONG PLAY NEXT WEEK

Michael Morton, author "The Yellow Ticket," which will shortly be seen here at the Academy of Music, is an English playwright of eminence, best known in this country for his dramatization of Tolstoi's "Resurrection."

(Continued on Ninth Page.)

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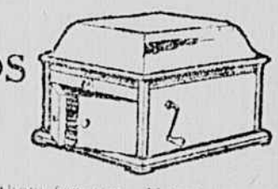

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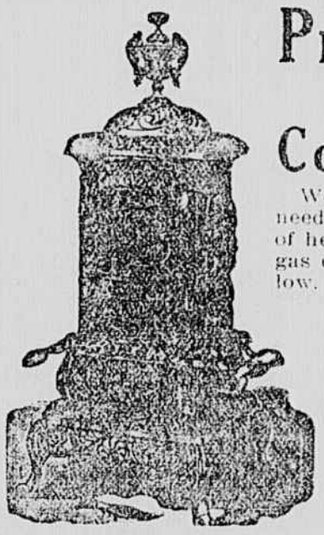

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