

'Mom' Fisher Knew That

Aubrey Was a False Alarm

By Walter D. Hickman
A FALSE alarm generally is just a false alarm.

But a human false alarm has a certain ring that isn't just all false.

And it takes a mother such as "Mom" Fisher to get the number of a false alarm such as Aubrey Piper.



Mary Horne Morrison

You will meet "Mom" Fisher, a mother of two daughters and a son, and Aubrey Piper, the false alarm, in "The Show-Off," a comedy drama by George Kelly. It is easy to make comparisons, but "The Show-Off" and "Lightnin'" as stage products stand side by side as the leading examples of the best comedy-dramatic entertainment that the stage has offered in my experience. The Kelly play is filled with some of the most honest domestic realism that is possible to put into a play. "Mom" Fisher in the hands of Mary Horne Morrison is a natural mother come to life on the stage. "Mom" just talks all the time. She is "agin" Amy marrying Aubrey for many reasons. Among them being that Aubrey talks just silly talk; always claiming to be something that he isn't. "Mom" knew that Clara would make her own bed and that "Mom" would have to lie in it. "Mom" was always complainin', because she could keep matches in the house; she quarreled with her

husband about little things; she couldn't see why two love-sick young people were crazy about each other and all of that.

But when it came to paying the bill, "Mom" was always right on hand to help "em all out. She was true blue, but she was always talking the finding fault with the other fellow for talking or not talking.

I know that the author is partly responsible for the triumph of this mother character, but Mary Horne Morrison deserves the credit of bringing "Mom" into the flesh. It is one of the finest examples of honest character work that I have ever seen.

In comedy or in the strong dramatic scenes, this woman registers with natural ease. I am willing to place this characterization in the hands of Mary Horne Morrison in the ten best characterizations I have seen in the last ten years.

The character of Aubrey Piper, the false alarm, is more difficult to explain properly. He wore a carnation in the buttonhole of his coat. His clothes were never paid for, but he bought more and looked like a duck. He was a swell in his own eyes on \$32.50 a week. He made everybody believe but "Mom" and a few others of the family that he was the head of 800 freight clerks in the Pennsylvania Railroad. He was just a clerk, but he spread his stuff and got by with it.

And yet he will make you laugh and you will feel like yelling at his sham and his weaknesses, yet he comes out on top even in the end.

Aubrey is a difficult boy to create upon the stage, but Raymond Walburn does such a magnificent piece of work that his work ranks side by side with the "Mom" of Mary Horne Morrison. Walburn's work is masterful, it is shaded just right. Another outstanding piece of stage work, Aubrey and "Mom" will be the talk of the city. Aubrey is an artistic liar and then some.

The entire cast is splendid, not a weak one in it. Should speak separately of them all, but haven't the space. The cast is as follows:

Clara Fisher..... Gertrude Fowler
Mrs. Fisher..... Mary Horne Morrison
Amy..... Margaret Cordell
Frank Ryland..... Paul Parr Smith
Mr. Fisher..... Charles F. Lewis
Aubrey Piper..... Raymond Walburn
Mr. Gill..... Mary Paulson
George Warrington..... George Warrington
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LOOKING OVER NEW SHOW AT THE PALACE

One gets a sort of a chummy, friendly feeling while looking over

the new bill at the Palace.

"Dance Mania" is a pleasant example of how the talents of one man and five girls may be spread over an entire vaudeville act, built upon revue lines. Some of the comedy isn't so strong but the dance numbers are handled on the whole in a most satisfactory manner. Lights are well-handled and the settings are adequate. A sort of a classical dance done to oriental music is one of the chief features of the act.

Egbert Van Alstyne, the man who

wrote, "Under the Shade of the Old Apple Tree," is present with a mighty satisfactory way of re-introducing himself. He plays many of the tunes which have made him famous. By a clever stage setting, he puts over the words and some "printed conversation" in an effective way. He has the services of two male singers. Mighty good act. Will and Iva Holmes are appearing in a sketch which is mighty familiar. The material and manner of delivery still registers. Ling and



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Other theaters today offer Houdini at the Murat; Sylvia Clark, at Keith's "The Coast of Folly," at the

Apollo; "The Circus Cyclone," at the Isis; "The Iron Horse" at the Colonial; "Classified," at the Circle; "Zander the Great," at the Ohio, and "Innocent Maids" at the Broadway.

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Pirai Dwell in South American River.

By Times Special
BUENOS AIRES, Oct. 16.—Reports are that the dreaded fish, pirai, is more common in South American river waters this year than ever before. The pirai is not a large fish, but it possibly is the most dangerous of the fin tribe. The

fish travel in shoals. They have fearful teeth and a passion for blood.

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By Times Special
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