

# .....PLAYS AT THE THEATRES THIS WEEK.....

**ACADEMY OF MUSIC.**  
Tuesday—Matinee and night, Weber and Fields.  
Thursday night, Friday matinee and night—“A Butterfly on the Wheel.”  
Saturday, matinee and night—Margaret Anglin, in “Green Stockings.”

**BIJOU THEATRE.**  
“Between Showers,” all the week, with usual matinee.

**COLONIAL THEATRE.**  
Vaudeville.

**EMPIRE THEATRE.**  
Miniature Musical Comedy.

**LUBIN THEATRE.**  
Vaudeville.

**LITTLE THEATRE.**  
Pictures.

**Weber and Fields.**  
An engagement extraordinary begins at the Academy of Music Tuesday matinee, when Weber and Fields appear here for the first time in their big New York production, and with a company of high-class people, known the country over. When the engagement was first announced, it was for Tuesday night, but there was such an unprecedented demand for seats that the management was easily prevailed upon to give a matinee, this being one of the best towns in the United States when meritorious productions happen along. Many out-of-town people, who wanted to attend the night performance, were unable to do so when they found that all the seats had been sold, but they will be accommodated in the afternoon, and the attraction will naturally take front rank with all of the big ones here this year.

The production of Weber and Fields, with their fun, their assortment of high-class people, with the real Weberfeldian touch and twist.

“A Butterfly on the Wheel,” with its impressive trial scene, will be the attraction at the Academy Thursday and Friday, when Lewis Waller, the distinguished English actor-manager sends his play here for the first time. The long engagement of “A Butterfly on the Wheel” at the Thirty-ninth Street Theatre, New York, and its season in London give Mr. Waller every assurance that, on tour, the same hearty reception will be accorded not only the

characterized as her “lover.” The object of her argument is apparent, but it does not force the prosecution, which Mike, renews the attack with even greater violence. Finally, the frail little woman breaks.

The story is told in four acts. The first two show an apartment in a Paris hotel, where the butterfly is trapped into going with Collingwood, the man who is mentioned as co-respondent, and the fourth shows the home of the two principals.

The play has been staged with all the care and precision usually found in the production of Mr. Waller, which includes “Monsieur Beaucaire,” “The Explorer,” and many works of Shakespeare.

“Green Stockings.”  
On Saturday night and Saturday matinee Margaret Anglin will appear at the Academy with her company of comedians, in the new comedy, “Green Stockings,” which was written by A. E. W. Mason, novelist and playwright. Miss Anglin comes in a role that for her is of a novel character. Her name has been associated for so long with emotional parts that it seems hard to realize her in anything else. In fact, when it was first announced in New York that Miss Anglin was to appear in comedy, the news was received with surprise, and there was a good deal of pessimistic prediction as to the result. That Miss Anglin could draw tears from a stone might be conceded, they said, but that she had the power to rouse the risible faculties was out of the question, and therefore impossible, blazed their reckoning for “Green Stockings” and Margaret Anglin made a stunning hit, and ran in New York peaking the Maxine Elliott during the whole of last fall and a large part of the following winter.

The story of “Green Stockings” shows the result of a girl's innocent white lie. Celia, daughter of William Faraday, had been obliged to wear green stockings several times at her sister's weddings, and when the chit of the family announced that she was going to get married, and that Celia would have to buy another pair of stockings, poor Celia rebelled, and in



Scene from Charley Grapewin's new farce comedy, “Between Showers,” at the Bijou all this week.

“Between Showers.”  
That the manuscript of a good farce comedy is worth its weight in times over in gold is proved by the fact that Charles Grapewin, the well-known comedian, read more than 200 manuscripts in the past two years before he discovered “Between Showers,” his present starring vehicle.

“Between Showers” was submitted to Mr. Grapewin by F. E. Dunn, and before he had read half a dozen pages Mr. Grapewin knew that he had scored what he had been after and immediately accepted Mr. Dunn's play.

It is rather an odd title for a three-act farce, but the plot, like the title, is odd and novel and gives Mr. Grapewin plenty of opportunity to display the brand of comedy which is distinctively his and which theatergoers have seen in “The Awakening of Mr. Pipp,” which show he made famous.

Associated with Mr. Grapewin in “Between Showers” are Mike Donlin, the famous baseball player-actor, and Miss Anna Chance, a comedienne of rare ability.

Donlin, on first thought, would seem to be a box office magnet on account of his baseball record, but he was selected by Mr. Grapewin out of a list of names submitted to him by Cliff Gordon, the producer of the show, on account of the fact that he was the ideal person to play the role in the farce opposite to the one played by Mr. Grapewin. Donlin is a far better actor than the majority of persons give him credit for, and while his baseball ability secured him his first job on the stage, it is his ability as a performer that is holding him behind the footlights.

Miss Chance has been associated with Mr. Grapewin in all his past successes for several years past, and is a performer of charming grace and manner.

“Between Showers” comes to the Bijou Theatre for six days, beginning to-morrow night.

**Musical Sensation at the Colonial.**

Having already earned the sobriquet of vaudeville's most refined string quartet the Venetian Four will provide what promises to be the most attractive feature of the new bill arranged for the week to start to-morrow at the Colonial by Wilmer, Vincent & Wells. Because of the magnificent scenic investiture necessary to properly stage their offering, entitled “A Night in Venice,” as well as the brilliant electric effects serving to draw attention to the beauties of the famous Italian city, known the world over for its blue sky, its grand canal, its gondolas and last, but not least, its music, the music of the old masters, as well as that of the newer generation, will have the value of rendition by this skilled quartet of musicians.

Much of local interest will be aroused by the appearance here of the Myron Baker troupe of comedy cyclists. Myron Baker was born in Richmond, and, though leaving this city nearly thirty years ago, his coming engagement will mark the first opportunity he has had to display his talents before the natives of the city of his birth. The troupe has recently closed an engagement with the Barlum and Bailey circus, having played the most important Southern cities en route to Richmond. It is called the most laughable comedy act in vaudeville and that seems sufficient to establish its success here.

Joe Shriner and Doll Richards in “Bits of Nonsense” which will provide high-class amusement by means of witty dialogue, selected song numbers and dainty dancing exhibitions, will be favorites.

Lillian Pleasant, a pretty name for a beautiful singing girl, will add to the pleasure of the young people because of her charming personality and bright songs she so daintily sings.

In a comedy acrobatic exhibition

the Polzin brothers will round out the vaudeville section. Aside from their remarkable athletic attainments, they are said to be the funniest men in their line.

Picture plays with the approval of the National Board of Censorship will add their edification and entertainment to the regular bill, to be given in its entirety three times each day, the matinee starting at 3 o'clock, and the night performances at 7:15 and 9 o'clock respectively.

**“A Winning Miss” at the Empire.**

That a genuine and pretty production accompanies the musical comedy, “A Winning Miss,” is evidenced by the fact that it is claimed \$20,000 has been expended in launching the production. Whether this accurately represents the sum total of expenditure matters little, but at least it carries the assurance that no effort has been spared to present the attraction at the highest point of appeal to amusement-lovers, and this evidence carries conviction.

Elaborate scenery is necessary in reproduction of the two scenes that form the scene of action for the musical play. One is the Lake Shore Country Club, the principal place of gathering of the elite of society in the Windy City, and, the Chicago Yacht Club, another means of allowing the wealthy and the highbrows to wrench themselves loose from the large quantities of coin of the realm that clings to them.

In keeping with the lavish stage investiture some novel and beautiful electric effects are used to enhance the beauty of the scenic equipment, and the costumes must, of necessity, be of the highest grade to permit of the representation of the people moving in the society that includes the winning miss subject of the story.

Seventeen people are in the acting company, nine of them principals, headed by James Crowley, a popular musical comedy star; Grace Manlove, an engaging and gifted singing comedienne; Cliff Backous, Myrtle Bliss, Franklin Sinclair, Minnie Pillard, Paul Mausieus, James Gallagher and Sidney Garretson. The balance of the cast is composed of the eight chorus girls, said to be the best singing and dancing collection of pretty girls with which any of the popular miniature musical comedies has been favored.

Of the authors of the piece Boyle Woolfolk has already written Max Bloom's “Sunny Side of Broadway,” Frederick Peters wrote Richard Carle's “The Mayor of Tokio,” and Harold Atteridge has to his credit the libretto of “Vera Violetta,” famous at the Winter

Garden in New York. A large variety of sparkling song numbers are making this production famous, among them being “Eve,” “Different Ways of Making Love,” “Keep Smiling,” “Love's Serenade,” “Dixie Daisies,” and a host of others, all being restricted to use in this production.

Three performances each day is the regular program at the Empire, save on Saturdays, when four performances are offered, the added one being a matinee, the afternoon performances on that day starting at 2 o'clock and 3:30. On the other days of the week the matinee will start at 3 o'clock, and



WEBER & FIELDS (themselves) in “Hokey Pokey” Academy, Tuesday, matinee and night.

play, but the special English company which has been brought to this country. “A Butterfly on the Wheel” tells of a wife who, believing herself neglected by her husband, invites the attentions of a friend. This intercourse soon leads to disastrous ends, but in reality the wife has done no moral wrong. She is merely a “butterfly,” and does not weigh matters in their true light. Therefore, when she is sued for divorce she puts in an answer and actually takes the stand in her own defense. Her examination is one of the finest pieces of dramatic work seen for many years. The prosecuting counsel attempts to break down her testimony and in devious ways endeavors to create the impression that she is guilty.

Having been observed in the two former acts as a butterfly, whimsical, changeable and uncertain, the character now rises to great dramatic heights. She declares that if she were guilty she would not face the humiliation of a trial, but go to the man whom the court had

desperation told her father and sisters that she too was engaged to an army man who had gone to Africa to fight for his country, and that was why he could not be produced. After Celia had sent a paragraph to the London Times, announcing the death of the fiancé, and in the midst of receiving the family's condolences, who should arrive on the scene but Colonel Vavasour, who said he came from the death-bed of the fiancé, of whose existence Celia had never dreamed.

The fun of the comedy can be seen by the cross purposes that arise through the advent of the mysterious stranger, and during the three acts, Miss Anglin and her company have plenty of opportunity for amusing comedy work. Miss Anglin will be supported by a fine company, and she brings with her a splendid production.



MANON QUARTET. To appear at Jefferson Auditorium on January 29 and 30, under patronage of Art Club of Richmond.

**ACADEMY—Tues. Mat. & Night**  
**WEBER & FIELDS**  
AND THEIR OWN COMPANY,  
PRESENTING THE MUSICAL ABSURDITY,  
“HOKEY-POKEY”  
With the New York Cast of 100, including  
FRANK DANIELS, BESSIE CLAYTON, AND WEBER AND FIELDS  
(Themselves).  
PRICES: Matinee, 50c to \$2.00; Night, 50c to \$2.50.

**ACADEMY—THURSDAY, FRIDAY, MATINEE FRIDAY**  
MESSRS. SHUBERT AND LEWIS WALLER  
HAVE THE HONOR TO SUBMIT  
**A Butterfly on the Wheel**  
THE SENSATIONAL ENGLISH DRAMATIC SUCCESS,  
With the Original All English Cast and Production After its Highly Successful Run, Thirty-ninth Street Theatre, New York.  
One Solid Year in London.  
“Acton Davies,” New York's great critic, says: “A play to which every wife should take her husband.”  
THE SEASON'S DRAMATIC EVENT.  
PRICES: Evening, 50c to \$1.50; Matinee Friday, 25c to \$1.00. Seat sale Monday.

**EMPIRE**  
Week of January 27.  
A \$20,000 Production of  
**“A Winning Miss”**  
With the Most Lavish Scenic Displays Ever Offered with a Tabloid Musical Comedy.  
The Cast is Featured by  
**JAMES FOGARTY**  
A Musical Comedy Favorite,  
**Grace Mandlove**  
and seven other principals, together with a beauty chorus of eight pulchritudinous girls.  
**Every Song is Restricted**  
And there are ten of them, the biggest lyric successes yet heard in this city.  
There is a DAILY MATINEE at 3 P. M.; NIGHT PERFORMANCES 7:30 and 9 P. M.  
Two Matinees Saturday—at 2 P. M. and 3:30 P. M.  
Prices: Matinees, 5c, 10c, 20c; Nights, 10c, 20c, 30c.

**ACADEMY—SATURDAY Mat. & Night**  
**MARGARET ANGLIN**  
IN THE SUCCESSFUL COMEDY BY A. E. W. MASON,  
ENTITLED  
**Green Stockings**  
Direct from long and successful runs at Maxine Elliott's and Lyceum Theatres, New York City.  
NIGHT—Prices, \$2, \$1.50, \$1, 75c, 50c.  
MAT.—Prices, \$1.50, \$1.00, 75c, 50c, 25c.

**Every Night BIJOU** Matinees Tues., Thurs. and Sat.  
**BEST SEATS, - - - FIFTY CENTS**  
Commencing To-morrow Night Cliff Gordon Offers  
**Charley Grapewin**  
America's Funniest Comedian, in His Latest Hit,  
**Between Showers**  
Supported by  
**Mike Donlin and Anna Chance**  
The Great Pinch Hitter. The Dainty Comedienne.  
FUNNIER THAN “MR. PIPP.”  
A SCREAMING THREE-ACT FARCE COMEDY.  
WEEK OF FEB. 3d—Margaret Anglin and Henry Miller's Famous American Drama, “THE GREAT DIVIDE.”

every night the two performances are started promptly at 7:30 and 9 o'clock, respectively.

Remarkable Picture at Little Theatre.  
“The Grotto of Torture.” Pathe's thrilling picture play, will be shown at the Little Theatre to-morrow. It tells the story of an Englishman who wins a bride from the deep recesses of a Hindoo temple. The girl, knowing the punishment which will follow her rescue of his wife and unharmed child, still listens to her lover. Her whereabouts are unknown for a long time to the high priest, but one day he finds her home and seeks in his cradle her infant son. He departs with a piece of the baby's wrap, which he uses to give the scent to a vicious leopard, which is set free and hungrily picks out the trail back to the cradle of the child. A faint scream is sufficient to warn the mother that something is amiss. She arrives in the room in time to see the leopard scampering with great leaps toward the

Local Boys at The Lubin.  
Beginning with Monday's matinee Manager Toney will offer his patrons a fine vaudeville and picture bill. Five high-class acts and the motion

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**COLONIAL**  
New Bill  
SIGN OF GOOD SHOWS  
Vaudeville's Star String Quartette,  
**Venetian Four**  
With Special Scenery and Elaborate Electrical Effects, Presenting  
**“A NIGHT IN VENICE.”**  
**LILLIAN PLEASANT**  
Dainty Singing Star.  
**JOS. DOLL SHRINER & RICHARDS**  
Musical Comedy Stars, Offering “Bits of Nonsense.”  
**POLZIN BROTHERS**  
Leaders as Acrobats and Comedians.  
One of Richmond's Own Boys,  
**Myron Baker Troupe**  
Cycling Comedians that Shine.  
**PERFECT PICTURE PLAYS**  
MATINEE NIGHTS  
Daily 3 P. M. 7:15 and 9 P. M.  
Prices: Matinees, 5c and 10c; Nights, 10c and 20c.

**SUPERB PICTURES**  
**The Lubin**  
THEATRE  
REFINED VAUDEVILLE  
RICHMOND'S ONLY 10c THEATRE.  
Get the Habit It's Good.  
Wonderful Bill This Week.  
Dennie Carl O'Neal and Garrett  
In the Laughing One-Act Farce, “15 Minutes in Darkeytown.”  
May Du Vaul  
Character Change Artist.  
How and Edwards  
In the Funny Playlet, “The Arrival of Mr. Dooley.”  
Marcella Marion  
Dainty Singing Comedienne.  
Bland and Clayton  
Clever Sister Team.  
Motion Views Changed Every Other Day.  
Admission, 10c; ladies and children at matinee, 5c each.

**6 PICTURES TO-MORROW. SPECIAL FEATURE.**  
**The Grotto of Torture**  
A Thrilling Drama of Love and Revenge.  
**Wednesday**  
A Dramatic Classic Poem Visualized,  
**The Lady of the Lake**  
Return Engagement by Special Request.  
**The Little Theatre**