

Pretty Gîrls in "The College Widow." Reading From Left to Right, They Are: Top Row-Patty Allison, Elizabeth Van Sell, Helen Torrey, Estelle Dale; Bottom Row-Rosalind Allin, Louise Rutter, Frances Chase.

### Amusements

This Week. "The College Widow" Friday

THE COLLEGE WIDOW."

The climax of Henry W. Savage's success was reached last season in the body complete from head to foot, was tour of "The College Widow," which the property of the late Edwin Forwas generally conceded the paim as rest and was worn by him for a numthe jolliest ,the most exhilarating and wholesome evening's amusement which the year afforded. Inherently supposed to have been the property delightful, this comedy de luxe of of the English royal family, and there George Ade's was given all the accentuation that proper presentation can by the Duke of Glocester it once proafford. Now the second tour brings this play to the Academy on Friday, and as Mr. Savage's promises have been made thoroughly good in the past, it is safe to count upon a production that will slight nothing which the judgment or the critical might

"The College Widow," as its title suggests, is founded upon life in a small college town, with student and village types intermingled in charmingly humorous transcripts arom incidents. If is primarily a satire, but is also an excellently constructed play, telling its simple story without verbiage or immateriality. From its opening speech there is scarcely a line that is not relevant to the theme upon large gallery of Shakespearian porwhich Mr. Ade has built. The dia- traits. logue teems with smart repartee, rude, but good-natured philosophy and straight from the shoulder Americanisms. It is a thing of joy to the staff' in "The Merry Wives of Wind- which was played the corresponding college man, yet appeals to the risibilities of all. The company which tious comedy the former jolly Sir slowly finishing my dinner and ask-Mr. Savage sends out this season includes Louise Rutter, Estelle Dale, It has been a long time, we are the evening, when the call boy rushed Agnes De Laine, Patty Allison, Frances Chase, Rosalind Allin, Elizabeth has been more sympathetically and the prologue of 'Hocket' is over and Van Sell, Helen Torrey, Robert Kelly, adequately staged, and while the play the overture of your act is on." To J. Beresford Hollis, Otis Turner, Alan is one that lends itself capitally to this day I do not recall my sensa-Brooks, Frank Wunderlee, Wilson the kind of adornment in scene, cos-Deal, George S. Trimble, George C. tume and accessory of which the and blind. Finally the words, 'It is

"IF I WERE KING."

"If I Were King" Saturday, matinee | which will shortly be given in this merely an city at the Academy, is the proud possessor of a suit of armor, which has long been the envy of many of America's greatest stars and producers. The suit of armor, which covers the ber of years, in his greatest performances of classical roles, one of which was Richard III. The armor was is a tradition associated with the worn coat of steel that, secretly worn tected the renowned warrior from asassination at the hands of a traitor. Mr. Lonergan wears the suit only in the last act of the play; and carries it from city to city in a specially built trunk, which the actor invariably has stored in his apartments at his hotel.

> THE MERRY WIVES OF WIND-SOR."

Charlotte theatre-lovers will have Shakespeare's intimitable comedy, the famous Drury Lane Theatre, Lon-"The Merry Wives of Windsor," ever don, England. The story is perhaps given in the South.

Louis James, as "Falstaff," vides a new and said to be immensely will be recalled as one of the most would be played in rotation, as they delightful comedy contributions of were the first, and, as I did not apthat year, and it is said that his "Falpear in one of the plays, the one sor" equals, if not surpasses, in unc-John.

Ddell, John Fenton, Joseph F. Du- modern stage manager is so fond, val and Willard Robertson. and of which Mr. James has taken excellent advantage, yet the temptation to overdo these features has been repronbunced success of E. H. Sothern, so, thereby providing, as they should characters. The last act, however, is one of exceptional beauty and reveals the famous Windsor forest at midnight, when the fairles were supposed to haunt the historically known

"Herne's Oak." Mr. James has surrounded himself with an exceptionally clever company, at the head of which appears the name of Nellie McHenry, who has been specially engaged for the character of "Mistress Quickly,' and Norman Hackett, who plays the jealous "Master Ford." Other players of local popularity are: Aphie James, who plays "Mistress Ford;" Charlotte Lambert, who is "Mistress Page;" Lillian Lancaster, I. Arthur Young, Nathan Aronson, William Chrystie Miller, C. D. Brown, etc.

THE ILLUSION OF BEATRICE. Miss Maude Fealy, who is this season starring in Martha Morton's delightful new comedy, "The Illusion of Beatrice," tells a charming little story reminiscent of the late Sir the opportunity early next month of Henry Irving, during her experience mother could wish, and yet it is as seeing one of the best productions of as the leading lady for Sir Henry at

best told in Miss Fealy's own words: "The first week passed most beautifully-I played all my roles; which came near being serious. His "Falstaff" in Henry IV thought the list of plays each week day of the week previous, I sat Ing my mother where we would spend

amb down clutching two fint pins, at when we arrived the hat pins ere still in my possession. Fortulately, I lived near the theatre, so a a few minutes we arrived. I fell out of the cash across the stage, stumbled and ran into Sir Henry. No one had told him of my non-appearance, and the call boy, who was my riend, wish me to avoid meeting Sir lenry, but fate or time decreed it therwise. So after picking myself the first words reached me: 'Never and America has never left yet.'"

"And thank goodness, she wasn't a that case. With the assistance of the care of the thrifty a keen.

When the wages of toil I could class must have been as poor as I am to-day.

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It was fashioned and sway

It was made in a Southern loom, of we from sheep that were Southern bred It was fashioned and sewed by the design of the care of the thrifty and the care of the target was poor as I am to-day.

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It was fashioned and the ca "MARRYING MARY."

The great business that has been lone by Marie Cabill in her new nusical play, "Marrying Mary," in low York, Philadelphia and Boston, t is the best proof that the theatrial public knows when it is being ofchile. Edwin Milton Royle has home lone clever work before, but it has been along dramatic lines exclusive— I marched and paraded, I rested and

by cars, and I mid SUIT OF CONFEDERATE GRAY.

It was made in a Southern loom, of wool From sheep that were Southern bred; It was fashioned and sewed by the dear-est hands

It was handsome and bright when I put it on;
And proud as a prince was I
Of my wife, my suit and the cause in which
I was pledged to conquer or die.

I dreamed not of failure, thought not of defeat, As I turned to the conflict away; fered an entertainment that is worth Away from wife, mother and children and while. Edwin Milton Royle has home home the before, but it has In my suit of Conference Gray.



Lester Lonergan, the young star of Justin Huntly McCarthy's romantic drams, "If I Were King," a recent and effective, are never obtrusively Louise Rutter, as "Jane," in "The College Widow."

creator of as clever a comedy as has been heard here in some time, when "Marrying Mary" comes to the Academy soon, and the music by Silvio Hein is just the excellent kind hat might be expected from the brilliant young composer of "Molly Moonshine." In addition to this, there is the most of that expert

yricist, Benjamin Hapgood Burt. One cannot help being entertained by Marie Cahill, for she is without The treasure and pride of my heart and my life parallel in her line of comedy, but as if modestly underrating herself, she has brought with her such 'excellent players as George Backus and Eugene Cowles. The others of her company are all splendid artists, and then there is the much written about long skirted" chorus, who really can

And surrounding it all there is that daintiness which is now characterstic of a Cahill performance, Everything is genteel, or perhaps a better word is refined. The pretty comedy is as free from suggestiveness as a entertaining as anything we may see n a long time.

Miss Cahill is wise in identifying herself with such an excellent class of entertainment. More and more each season she will realize the sasuccessful addition to his already the second week I had an accident gacity of her plan. Musical comedies of the "Marying Mary" class will always have a steady following, while those which depend on the novelties involved will be only as good as the novelties, themselves,

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drilled. I ate and I slept, night and day; skirmished and fought, advanced and fell back In my suit of Confederate Gray.

It was slashed and riddled by saber and ball; It was solled by the dust of the road; It was mottled all over with ghastly Of my own and another's blood

Lut it's fairer than silk and satin to me; Is my suit of Confederate Gray.

For after one battle came General Lee And reined in his steed where I lay In a puddle of blood, between comrades slain, In my suit of Confederate Gray.

I'm sorry, my friend. Would God had I In your stead on this terrible day!"

Were his words, and a tear from his eye fell down On my suit of Confederate Gray. The fields of the battle are covered with

grain, Where we fought is now smiling and nothing can brighten and freshen P. M. 2.30 to 5-Evening 8 to 10.30 My suit of Confederate Gray.

It can never more be as I saw it first.
At the hands of its fashioner fair;
Like the Southern Heart, the rents and the gashes and stains are still

Oh, it carries me back! I'm a soldier once more,

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In my suit of Confederate Gray.

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per of the present. The limit of size in ratio to cost of whith the sin ratio to cost of whith the sin ratio to cost of whith the sin ratio results which even now are either fosing money on every paper they sell or else (keeping even by the narrowest of margins. Even with heavy advertisging patronage it is clear that increase ing size under such circumstances would be to commit inancial suicked. Other considerations make for a reduction rather than an increase in the size of newspapers. The grant public of some daily editions and of most Sunday issues. It is impossible that such masses of printed matter should be read. They become wearisone and inspire the desire for less bulk and more cogency.

The public pretty generally generally seed what it wants, and that will prove as true of newspapers as of powing sentiment of newspapers, and when that demand celiminates the publishers will comply.

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The Football Squad. in "The College Widow."