At the Playhouses This Week

ACADEMY OF MUSIC.

Monday, Tuesday matinee and night—Mary Emerson, in "The Making of Maddalena."

Wednesday night—Paul Gilmore, in "The Boys of Company B."

Thursday, matinee and night—Herbert Kelcey and Effie Shannon, in "The Thief."

BIJOU THEATRE.

Rebecca Warren, in "The Man On the Box" all the week.

COLONIAL THEATRE.

Vaudeville and Moving Pictures.

Mary Emerson.

The law of contrast has been shown very strongly in "The Making of Maddalena," in which Mary Emerson will be seen at the Academy to-morrow night and Tuesday matinee and night. Through a combination of circumstances, George Hale, a well-to-do young American, marries Maddalena, a young Italian girl, one of the many models in the great Italian Rome, or Roma, as the Italians lovingly call it. George and Maddalena are widely separated as to race, manners and customs, and in the second act this difference is made the more strongly marked through the meeting of the two fathers; that is, the father of Maddalena and the father of George—Guisseppe, Maddalena's father, the rough Italian of the city, and George's father, the polished, highly cultivated American gentleman. The difference of environment, of training is plainly shown, and shows how strong that training can be. And yet, as the old writer has said: "It's all in the heart of man," and Maddalena's subsequent development shows how true is the saying. Maddalena, with very little opportunity, rises beyond her surroundings, working and striving that she may be as the American woman is—a long, hard fight, which brings out all of the good that there is in her, and that is much.

"The Man On the Box."

The offering of Miss Rebecca Warren and her very capable company at the Bijou this week, beginning Monday night, will be Grace Livingston Furniss's comedy, "The Man On the Box." Miss Warren, who has made a most favorable impression among Richmond theatregoers by her cleverness and splendid dramatic abilities, will play the role of Elizabeth Annesley, the heroine of as pretty and attractive a love story as has ever been put upon the stage.

The story of the play is interesting and exciting, and at the same time affords many opportunities for legitimate comedy. In the first act Robert Warburton, a young lieutenant with many admirable characteristics, is brought before a magistrate charged with reckless driving and abduction. Charles Henderson, a friend, has secured a private hearing, and during the conversation between the men the audience learns how Warburton in a spirit of humor has shaved off his beard, borrowed his coachman's livery, and, thinking to fool his sister and play the role of her coachman on her return from the embassy ball, has jumped on the box of a carriage and furiously driven away.

Unfortunately, however, he has jumped on the box of the wrong carriage, and his passenger, instead of being his sister, is Elizabeth Annesley, whom he has met on the boat coming home from Europe and learned to love, but to whom he has not been able to secure an introduction. The horses behave badly, and practically run away. He is followed by the mounted police, who charge him with reckless driving, but before they have reached him he has stopped at Miss Annesley's door, and as she alights he, still thinking she is his sister, imprints a kiss upon her lips.

Vaudeville at the Colonial.

The Colonial will again introduce vaudeville to-morrow. In addition to the vaudeville bill, the moving picture part of the performance, which has given so much enjoyment to Richmond, will be retained.

The vaudeville acts introduced will be presented by Kelly and Mahlman, a dancing duo; Billy Durant, a noted Chinese comedy musician, and Haggerty and LeClair, a pair of Irish comedians. Joseph Romain, the illustrated song singer, whose brilliant baritone voice has earned for him a strong hold on the Colonial's patrons, will also remain as one of the features of the long program of entertainment, and by way of completion, the newest and most novel moving pictures will retain their regular positions, as they have become a popular pastime at this house, and no amusement bill seems to be complete unless one or more of the numbers are moving picture plays.

Exclusiveness will be the motto of the Colonial management now that vaudeville has been returned to that theatre, and the class of vaudeville will be so suprior in quality that no other theatre in this city advertising vaudeville will be able to present acts of the kind that the Colonial will offer.

Another new feature will be the introduction of an amateur night. Friday night of each week will be set aside for that purpose, and on that night all of the budding artists who desire to display their claims to popularity and cleverness will be afforded an opportunity to show the Colonial patrons what they are able to do.

Thanksgiving Day the performances will begin at 1:30 P. M., the first matinee taking place at that hour. The closing matinee will begin at 4:30 P. M. The night performances will be at 7:30, 8:30, 9:30 and the day's last performance will be played at 10:30 P. M.

"The Boys of Company B."

Paul Gilmore's new play, "The Boys of Company B," in which he is starring this season, was the fad at the Lyceum Theatre, New York, for an entire season. Portraying a phase of American life so cleverly, it is bound to be a success wherever it is played in this country, and, from what Mr. Gilmore predicts for its success in London after looking over the ground very thoroughly last summer, it may prove to be the great success across the water it has become here.

The story is about a witty and sane young New Yorker, who is in love with the darling of his heart and she with him. They are both young—Eileen, the fair one, is celebrating her twentieth birthday at the opening of the play. Tony Allen (Mr. Gilmore) has promised Eileen's mother not to speak of love to the young lady of his choice until she arrives at the age of twenty, and on this, her birthday, he is determined to propose to her, and her mother is equally determined he shall not. How he succeeds in foiling the materfamilias is one of the cleverest schemes ever throught out by a dramatist. Mrs. MacLane's (Eileen's mother) opposition to Tony is simply the old objection of lack of money, so prevalent among mothers of eligible daughters. Tony has a rich uncle who might be made to make a settlement upon the young man. Tony bargains with the mother of his sweetheart, and obtains her promise to give up her daughter to him upon condition that he show a substantial bank account before the ceremony. How Tony forces his uncle to make over $100,000 to him is another ingenious experiment of the authoress. But the best laid plans of mice and men often get twisted in the laying, and there are forces at work in this little story strong enough to disarrange the best of plots, and it takes Tony's most skilful wit to meet the untoward circumstances that nearly swamp his boat of happiness, and it requires great courage, great daring, great originality and great shrewdness to finally overcome the forces at work against him, and land his sweetheart in his arms at last.

Mr. Gilmore comes to the Academy on Wednesday night.

The Story of "The Thief."

It is impossible with a mere telling of the "plot" of Henri Bernstein's play, "The Thief," which comes to the Academy Thanksgiving matinee and night, to give any idea of the tremendous power of this drama, which has aroused more discussion than any work of its kind during the past several years. It is a masterpiece of dramatic construction, in that through a series of unexpected development it compels the tensest interest.

Then, aside from the purely technical character of the play, there is a problem in ethics and morality worked out by the dramatist with wizard-like skill.

The players presenting the work are also of excellent quality. While in some respects better effects might be secured by actors of different personality and method, it is but justice to say that the players succeed admirably in revealing the idea which the playwright has developed with such delicacy and strength in his text.

"The Thief," which has been the most important dramatic work presented in Paris and New York during the last two years, surpassed all expectations. Its power must be seen to be appreciated properly, but here is a halting attempt to define the elements of the problem:

A woman of youth and beauty, but comparatively humble station, allows herself to fall in love with a brilliant man of the world, whom she considers much above her. She worships him as something unattainable, and is dazed when he loves her in return and makes her his wife. Her love is adoration, but she is haunted with the fear that she will lose his love. She reasons that she must equal in beauty and delicacy of attire the women with whom he has been familiar if she is to hold him. His income and her allowance do not permit competition in this respect, and in her panic of fear lest her happiness be wrecked, she recklessly contracts great debts with milliners and dressmakers, giving little thought to the day of reckoning. But the day remorselessly approaches, and exposure threatens as the husband and wife are visiting rich friends. The friend and hostess carelessly throws into a drawer money sufficient to satisfy clamorous creditors. The tortured wife yields to temptation.

Then comes the first complication. A youth, son of her husband's friend, is infatuated with her. Idle vanity makes her smile on him, but she rebukes his declaration of love and refuses to read his letters.

A detective has been summoned as a guest to the house to fathom the mystery of the stolen money. The youth is seen in the boudoir from which the money has been taken. He has been there to lay his love letters beneath the pillows of the woman he loves. The detective is called on for his report, and he presents a seemingly conclusive case of circumstantial evidence against the boy. He is summoned to be confronted with the evidence of his crime. The guilty woman, in panic, and grasping at straws, goes to seek him, and appeals to him in the name of his love for her to save her. He consents.

After this basis is laid in the first act the author develops a remarkable scene between the guilty woman and her husband. Brooding over the sorrow that has come to his friend, certain anomalies in the boy's story come to him. Playfully ransacking his wife's chiffonnier, he finds a purse with money, more money than she has any right to have. In a painful scene he forces confession of guilt of theft, and jealousy carries him to accusation of faithlessness. "I, too, have been nineteen," he cries bitterly.

The third and final act takes place the next morning, when the youth has been summoned to hear a decree of banishment to South America, which means probable death. The guilty wife and her husband, as long-time friends of the family, are requested to be present. The woman would escape the scene, but the husband grimly forces her to remain. The boy cries out in agony against his punishment in a scene of heart-breaking pathos with his father, but finally rushes out in obedience to his father's command. Then the guilty woman confesses.

What is the outcome? At every turn the playwright goes counter to the probabilities of the conventional moralities, but always is he logical, always profoundly human, always convincing.

Gossip of the Stage.

Mrs. Patrick Campbell is playing in the English provinces.

Orrin Johnson is to be seen in "The Dollar Princess," to be produced in January.

Madge Carr Cook is making a provincial tour in "Mrs. Wiggs of the Cabbage Patch."

Charles Frohman has secured the English-speaking rights of Henri Bernstein's play, "Israel."

William Archer, a well-known English dramatic writer, has been engaged as the English representative of the New Theatre.

Wallace Worsley is to join William Collier's company. Mr. Worsley played a limited engagement here in the Fawcett Stock Company.

Bertha Galland will appear in her play, "The Return of Eve," Christmas week.

James K. Hackett is to start on a Southern tour with "The Prisoner of Zenda" and other plays.

Mlle. Dazie is playing in her birthplace, St. Louis, for the first time in her career as a dancer, and a great demonstration is to be given by her fellow-citizens in her honor.

Henrietta Crosman is to have a short season in vaudeville, and then is to return to the "legitimate" in a play called "The Bargain Counter," by Elmer B. Harris and Geraldine Bonner. It was originally called "Sham," and was produced in the West by Florence Roberts.

Mrs. Fiske has opened her season in her new play, "Salvation Nell," by a young Harvard graduate. In this she impersonates a girl of the slums, a sort of Nancy Sykes, who is infatuated with a youth of the same class, who treats her brutally. He goes to prison for a murder, and she becomes reformed, and on his release reforms him also.

William Collier will appear in New York in "The Patriot" late this month.

Phoebe Davis has appeared as Anna Moore in "Way Down East" four thousand times.

"The Man of the Hour" in two years has been played 2,556 hours by the company appearing here in it.

A play described as a romantic psychic problem drama is shortly to be produced. It is called "Yosemite."

Doris Keane is to appear in January in Clyde Fitch's play, "A Happy Marriage," and will also give a matinee series of performances of a German drama, "Youth."

Olga Nethersole will produce a new play called "Unto Others." It is a psychological study of the East Side of New York, and is by W. J. Hurlbut, author of "The Fighting Hope."

Louis Mann is to remain in New York in Jules Eckert Goodman's play, "The Man Who Stood Still," and after the holidays is to appear as Shylock in "The Merchant of Venice." A prominent English actress will be his Portia.

Maude Adams was so delighted with her sojourn in Ireland that when she finishes her present season she will again take a rest near Dublin. Her friends say she came back from her trip with a strong Irish accent, which, to her great regret, she lost on her return.

CHARLES DALTON, Leading man in "The Thief."

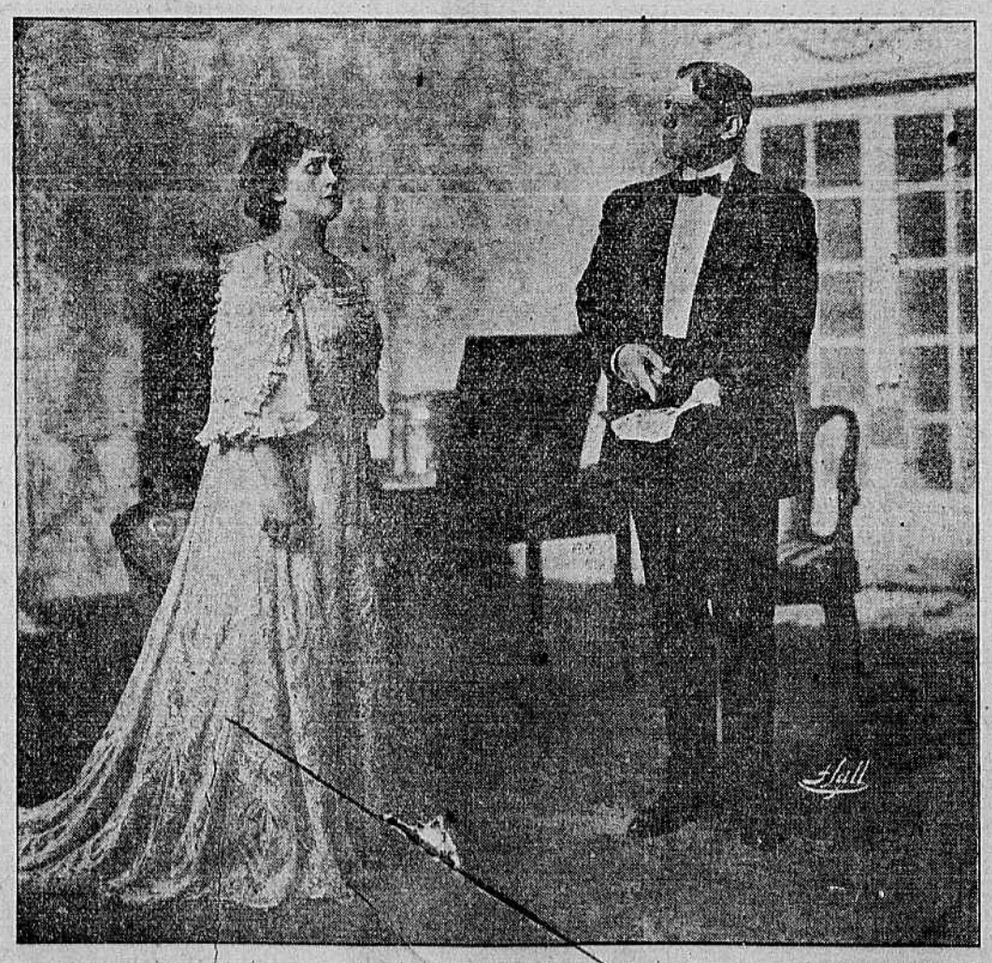
EFFIE SHANNON, Leading lady in "The Thief."

HERBERT KELCEY, One of the trio of stars in "The Thief."

PAUL GILMORE, at Academy.

MARY EMERSON, in "The Making of Maddalena," at the Academy.

MISS REBECCA WARREN, in "The Man on the Box," at the Bijou.



SCENE FROM "THE THIEF." Charles Dalton (Richard Voysin) demanding a confession from his wife, Marie Voysin (Effie Shannon).

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