



has placed the Orpheum at the disposal of the promoters and all hands are working without hire to make it a success.

The committee in charge has been working industriously with the result that a good bill is promised.

The program to date includes the following numbers: Kulu and Youngerman, song and dance specialties; Miss Millie Williams, illustrated songs; Jack Held, humorous cartoonist; La Getto, aerial gymnast.

If the show next week at the Lyric Theater does not draw a crowd it won't be the fault of the management.

"Alice Sit by the Fire," the somewhat odd title of J. M. Barrie's new play, made famous on this side of the water by Ethel Barrymore, is to be presented at the Lyric Monday night by Roselle Knott.

The players associated with Mr. Leighton and Miss Dadd are Miss Esle Scott, Miss Jane Fernaly, Miss Fannie Bernard, Miss Florence Galloway, Mr. Lester Chambers, Mr. William F. Handcock, Mr. Robert Clark, Mr. Kent Bosworth, Mr. C. MacLean Savage, Mr. Ed. C. Lilley, Mr. M. C. Shelley and Mr. E. H. Pabst.

That conference visitors, as well as regular patrons of the Orpheum, will be pleased with the offering for next week from a perusal of the bill. As a headliner the management announces the appearance of the much heralded Papinta.

the house the management will bring to this city some of the best and some of the most expensive acts yet seen.

The dance of the great Martynne is said to be more than a novelty, and it has been accorded a great reception recently in New York.

Mr. R. C. Carlton, who has just completed a new comedy, which, according to arrangement, was to be produced at once in the London Haymarket, has decided to postpone for a few weeks the opening of that house, and has obtained the permission of the management to withdraw it.

A possibility for next season is the appearance of David Warfield as Shylock in a Belasco production of "The Merchant of Venice."

An interesting and successful revival in New York last week was Kate Claxton in "The Two Orphans" at the Lincoln Square theater.

Lawrence d'Orsay will appear for the first time in a new comedy at Hartford on March 11. The piece is entitled "Lord Doncaster" and is the work of Cecil Raleigh.

Joseph M. Galties and Harry Elmer have secured the dramatic rights for the production of the Roosevelt "Teddy Bears" from Edward Stern & Company.

Lotta and Maggie Mitchell are both living in New York and are both much interested in the theater of today.

Francisco, early next month, playing a limited engagement.

Mario Tempest will play the principal part in Clyde Fitch's comedy, "The Truth," when it is produced in London at Easter.

It is announced that the fate of the Astor theater, one of the finest in New York, has been settled for some years to come.

The next production at the London Vaudeville theater will be a new costume play by Louis N. Parker, the scene of which is laid in Boston, Mass., at the outbreak of the war of the Revolution.

Dorothy Grimston (the daughter of Mr. and Mrs. Kendall), who appeared with Olga Nethersole in "The Labyrinth" last season, is now playing Nina in "His House in Order," in support of George Alexander in his tour of the English provinces.

Gerhart Hauptmann, the author of "The Sunken Bell," is to be present at the first performance of Charles Henry Meltzer's English translation of the play, which Sothern and Marlowe are to give at the Waldorf theater, London, in May.

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POINTS ABOUT PAPINTA.



Papinta loves birds. Papinta has 64 horses. Papinta has blue eyes. Papinta is a London newspaper. Papinta is an ex-bicyclist. Papinta has black hair. Papinta weighs 139 pounds. Papinta is 27 years of age. Papinta earns \$7.33 a minute. Papinta is of Spanish descent. Papinta's height is 5 ft. 4 in. Papinta's father was a millwright. Papinta is an expert swordsman. Papinta is one of the biggest drawing cards the Orpheum ever had. Papinta owns a stock ranch in California worth \$48,000.

Papinta never took a dancing lesson. Papinta was an orphan at the early age of 11 years. Papinta once danced four straight months in Havana. Papinta's hly-dance dress contains 250 yards of white tulle. Papinta carries baggage nearly 2,000 pounds in weight. Papinta's favorite novelist is the famous Bulwer Lytton. Papinta has 143 poems written in her honor by alleged sane men. Papinta owns diamonds valued at many thousands of dollars.

an audience that now I wonder how I ever found the courage to face one."

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American the other English), the well-known London stage manager, informing him that he had just received a match-box of solid gold which had been lost by his father, of Lord Dundreary fame, some 30 years ago. This box was lost by the elder Sothern while on a hunting trip in Ireland. The reason for the elder Sothern attaching so much value to this match-box was because it had been presented to him by King Edward, then the Prince of Wales. Mr. Sam Southern informed his brother that he is holding this memento of his father to present to him as a mascot when he appears at the Waldorf theater in London. The box was returned to Mr. Southern through the agency of Mrs. C. Graves, who wrote to him from Downfield, Allerton, Liverpool, the letter bearing date of Feb. 18. In her letter, Mrs. Graves says in part: "This match-box was lost of Mr. Southern's watch-chain when he had a fall from his horse while hunting with Crockett Harrier, 25 years ago. Your father was carried into my father's house unconscious, and when he revived he intended to end himself and was much disturbed to find the match-box was lost. The box was found when the land was being plowed, in exactly the state you see it. The plowman picked it up and gave it to my brother, and we are all pleased that it should be sent to its rightful owner after its adventures."



MR. HARRY LEIGHTON, Who Inaugurates a Season of Stock at the Grand Next Week Opening in "Friends."

LONDON STAGE NEWS.

Special Correspondence. LONDON, March 16.—Alfred Sutro's new play, "John Gladys's Honor," played for the first time on any stage at the St. James' theater this week, warrants more attention than the brief cable notice of its striking success. Perhaps it will not make as much money as "The Walls of Jericho," which brought the dramatist into sudden fame after long waiting, but it is certainly a far stronger, abler and more convincing drama—perhaps the best that London has had since Pinero's "Jills."

Sutro's treatment of his millionaire is significant of his elegant attitude in this play toward a good many other dramatic conventions. The traditional American millionaire of the British stage is an ill-mannered, self-assertive, unscrupulous, and loud-voiced person, and signs have not been wanting that George Alexander is considered by some of his critics to have been inefficient in presenting John Gladys as a quiet gentleman, without accent or any other supposedly American characteristic.

himself turns up, without warning. Someone has called him a domestic spy. With Gladys's appearance there is a cessation of clever talk and we get down to business. He "stizes up" Lerode instantly, and asks him for a private interview on the morrow. When the others are gone, he pleads for his wife's love. He has been too busy amassing his millions, but is pulling out of his "pockets" even at a moment when there is a great fight on, that being devoted himself to the little woman he has never ceased to care for. "Too late," she says. He has sacrificed her love, and must begin all over again. Also there will be room for him in her new flat, and he must spend the night at his hotel, even the touch of his hand on her arm is evidently repulsive to her.

In the next act Gladys is at his hotel, and the cables appraising him of a rival's detesting cable messages. Interviewing guests of the last night's dinner party and quietly picking up from them such information as he needs concerning Lerode, and dealing with his London agents over the long-distance telephone. When Lerode arrives, Gladys is ready for him. The portrait of Mrs. Gladys must remain unfinished, Lerode must undertake never to see her again. The artist revolts. He will see Mrs. Gladys as often as he likes, until she herself asks him to stop calling. Gladys is called away for a few moments to the Park-London telephone, and bids the artist think it over while he is gone.

And here the audience is taken by surprise. We had supposed Mrs. Gladys's affair was a little flirtation. But she has been lurking in an adjoining room, and when Gladys leaves she goes out as her husband comes in through another door. The audience is as much in doubt as the guilty pair, and we all watch Gladys breathlessly as she goes to the door, but she does not go. She is so quiet and grim that she becomes terrified. She is convinced that he means to kill her lover. She throws her arms around her husband's neck, begs his forgiveness, promises never to see the artist again, says she loves her husband, and will start on the morrow on a new honeymoon with him. Gladys, believing Gladys has done the audience. We are apparently to have a commonplace reconciliation, and everybody is to be happy ever after. Mrs. Gladys, however, has herself to make a promise call, and Gladys in his new felicity makes all sorts of delightful new resolutions to the end that his wife shall be happy. His private secretary rushes in, and has seen Mrs. Gladys drive straight for Lerode's studio, and has learned that they are going to elope instantly.

Space fails in which to imitate the adroitness with which Mr. Sutro has prepared for the last five minutes of the play in Lerode's studio. We see the artist packing for his flight, and already beginning to half-regret the pictures and the life he is to leave behind. A cynical friend tells him of the time when he too eloped with another man's wife. She has spent half the time asking if he still loved

her, and the other half in crying to the other fellow, until the poor man in despair had sent the husband an anonymous telegram describing their whereabouts. Mrs. Gladys arrives white, worn, sickened by the mean, strong deception she had practiced on her husband. The tale ends with their flight, and Lerode is absent for a moment when Gladys arrives. It sternly commands his wife to go home. She refuses. He may kill her; he may kill Lerode; he may do what he likes now, but she will not turn back. The Lerode comes. He glances at the folk on the wall, and is ready for the fight. "Come here," commands Gladys, and then continues in a dead, calm, voice: "This woman loves you—she has lied and betrayed. Take her away. Take her everything—also—honesty, truth, shame. She has made the greatest sacrifice for you—she has lied and betrayed. Take her away. Take her and help her—to lie and betray no more."

It comes so suddenly and the final curtain descends so quickly that we scarcely sense the stirrings of the tragedy in the faces of the guilty pair as they stare, appalled, while the husband walks quickly out. The utter score and content of his words, voice and of their romance to bitterness. His revenge is so complete that we are almost sorry for those two haggard beings standing there, afraid to face each other and the future.

It is a strong play, and all London is talking about it.

CURTIS BROWN.

Opening dance Saitair, Friday, April 1.

GET TED HABIT

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HORACE S. ENSION, Baritone Soloist at the Theatrical Mechanical Association's Benefit at the Orpheum.