

ACADEMY

(Edited by T. P. Nash, Jr.)

"The Man on the Box."—*"Cute"* is a woman's word ordinarily, and must be used with great caution for legitimate description. It is the one adjective, however, which satisfies the quality of the performance of *"The Man on the Box,"* here yesterday, matinee and night—*cut* effeminate in the displeasing meaning of the word, you understand, but what the woman would call a perfectly dear little thing.

"The Man on the Box." is really a healthful, light comedy which furnishes an unusually clever situation. Most of you have read the delightful story by Harold McGrath, Lieutenant Robert Warburton, lately resigned, proposes to play a practical joke on his sister, by substituting the coachman and driving her to a dance. He shaves off his beard as a disguise and carries on the first part of the program successfully. But on the return trip he mistakes his carriage and gets on the wrong box. When he completes his stunt by kissing the young lady who jumps out into his arms, he is horrified to find his blunder; the young lady, Miss Betty Annesley, is his sister's best friend, whom he had fallen in love with at first sight a few days before. The police take him over on a charge of disorderly conduct. Next morning, his chum, Charles Henderson, secures a private hearing for him, and Miss Betty appears against him. When the prisoner comes into court she discovers at once from his well-kept hands and general bearing that he is a shamming, though she doesn't know that he is her friend's brother. Now Betty is a good sport, and the adventure has already impressed her. She determines to have her revenge and continue the adventure by paying the prisoner's fine and offering him a job as coachman. Robbie is also a good sport, besides being much smitten, and he decides that he will call his lady's bluff. She accepts her offer. The resultant situation affords the action for the second and third acts. The solution and climax of the drama is supplied by Robert's opportunity to save Betty's father the disgrace of betraying his country.

None of the charm of the story is lost in the dramatization. But it is one of the easiest of dramas to read to the ability of the cast. It has been presented by a mediocre company and was punk. Yesterday, Mr. Bert Leigh and Miss Billy Long took the leading parts; that is to say the performance was very pleasing. Bert Leigh is a skillful, calculating actor, who sizes up his audience through narrowed eyes and then acts on his estimate. He is a master of the technique of his part, and roams about the stage as carelessly as he would in his own "snuggery." He interprets his lines in a devilish, coolly impudent fashion that seems to fit their meaning exactly. And he has a most effective trick of throwing in true-to-life remarks under his breath, though audible.

Miss Billy Long, as Betty Annesley, suited her part. She is an experienced, clever actress who knows how to please, has naturally a pleasing manner, and deserves the generous applause which comes her way.

Mr. Henry Roquemore, who played chum to Bobbie Warburton, gave you as the play progressed. When he first appeared you thought that he was going to be a failure through stiffness and affectedness. But he soon struck his gait, and his infectious laugh added considerably to his good-fellow part.

A happy incident of the performance was the announcement of the score of the Giants-Athletics game in the natural, regular course of the dialogue. It was a good illustration of the "liveness" of the "show."

"The Winning Widow"—Coming. Not what you have seen every time you attended a musical comedy, but something different, built on original lines, with a well-defined plot, and characters that are necessary actors of ability. That is why Max Spiegel produced the new musical comedy, *"The Winning Widow,"* and gave it a sumptuous setting and splendid cast, that has made it an object of admiration on the part of the multitude of theatre goers who have patronized it so far this season. This latest musical offering is booked at the Academy of Music Friday afternoon and night of this week.

There are 40 people in the cast and on the stage when the curtain is up, led by the clever prima donna, Miss Perle Barti, late of *"The Kissing Girl"* and *"The Broken Idol"* and those always funny men, Joe M. Fields and Geo. B. Scanlon.

While neither a chorus nor a series to the success of the comedy, Max Spiegel has lavishly provided for both. The richness and brilliancy of the costumes, admirably set forth the charms of the young ladies comprising the chorus, and those competent to speak critically of such things, say that there never was more artistically or harmoniously gowned chorus than the one in *"The Winning Widow."*

The comedy is the joint work of three of the most successful writers of musical comedy. They are Frank Kennedy, who is responsible for the book; Will Healan, who wrote the graceful and humorous lyrics, and Seymour Furth, the composer of the music. A few of the song hits include: "What Would We Do Without the Moon," "I Love You," "The Light That Lies in Woman's Eyes,"

"There's Something Awfully Cute About a Soldier, Never Get Cross With a Girl," "Don't Get Peevish Pet," etc.

"The Girl in the Taxi."—One of the funniest and most original scenes of *"The Girl in the Taxi,"* the merry sensation from Paris, Berlin, New York, Chicago and Boston, which comes to the Academy of Music Saturday matinee and night occurs at the end of the first act. The scene represents the home of John Stewart, on Riverside Drive, New York. The hour is about 11 o'clock and everyone has said good night and retired to their rooms. The lights are turned out by a chic French maid, and the moonbeams stream in through the windows opening onto the veranda. All is quiet.

Suddenly a door opens and Percy Peters, Mr. Stewart's nephew from Philadelphia who has come to New York for throat treatment and is supposed to be a very sick man, appears in full evening attire. He closes his door cautiously, locks it, skips over and listens at the other doors, and then, with a laugh, leaves the house to keep a midnight appointment with the "Girl in the Taxi," at Cafe Church-still. He has hardly gone when Papa Stewart cautiously emerges from his room in evening dress, listens at the other doors and with the remark, "everybody sleeps but father," sails out of the house to meet a couple of chorus girls. No sooner has he gone, however, than Bertie, his innocent and unsophisticated son, creeps from his room, tiptoes to the doors of his father and his cousin Percy, and prepares to leave the house. Bertie is hard-pushed for money. His father allows him but \$5 per month, hardly enough with which to entertain after the fashion of his elders. His eye catches sight of a beautiful loving cup which his father has received only that day as a token of appreciation and probably left on the top of the piano for exhibition purposes. Bertie has no sentiment in the matter. He grabs the silver token and exclaims gleefully, "I know where I can get \$10 for this." Then he darts from the house and goes as rapidly as he can to a pawnshop. The expectation aroused at the end of this act as to what will happen in the next has never been exceeded in any play yet produced on the American stage.

"The Winning Widow"—Next. According to the following criticism from the city of Norfolk, Va., and the Landmark, *"The Winning Widow,"* which is booked at the Academy of Music Friday matinee and night, is a real winner. The Landmark has the following to say:

"The Winning Widow" is more than winning—she is delightful, fascinating and alluring and such a pretty widow. *"The Winning Widow"* is a comedy with music, girls and when the performance is over, it keeps one guessing which pleased the most, the music or the girls. As for the music it is bright, tuneful and catchy, the kind that audiences whistle on the street after the show and everybody hums when passing up the aisle as the orchestra plays the finale ensemble. The whole performance, music, lyrics and dances is just about the most delightful combination for an evening's pleasure that any one could desire. The cast is a large one, mostly girls and the entire company worked for one result, comedy and melody which they certainly attained. The show is new and everything is bright and fresh, the evening gowns worn by the chorus are marvelous of richness and beauty, while the costumes of the widow—well, they must be seen to be appreciated. The play is built somewhat along the line of *"The Newlyweds and Their Baby,"* and has all the good points of that thoroughly delightful comedy. Of course there is a semi-plot around which the action of the piece takes place—a sort of comedy of errors in which the dashing, vivacious young widow plays a prominent part. Perle Barti is the widow who is the apple of the eye of Adam Sousem (Joe M. Fields) and P. Thomas Finnigan (Geo. N. Scanlon) and their hatred of each other and the jealousy over the widow furnishes the comedy, of which there

is no end until the final curtain. Laughter runs riot throughout the action of the entire performance. Of the musical numbers that caught the fancy of the audience, "I Love You," by Francis Rubens and Ralph Whitehead, and "The Winning Widow Am I," and "Love Time Is Any Time" as sung by Miss Barti, the Widow, made great hits. A very enjoyable musical number is "Swim, Swim, Swim," sung in the second act. Here there is a realistic effect and the girls disport joyously in the surf. All the musical numbers are good and each won an abundance of applause. The most popular, however, is "Love Time Is Any Time," which the Widow sings in a very enticing manner. *"The Winning Widow"* is a breezy, bewitching, tuneful comedy and it made a great big hit with the audience last night. It is the best musical comedy which this season has offered here.

"Graustark"—Coming. The Academy of Music in the near future will present the pronounced success, *"Graustark."*

This tale of "A Love Behind a Throne," dramatized by Geo. D. Baker from the novel of George Barr McCutcheon, as it appears in play form, is delightfully fascinating and makes *"Graustark,"* a charming country with equally interesting people. Ruled by a princess of unusual personality, queenly, yet a woman; naive; indifferent to Lorry, yet warm, then cold as he grows too enthusiastic; in fact, everything that puzzles him and nothing half so much as that such a person should be labelled "Guggenlocker." He, therefore, finds a friend eager for adventure, and they set out to find her. Just how successful he is and how happy his friend becomes in also finding a mate in this castle of romance, is nicely unfolded by Mr. Baker.

Hardly any one has made an ideal American half so attractive as Mr. McCutcheon. The dramatized version, the present offering, covers many adventures, quickly and effectively, as the play depicts, and effectively, have been taken from some of the characters in the novel, they having been eliminated to give strength to those in the play.

Scientifically, *"Graustark"* is the most ambitious offering of a romantic nature now on tour. Especially telling is the first act, showing the Hotel Regenzelt at Edelweiss, Graustark, in which the electrical effects are unusually well arranged, while the throne-room and bed chamber of the Princess are in keeping with the costuming and general atmosphere of the play.

"Seven Days"—Coming. Had Miss Kitty McNair remained firm in her refusal to say she was Mrs. "Bubbles" Wilson she would have averted innumerable complications. But she jived "Bubbles," was sorry for him because his wife had got a divorce, and she realized that unless he could show a Mrs. Wilson he'd lose his allowance from a rich aunt. So she yielded. It was to have been only for an hour, during the aunt's visit. Neither she nor the others dreamed that the deception would have to last a week, and that the divorced wife would appear and be jealous of the former husband and Miss McNair's suitors would arrive and think she had suited him and been married to "Bubbles," and that they'd all be quarantined and cut off from the world outside. And Kitty in the guise of Mrs. "Bubbles" had to act as mistress of the household, with all the servants fixed and she knowing how to cook nothing except fudge. This and much more that would take long in the telling make *"Seven Days,"* the comedy by Mary Roberts Rinehart and Avery Hopwood that Messrs. the Academy and Kemper will present at the Academy of Music, *"Seven Days"* at length, anyway. People want the surprises of the play when they see it, and this comedy is full of delightful surprises that are fresh and new no matter how often *"Seven Days"* is seen. It is a laugh without end that grows with repetition, *"Seven Days,"* wrote Ronald Wolf, the clever dramatic reviewer for the New York Morning Telegraph, "is the one real gem of the season. Just the sheer fun has been the object of the authors and they attained it in ever rising of the first curtain and in ever roaring acts. It made the audience laugh till it cried." A comedy like this was bound to break the records, *"Seven Days"* has broken many. It has made more persons laugh than any comedy ever produced in America. It is the only play ever to reach a third year in New York, as it did in the beginning of this season. It is coming here with the entire New York Astor Theater cast and production, direct from the play's third year on Broadway. *"Seven Days"* was called by the Boston Globe "achingly funny, screamingly funny," by the Philadelphia Times as having "riotous fun from the tap of the first bell."

Friday Night Dances At Auditorium
Miss Julia Minish is meeting with excellent success with her experiment of having a dance at the auditorium Friday night. Miss Minish is a popular young lady of the city. Her charges are reasonable and a liberal patronage is bespoken her.

Which Was It.—Mrs. Flint (severely)—"Do you ever drink intoxicants?" Soiled Spooner (at the door)—"Before replying, madam, permit me to ask if that is an invitation of merely an inquiry?"—Puck.
Wigg—Jones has a lot of cheek, hasn't he?
Wag—Yes, I understand the barber charges him double for a shave.

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SCENE FROM "THE GIRL IN THE TAXI"

The Orpheum And Its Plans

The present day is one of hustle in every line. Even the gentleman of leisure finds it hard to get time to accomplish all that he has to do. It is the age of the pace that kills. Men and women drive at a hard gallop through life and every now and again we read of some one breaking down under the strain. Whenever we see or hear of one of these cases it may be assumed that the hapless victim made his fatal mistake merely by forgetting that all work and no play will make any Jack not only a dull, but, in nine cases out of ten, a very sick boy.

The necessity for furnishing refined, recreative entertainment for busy folks who want their money's worth and know how to get it is exactly the problem upon which the management of the Orpheum theater is spending much gray matter and a sizable sum in telegraph tolls. Several hundreds of wires have been sent and received during the past week, each dealing with the subject of the improvement of the bill for the coming week and the end to this wire business is by no means in sight. The Orpheum intends to keep hot feet after the various booking agencies until Charlotte gets what it should in the way of vaudeville entertainment. And then it will continue to devote its energies to obtaining better and even better acts.

All this implies a considerable outlay of money and an enormous amount of taking tedious pains. But the logic of the situation is clear. First-class vaudeville is obtainable and the Orpheum is beginning to see signs of getting it. The people of Charlotte have already signified their emphatic approval of the methods adopted and practiced by the new management of the Orpheum—namely the rigid insistence upon absolute refinement and equally upon bright attractiveness in the bills presented. Should a team of performers lack either essential they immediately receive what is known behind the footlights as the "pink slip" and forthwith seek other fields for their labors. Such principles cannot possibly fail to build up a house's reputation and Charlotte folks are flocking to the support of these strictly business ideas in ever increasing numbers.

The coming week will see the best



Geo. B. Scanlon, Perle Barti, Joe M. Frick in the Musical Comedy, "The Winning Widow."

bill the new management has yet secured, consisting of several high-class teams presenting the very best type of vaudeville attractions. The week's bill will begin at 4:30 on Monday afternoon and will continue with a daily matinee at the same hour and evening performances from 7 to 11 o'clock. In addition to the vaudeville the patrons are regaled at each performance with a number of the most artistic picture plays obtainable and an illustrated song is thrown in—a feature which is attracting an ever-increasing amount of favorable comment.

MRS. MELVIN DIED

IN DURHAM HOSPITAL.

Durham, N. C., Oct. 14.—Mrs. J. L. Melvin, who was Miss Sarah Pernelia Conoley, of Lumber Bridge, died tonight in Watt's hospital, while under the anaesthetic for an operation. Two former operations had failed of necessary relief and when she prepared for the knife tonight she died of heart failure.

She leaves a husband and three small children, two sisters and two brothers.

Very True.

The bluest thing in the world is idle curiosity.—The Smart Set.

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Only fire-proof hotel in Charlotte; supplied entirely with water from its own deep well.
CAFÉ OPEN ALL NIGHT.
Water analyzed July 6, 1911, by Director State Laboratory of Hygiene and pronounced pure.
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5c gallon at Hotel.
10c gallon in 5-gallon lots.
Delivered in Charlotte or at R. R. Station.
EDGAR B. MOORE, Proprietor.

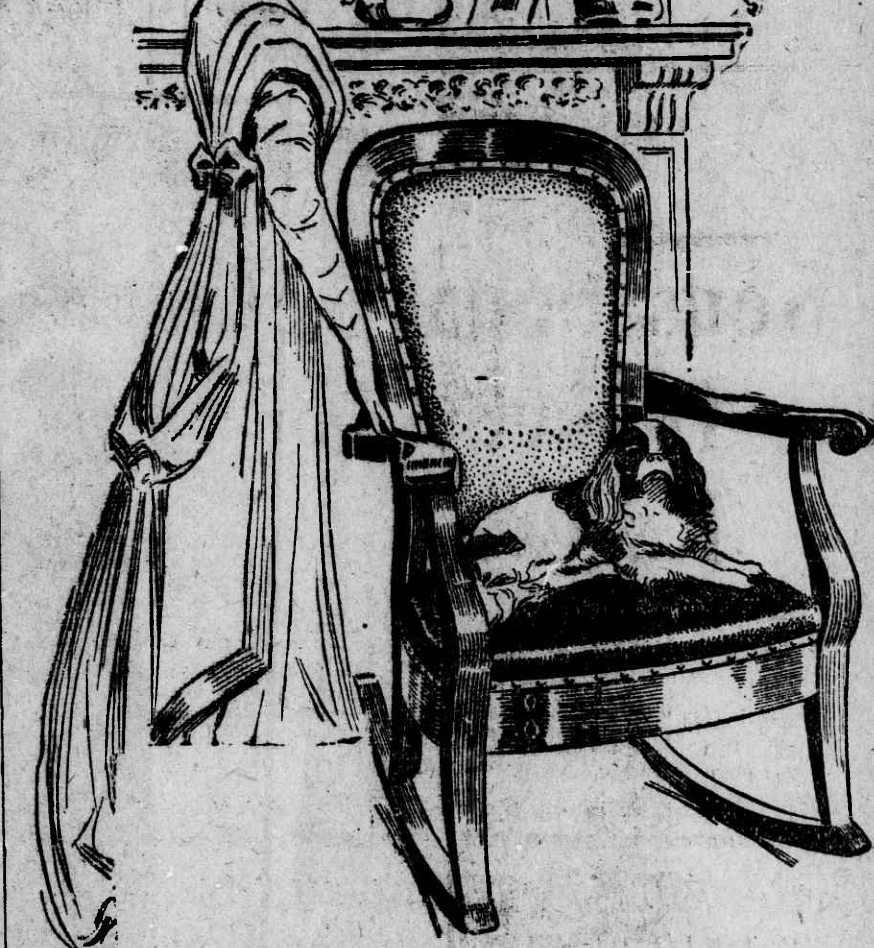
N. & W. Railway

Schedule in Effect June 11, 1911.
10:20 am Lv. Charlotte So. Ry. 5:50 pm.
2:05 pm Lv. Winston N&W 2:05 pm.
2:05 pm Lv. Charlotte N&W Ar. 11:40 am.
6:25 pm Ar. Charlotte N&W Lv. 9:15 am.
Addition: train leave Winston-Salem 2 a. m. daily.
Connects at Roanoke for the East and West. Pullman sleepers. Dining cars.
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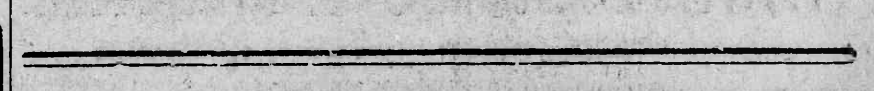


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Rockers not so good cost \$30.00 at other stores. We have cheaper ones at equal values. No such stocks to be found elsewhere at such prices as we offer.



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Your Diamonds in latest style platinum lined Tiffany's Mountings, gives the stones additional brilliancy and does not turn dark under stones. All sizes, and remounted by expert workmen.

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We can supply your wants in Ranges to perfect satisfaction. We carry a complete line of two or three well known makes and guarantee every one to be first-class in every respect.
\$30.00 to \$60.00—3.00 dollars first payment and \$1.00 per week gets one of these fully guaranteed ranges.

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