

THE STAGE THE WORLD OVER.



"PAPA'S WIFE" ANNA HELD'S ENTRANCE ACT I.



GRACE HOPKINS



SCENE FROM "SAG HARBOR"

ANNA HELD, the Mrs. Leslie Carter of light comedy. That is what I heard an enthusiastic auditor say the other night as we were leaving the Manhattan theatre where Miss Held is at present the attraction in Harry B. Smith's musical play, "Papa's Wife." As I have observed, the auditor was enthusiastic, but he was absolutely accurate in his estimate of Miss Held's dramatic ability as revealed in this Americanized play from the French. A more dainty bit of acting has not been seen in this city along this particular line of work since the days of Judie and Almee, and, I may be said, without exaggeration, that no one worthy to be considered the successor of either of those brilliant women has appeared until now. To say that Miss Held surprised the audience which went to see "Papa's Wife," and incidentally to have a laugh at the expense of the little Frenchwoman who was expected to become involved in a life and death struggle with the English language, is putting it mildly. The young lady from Paris simply astonished every one in the audience. The logical struggle which formed almost the sole expectation for amusement didn't materialize, for Miss Held speaks English charmingly, with just enough of the French accent and peculiarity of enunciation to make her irresistible. Then the acting which she gave us—what a revelation! Good, with marvelous and ununsuspected ability as a comedienne, was allied to that indefinable chic which our own actresses seem unable to impart. The result was fetching in the extreme. It was indeed a triumph for Miss Held, and the genuine surprise which she manifested, even to her warmest admirers, was not the least pleasing feature of the occasion which introduced to the New York stage a new favorite, or at least an old acquaintance in a new and more worthy field of effort than that in which she has been laboring for several years. A month or so ago any one who might have had the temerity to suggest that Anna Held was an actress would have been hurled to scorn; today any one who might suggest that she is not a comedienne of the highest grade would be certain to subject himself to the ridicule of knowing ones.

If the farce itself it is needless to say anything other than that it serves the intended purpose perfectly. It is raucy, very raucy, but it is not vulgar. The emotions to which some persons might object are at least the logical outcome of the story, and, whatever improper phases of the plot may make themselves manifest, are not dwelt upon unpleasantly. There is no attempt to emphasize the fact that some episodes in the piece would be decidedly out of place in a Christian Endeavor hall. At any rate there is nothing at all shocking about "Papa's Wife," and there will be thousands of visitors to this chic dinner during her stay at the Manhattan who never went near that house while "The Turtle" and "Mile. Fifteen" were being forth there. "Papa's Wife" is said to have been taken from two French vaudevilles, but, whatever the source, there can be no denying the fact that she now stands as a most entertaining, if a trifle spiky, young dame. Some beautiful musical numbers have been contributed by Mr. Joseph De Koven.

rule, regarded it more as a pleasing social function than as an artistic triumph, an attitude quite unjust when it is borne in mind that both Mr. Blair as Ernest and Miss Florence Kahn as Christine did work that was so forceful, so untheatrical and so virile that it transformed Echeagaray's sinister yet elemental problem play into a performance that pulsated with passion and heart interest. When such a success can be obtained by methods so refined, so dignified and yet so convincing as those of John Blair, it shows that Philistinism does not altogether dominate the stage of today. John Blair is a man who will be heard of again. Miss Kahn is a mere beginner in her profession, being a young Tennessee girl of 20 years. But she, too, will be heard of again, or a Moses or two of the drama will be disappointed.

James A. Herne's new play, "Sag Harbor," appears to have scored a great success at the Boston Park theatre, where it bids fair to beat the record of "Shore Acres." It is, as its title indicates, a comedy of real life in the quaint old fishing village at the eastern end of Long Island. The story concerns the love of two brothers, Ben and Frank Turner, for an orphan girl, Martha Reese. Ben is the elder and has practically been a father to the girl, whom he saved from going to the poorhouse as a baby. When she blossoms into womanhood, his paternal tenderness is transformed into that of the lover. A kindly but blundering old fisherman, Captain Dan Marble (Mr. Herne), deludes him into the belief that the same change of sentiment has taken place in the heart of the girl who owes him so much. But she has plighted troth to the other brother, a seaman in the United States navy, who is expected home the day the first act of the play opens. Still, when Ben asks Martha to marry him, she decides that it is her duty to do so, and persuades the sailor lad to break their engagement and keep silent about it.

Frank goes away and endeavors to forget, but returns later and tempts Martha to elope with him, in spite of the fact that she is now a contented wife and mother. Ben overhears enough of their conversation to make him suspect that he has been deceived, and a domestic tragedy is narrowly averted by the timely interference of the original trouble maker, Captain Dan Marble. Inspired by the desire to right the wrong which he has unconsciously done these young people, he relates a little impromptu parable of real life which applies to their case so closely as to bring them to their senses. Martha realizes that she has married the right man after all. Ben and his brother and wife are guiltless, except of a desire to make him happy, while Frank finds a consoling in pretty Janie Cauldwell, who has loved him since childhood. The comedy interest of the play centers in Captain Marble's courtship of the Sag Harbor spinster, Elizabeth Ann, and the scene in which, after an unaccustomed treat to champagne in honor of Ben's betrothal, he finally wins her consent is said to be fairly convulsing. Mr. Herne's impersonation of Captain Marble is a companion picture to his Uncle Nat Berry in "Shore Acres," while va-

rious other quaint comedy sketches of Sag Harbor characters are portrayed by Marion Abbott, Mrs. Sol Smith, Jessie Dodd, W. T. Dodge, Frank Monroe and Charles Diddin Pitt. Mr. Herne's daughters, Julie and Chrystal, play Martha and Janie respectively, while Forrest Robinson and Sydney Booth appear as Ben and Frank Turner.

During the long run of the rural drama, "The Dairy Farm," at the Fourteenth Street theatre in this city, attention has been attracted to the excellent work of the leading lady, Miss Grace Hopkins, a comely young woman to whom is entrusted the leading role. Her great earnestness as the persecuted heroine would seem to mark her for a more exalted field of effort. She is a Kansas girl, having been born at Gardner in that state in 1879. She was in demand as a juvenile wonder at the early age of 8. When she was but 10 years old, she became a member of the company of Wesley Sisson, with whom she toured Australia, New Zealand and Hawaii in the title role of "Little Lord Fauntleroy." After her return to America, and at a time when most girls are at what is known as "the awkward age," Miss Hopkins had no difficulty in finding employment, and played with many prominent organizations. She was engaged as leading woman with the late tragedian, Thomas W. Keene, when she was 17. After engagements with several other organizations, she finally joined "The Dairy Farm," in which she created the principal female role. If Miss Hopkins will endeavor to overcome a tendency to emphasize unduly the serious aspects of a role at times when only lightness is demanded and will bear in mind that shade, to be effective, must be contrasted with strong lights, there is no reason why she should not in the near future occupy an enviable position as a leading woman of prominence.

ARTHUR CRISPIN, New York.

GENUINE TRIBUTE. Edward Terry, the actor, tells of a pretty incident that occurred during a tour in Australia. "Do you know what I consider the most glowing tribute I ever received? The compliment came from a child. There was a crowded house, an intent audience, and humor had for the instant given place to pathos. You might have heard a pin drop, and I felt the tension of the house was at breaking point. The intense silence was broken by a childish voice—a girl's—who, turning to her parent, asked in a broken voice, 'Mother, is it real?'"

SOME GOOD WHIST POINTERS.

If a skillful opponent opens an established suit and continues it in the face of a probable ruff by yourself or your partner, he is weak in trumps. If he shifts to a second suit, he is strong enough to warrant his entertaining some hopes for his established suit. Should an expert opponent open what proves to be a short suit, he is undoubtedly willing to be forced. Perhaps he is fairly strong in trumps, but has no long, strong, plain suit which he thinks it is worth while to play for. If the enemy leads an ace and follows with a low card, he should be lacking in strength and re-enters to warrant an original trump opening, or side strength upon which he can depend to bring in his long suit. Without trump strength one or more re-entries would have warranted him in opening low from the ace, unless six or more were held, and if extreme length is the reason for the ace opening, his chance of holding three or more trumps among his remaining seven cards is very remote. If the enemy opens with a trump and, upon regaining the lead, falls to continue the trump, it is fair to assume that he holds considerable strength in two plain suits, and that either he is not entirely satisfied with the development of trumps or a weak spot in the hand has been found. In such cases one should endeavor to add to his embarrassment either by forcing his trump hand or by drawing the re-entry upon which he is depending, an aggressive trump game being out of the question. Players often show a hopeless lack of judgment in failing to compel the enemy to part with the re-entry card, the holding of which means the winning of the game to him.

A tendency that has been noticed among weak players is to cover everything higher than a nine second hand, no matter what the holding may be. It is a safe rule not to cover a weak lead second hand unless you are weak yourself in that suit. For instance, Jack is led and you hold queen and one small card. Put up the queen, for otherwise third hand will not cover the hand. It is hardly likely that third hand has both ace and king; if he has the ace, your partner's king is made good; if he has the king, your partner's ace catches it. If third hand should happen to hold both ace and king, your queen would never have made, so you lost nothing by putting it in second hand. If Jack is led, and you have ace, queen and others, do not cover unless with the ace. You are not finessing, as the leader can have nothing higher than the Jack.

GREASING THE REVOLUTION.

The present vogue of Napoleonic plays has reminded Walter Perkins, who is going to produce soon a dramatization of Mary E. Wilkins' novel, "Jerome, a Poor Man," of a story, heretofore unpublished, about the late much storied John Stetson. The manager was once bringing out in Boston a play of Napoleon's time, and in its last act a mob was to be heard shouting "Off!" Stetson turned up at a rehearsal and



JOHN STETSON

EXPERT BILLIARDISTS TO COMPETE.

A Strong Array of the Best American Amateur Wielders of the Cue.

DURING the coming fortnight billiards will be very much to the fore. Several interesting contests are scheduled to take place in the near future, the most important of which is the tournament for the A. U. U. amateur billiard championship, class B, to be held at the Knickerbocker A. C. in New York.

Several conditions have combined to make this affair of unusual importance and interest to the billiard world. The fight now going on between some of the amateur players who have formed an association of their own and the A. A. U. for the control of the sport is one of these factors, while the record breaking entry list is another that served to attract widespread interest.

The seeders from the A. A. U., who are backed in their fight by the room-keepers, recently held in New York a tournament which was very successful and resulted in some excellent play, although but six men took part.

The forthcoming tourney in New York has attracted ten players of recognized skill from six states to compete for the championship emblem and the other valuable prizes offered. The following experts of national reputation have sent in their signed entries and for weeks past have been actively engaged in preparation for the contests:

- George E. Heyner of Philadelphia, the best amateur in Pennsylvania.
- J. De Mun Smith of St. Louis, Missouri's best amateur billiardist with the one exception of Wayman C. McCreery.
- Albert J. Cutler of Boston, the first amateur in Massachusetts to run 100 points at the 14 inch balk line game.
- N. W. Kellogg of Chicago, considered one of the most promising young players in the west.
- Charles Threshie of Boston, the champion of the Boston Athletic club, and conceded by many good judges the best amateur in New England.
- John A. Hendrick of New Haven, amateur champion of Connecticut.
- Dr. A. B. Miller of New York, champion of the Knickerbocker A. C.
- Dr. Walter G. Douglas of New York, champion of the New York A. C., also a champion swimmer.
- Florian Tobias of New York, winner of the handicap tournaments in 1898 and 1899.
- L. A. Servatius of New York, the famous figure skater and all around athlete.

A few years ago one could count on the fingers of two hands all the American amateurs who could run 100 points in the straight rail game, whereas four of the players in the coming contest have made runs of 100 and more at 14 inch balk line, which will be played at the tournament. There will be no handicaps and two games will take place each day, one in the afternoon and one in the evening.

The prizes offered are extremely handsome. The championship trophy consists of a solid silver punch bowl and ebony stand. The second prize is a cut crystal and silver loving cup mounted on a carved ebony pedestal, while the third consists of a cut crystal and silver salad bowl mounted on a carved ebony base. A superb jeweled medal is also offered for the high run of the tourney.

The path of the L. A. W. in its vain endeavor to control cycle racing in the United States has grown more thorny during the past few weeks. The recent action of the U. V. F., which is the French national governing association, and the U. V. I., which holds a similar position in Italy, in deciding no longer to recognize the L. A. W. as the organization controlling racing in the United States is very significant.

This action by two of the foremost cycle governing bodies in Europe means the acceptance of the National Cycling association as the successor of the L. A. W. whenever a formal application shall be presented. This will occur either at a special meeting of the executive board of the International Cyclists' association, which may meet

in the international events. The coming races in connection with the Paris exposition, which will also be under the auspices of the international body, might, perhaps, bolster the league up in its attempt for another season should the L. C. A. for some unaccountable reason decide not to recognize the N. C. A. This is not at all likely, however, and, as a matter of fact, it is more than probable that the league will end the matter by voluntarily relinquishing its much weakened grasp to avoid the indignity of having to be forced to do so by the men who run the international body in Europe.

The winter sport of hockey is receiving greater attention from the athletic clubs and colleges this season than heretofore. There is a dash about this game that has great allurements for any active young fellow who is skillful in the management of skates. Yale, Columbia, Harvard, Princeton, Brown, Cornell and Pennsylvania will have hockey teams, and there is even some talk of an intercollegiate league. Among the athletic clubs in and around New York there is great activity in hockey circles. The New York A. C. has a crack team and is putting forth its best efforts to carry off the championship.

Some years ago, when the bicycle craze was at its height, the schools where beginners were taught to become masters of the "silent steed" did a thriving business. Now the few which have not gone out of business are well nigh deserted.

In their place a new sort of "academy" on somewhat similar lines is becoming common. This is the school for golfmaniacs. In these places, instead of padded walls and posts and smooth floors, one sees teeling greens and heavy canvas sheets for driving into and artificial bunkers and apparatus to enable the learner to become expert at lofting and other golfing accomplishments.

A Scotsman who is raw from the land of heather and haggis is generally in charge; one who is familiar with the use and misuse of every club known to goldom, from the few essentials to the queer looking things whose only purpose seems to be to increase the profits of the makers.

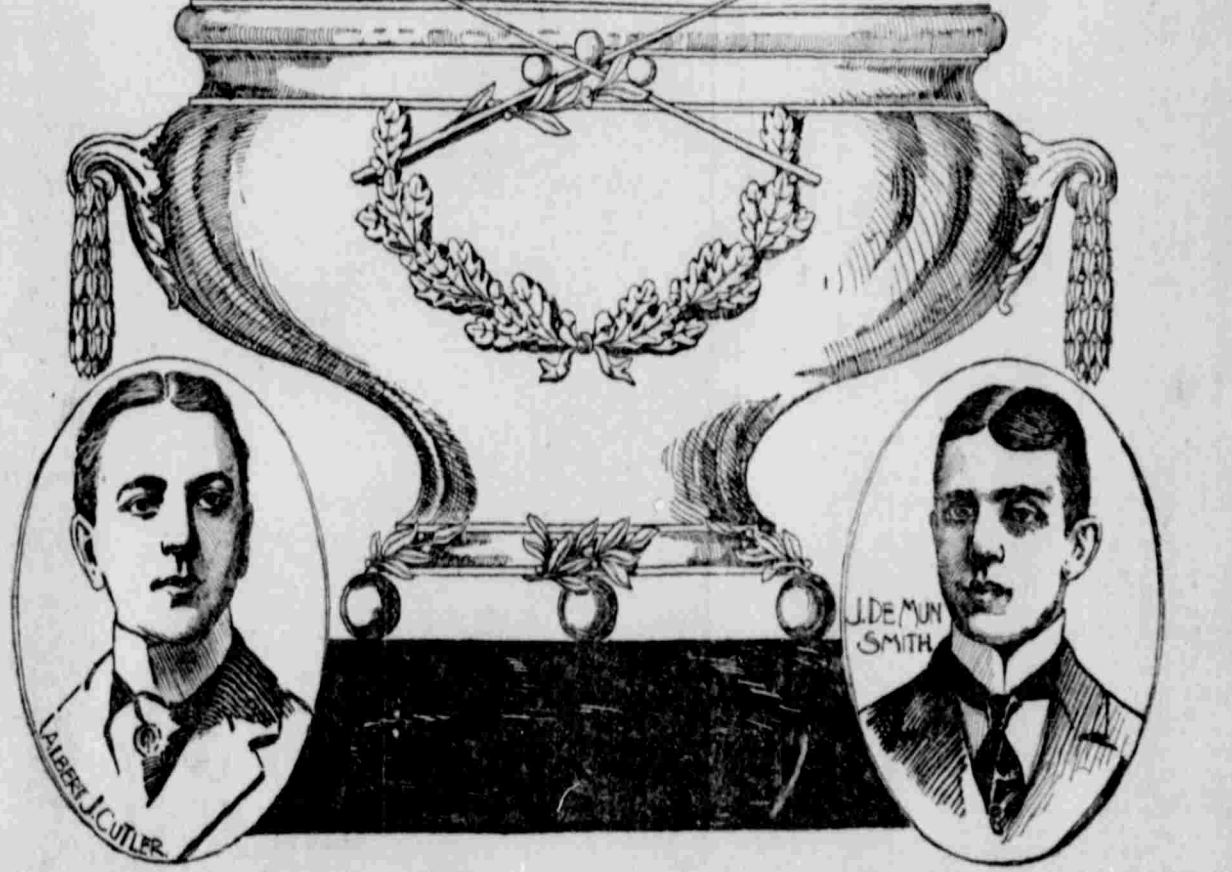
If you want to be in the golf swim and are unable to obtain the necessary instruction on a regular links, don't despair; go to a golf school.

The date for the Maher-McCoy fight is close at hand, and every day the interest of the sports in the encounter becomes stronger. Both men have their adherents and admirers. Those who favor McCoy think that, with his undoubted cleverness, the "Kid" should have no difficulty in landing on Peter and at the same time be able to keep out of harm's way.

The Irishman's followers, on the other hand, are banking on the unquestioned cleverness and terrific hitting power of their man as demonstrated by his record. They assert that no one will deny that when he met Sharkey he had the better of the sailor in every way and would have won out had not the police interfered with the proceedings.

In my opinion, the outcome will in a great measure depend upon the esteem in which Maher holds McCoy. If the "Kid" is convinced that he can beat the "Kid," then he undoubtedly will do so, for he certainly has the advantage in many ways. Maher unfortunately has a failing which alone has kept him in the second class of heavyweights. He apparently is possessed of the conviction that certain of the men in the "first flight" can beat him, and when he is in the ring with one of these he invariably loses, when by all the rules of pugilism he should have won.

Now if Maher should get it into his cranium that McCoy can lick him, then it's likely to be "all day" with Peter, and he'll be a beaten man before he



CHAMPIONSHIP TROPHY AND TWO CANDIDATES FOR THE AMATEUR BILLIARD CONTEST.

viewed the proceedings calmly until the mob began to yell. Then, leaping from his seat, he rushed to the footlights and assailed the stage manager.

"What's all that row outside?" he demanded.

"Why, sir," explained the stage manager, "that is the French revolution."

"Oh, is it?" returned Stetson. "Well, tell 'em to put some grease on it. It makes too much noise when it revolves."

some time this month, or else at the annual spring meeting early in April.

The fact that the L. C. A. held its annual meet last summer in Montreal was the only thing that saved the L. A. W. from utter defeat in its effort to retain control of the racing situation this year, because some riders who would otherwise have sided with the N. C. A. remained with the league simply because they wanted to take part

enters the ring; otherwise he ought to be returned the victor.

However, time alone will settle that point.

LEO ETHEINGTON.

New York is enthusiastic over a vaudeville team which extracts "music" from all sorts of queer contraptions. One feature that evokes applause is the playing of "The Palms" upon a palm tree in a tub with a bow fashioned in the form of a palm leaf.

AMUSEMENT NOTES.

The Henry Irving's present stage manager has been with him nearly 40 years. The opera singer, is at present on a new idea for vaudeville and has secured the services of the grand opera in English, which he has arranged in "pocket editions" for production by himself and two other people in vaudeville. He has completed the arrangement of three operas and will soon have others in readiness. Definite plans will be announced when he has secured his supporting people. Mr. and Mrs. Eugene (Amelia Summerville) are also considering a

sketch in which they may be seen in vaudeville, and they have offers to appear abroad next spring.

Stuart Robson has enlisted Jeffreys Lewis for his new season in Gus Thomas' "Oliver Goldsmith."

The scenic display in Charles Frohman's production of "Phroso" is said to be of a truly marvelous character. This is noticeably so in regard to the

scene laid on the parapet of the Castle of Neopolis. The solid masonry is said to be portrayed in a most wonderful manner.

Julia Arthur has abandoned her intention of playing "Hamlet" this season.

Henrietta Crossman, who used to act in "Mr. Wilkinson's Widows" and other popular farces, is now the leading

actress in the stock company at the Grand Opera House in Pittsburgh.

About the beginning of the new year Miss Maude Adams will be seen in a new play.

A minister in London has started a club for servants and has applied for permission to give plays in the building, besides music and dancing.

Edwin Hoff, formerly first tenor in

the Bostonians' company and now choir master in the "Way Down East" company, is composing an opera for Frank Daniels.

In Germany the performances commenced generally about 6 o'clock, and with only one lengthy wait, they are, as a rule, over by 10:30.

Edith Crane, the wife of Tyrone Power, will play in the same company in

which her husband has been engaged for a tour of Australia. They will open in "Tess of the D'Urbervilles."

A young actress discharged lately from a traveling company vowed revenge. Her successor was so alarmed at the threat that when the injured fair one was occupying a front seat the former would not go on the stage until a policeman had been sent for.