

THE THEATRE

AN ALL-STAR REVIVAL

"Jim the Penman" To Be Seen at the Lyric Theatre May 10.

The Messrs. Shubert and William A. Brady will revive at the Lyric Theatre on Tuesday evening Sir Charles L. Young's romance of the 17th—"Jim the Penman." They will avail themselves of the co-operation of some of the best actors under their supervision, including Wilton Lackaye, Arthur Forrest, who will act as Louis Percival, Theodore Roberts, who will personate Baron Hartfeld, John Mason, who will bring Captain Redwood to life; Thurlow Bergen, who is to appear as Lord Drelnincourt; Ernest Glendinning, in the portrayal of George Ralston; George Barnum, as Mr. Chapstone; Frederic Paulding, in the role of Mr. Netherby; Louis F. Massen, as the revived Dr. Pettys; Florence Roberts in the likeness of Mrs. Ralston; Marguerite Clark as Agnes Ralston; Jefferys Lewis in the likeness of Lady Dunscombe; and Grace Reals, who will be the Mrs. Chapstone.

"Jim the Penman" was first presented at the Haymarket Theatre, London, on March 25, 1885, when it scored a marked success. It is said to have been given its first production in this country in Chicago the same year. It was first played in New York at the Madison Square Theatre on November 1, 1885, under the direction of A. M. Palmer. It created a profound sensation and continued from the opening night until the following April. Agnes Booth, who was the Mrs. Ralston, and Frederic Robinson, who played James Ralston, were the recipients of extravagant praise. E. M. Holland impersonated Captain Redwood most successfully. Other members of the cast were H. M. Pitt, who played Louis Percival; W. J. Lemoyne, Baron Hartfeld; Louis F. Massen, Lord Drelnincourt; Walden Ramsay, George Ralston; C. P. Flockton, Mr. Chapstone; Harry Holliday, Mr. Netherby; William Davidge, Dr. Pettys; Mrs. J. J. Harrison, Agnes Ralston; Mrs. M. J. Phillips, Lady Dunscombe; and May Robson, who played the part of Mrs. Chapstone.

During the first week of the extraordinary reception that had been given the play A. M. Palmer, the manager, said: "I have all along assumed a confident tone when talking of the production. I was tolerably sure it would be a success, but I was hardly prepared for one of such a positive character. Since Monday night we have not been able to find room for all who have applied for admission. I am inclined to think the play would run an entire season. I am not entirely sure that this would be desirable, if possible, I do not believe in taking off a play in the midst of its success, but I think a manager should to some extent consult the wishes of his regular patrons, who, of course, do not care to see the same play hold the boards the season through."

Nevertheless, the play did hold the boards for all that season, and it was the opening attraction at the Madison Square Theatre the next autumn, when it lasted from October 3 to November 10. From time to time the original company—with changes now and then—revived the play at the Madison Square Theatre and elsewhere. On April 15, 1887, the players took their famous trip to Washington to present the play before President Cleveland and other high officials and the diplomatic and social set at the National Theatre. The receipts from this single performance were \$2,100, and they were devoted to the Actors' Fund. On November 25, 1888, and October 14, 1890, the Madison Square company presented "The Penman" at the Madison Square Theatre; on December 12, 1890, at the Windsor Theatre, with Ada Davis as Mrs. Ralston. On March 28, 1888, Annie Mayer made her New York debut as Mrs. Ralston at the Madison Square Theatre. The Madison Square Theatre company played "Jim the Penman" at the Grand Opera House in August, 1887 and 1888, May, 1889, and March, 1887.

At Palmer's Theatre, on January 20, 1882, the play was revived with this cast: James Ralston, Frederic Robinson; Louis Percival, Maurice Barrymore; Baron Hartfeld, Charles Harris; Captain Redwood, E. M. Holland; Lord Drelnincourt, E. M. Bell; George Ralston, Walden Ramsay; Chapstone, Nathan Fox; Netherby, E. S. Abeles; Pettys, Lysander Thompson; George, Ralph Bartlett; John, Harry Hogan; Mrs. Ralston, Agnes Booth; Agnes, Maude Harrison; Lady Dunscombe, Mrs. E. J. Phillips; and Mrs. Chapstone, Emily Seward.

Other productions were given at Niblo's Garden on April 25, 1881, by a company made up of J. C. Whiting, John Flood, Edmund Travers, Hardy Vernon, W. H. Pope, Nellie Whiting, Mrs. A. R. Casarun, Pauline Hardy, Lysander Thompson, C. B. Kelly and Lindsay Hurst.

It is an interesting coincidence that one of the latest productions of this play was by the Columbus Theatre stock company, when Edwin Arden, now playing in Charles Frohman's all-star revival of "Caste," took part.

The last times "Jim the Penman" was played in New York—in so far as records show—were November 1, 1885, when the Murray Hill stock company presented it, and June 13, 1886, when it was revived by the Columbus Theatre stock company.

The cast of the original Haymarket Theatre production in London was as follows: James Ralston, Arthur Forrest; Louis Percival, John Mason; Yorkie Stephens, Baron Hartfeld; Mr. Marcus, Mr. Marcus; Captain Redwood, E. M. Bell; Lord Drelnincourt, Edmund Maurice; George Ralston, Walden Ramsay; Mr. Chapstone, Mr. Chapstone; Forbes Dawson, Mr. Netherby; Mr. Netherby, G. Farquhar; Dr. Pettys, Dr. Pettys; P. Ben Green, Mrs. Ralston; Lady Dunscombe, Lady Dunscombe; Agnes Ralston, Helen Forsyth; Lady Dunscombe, Henrietta Laidley; Mrs. Chapstone, Mrs. E. H. Brooke.

On April 3, 1886, several changes were made: Mr. Barrymore was introduced as Louis Percival, H. Beerholm Tree as Hartfeld, Chick Winter as Netherby and Miss Helen Seyton as Agnes.

THE COMING WEEK

NEW PRODUCTIONS. Monday Night, May 9.—At the Garrick Theatre, Henry Miller in "Her Husband's Wife."

Tuesday Night, May 10.—At the Lyric Theatre, all-star revival of Sir Charles L. Young's "Jim the Penman."

COMEDY AND DRAMA. ACADEMY OF MUSIC—Last week of Charles Kline's successful play "The Lion and the Mouse."

ASTOR—"Seven Days" is the storm center of laughter in the theatrical district. If you want to forget trying to make both ends meet, go to see it. You will laugh all the time, and the next day you will wonder what you were laughing about.

BELASCO-STUYVESANT—Last week of

MISS HELEN FREDERICK. Keith and Proctor's Theatre.

Mlle. La Gai. Hammerstein's Victoria Theatre.

COLONIAL—Miss Carrie De Mar will

ORME CALDARA, HENRY MILLER AND ROBERT WARWICK, IN "HER HUSBAND'S WIFE," GARRICK THEATRE.

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WILLIAM A. BRADY'S ALL STAR CAST OF "JIM THE PENMAN," LYRIC THEATRE, TUESDAY, MAY 10.



Wilton Lackaye. Thurlow Bergen. Marguerite Clark. John Mason. Arthur Forrest.

Florence Roberts. Theodore Roberts. Jefferys Lewis. John Glendinning. Grace Reals.

Imperial Musicians; the two Pucks, in unique comedy and dancing; Erna and Jenny Gasch, head balancers; Rayno's bulldogs, in their "Slide for Life."

PLAZA—Burt Clark and Jane Hamilton, the English entertainers, will be the headliners. Al. Fields and Dave Lewis have an original act, entitled "The Misery of a Hansom Cab." John C. Rice and Sally Cohen will make their farewell appearance this season in the best and funniest of their farces, entitled "The Kleptomaniacs." Lee Tung Foo, the Chinese harp-tone, will sing popular ballads. The Bon Air Trio, acrobatic comedians, have an attractive offering.

COLUMBIA—Al. Reeves's "Big Beauty Show" will give a one-act burlesque, called "The Merry-Go-Round." Mlle. Minnie Amato and M. Aurelio Coccia will present for the first time in New York a new pantomime, called "L'Amour de Casque d'Or," which introduces the latest Parisian novelty, "La Danse du Couteau." Charles H. Burke and company, Burton and Burton, and the Great American Quartet are also advertised.

EDEN MUSEE—The Great White Yogi will give a special performance in the deaf mute language on Friday, May 13, for the students of the New York Institution for the Instruction of Deaf Mutes.

HAMMERSTEIN'S VICTORIA—Among the attractions to be seen here this week are Della Fox, who returns after an absence of five years; Nell O'Brien and company of six, in a satire entitled "Fighting the Flames"; Billie Burke's "The Models of Jardin de Paris"; "The Carnival of Roses," a pantomime, to be presented by Ricardo St. Elia, Mlle. La Gai and a company of twenty players, and Howard and Howard, the messenger boy and the singer. Sunday concerts as usual.

HIPPODROME—This popular house of entertainment is entering upon the last weeks of a successful season. Gerson's "Midgits and the Three Spectacles—Inside the Earth," "A Trip to Japan" and "The Ballet of Jewels"—will continue to the end.

KEITH & PROCTOR—Here is the programme: Joseph Hart's spectacular novelty, "The Futurity Winner"; Charles and Fannie Van, in "A Case of Emergency"; Mabel McCane, who will sing; Pianagan and Edwards, in "On and Off"; Lasky's

GLOBE—Montgomery and Stone are beginning the last weeks of their successful engagement in "The Old Town" in which they will be seen again at this house later in the year.

HERALD SQUARE—Miss Marie Dressler in "Tillie's Nightmare," an uproarious musical piece in which Miss Dressler is seen at her best.

KNICKERBOCKER—Thirty-eighth and last week of "The Dollar Princess," which holds the season's record for a long run. The players have earned the right to a vacation.

LIBERTY—Last week in which "The Arcadians" will be seen at this theatre. On May 15 it will go to the Knickerbocker Theatre when a new number called "All Down Piccadilly" will be introduced. For the rest of the season there will be Saturday matinees only.

WEBER'S—"The Climax" is playing a return engagement here, with Miss Ann Swinburne and Editha Pinto in the leading parts. This is song comedy of good sort.

VARIETY HOUSES. ALHAMBRA—Fannie Ward will head the programme this week in "The Unlucky Star." Bert Williams, the negro comedian, will sing new songs. Odiva, "the Samoan pearl diver," will appear. Dan Burke, the singing and dancing comedian, and his "Wonder Girls" have a new musical sketch.

AMERICAN—Cissie Curlette, the concert hall singer, who for the last two months has been the furor of London, will make her American debut here. Among the songs are "Chanticleer," in which she impersonates the Hen Pheasant; "Toodle-I-Oodle-I-Oo," "What You've Never Had You Never Miss" and "Mollie O'Morgan." "La Somnambule," the pantomime, with G. Molasso and Miss Nina Payne, will be seen for a second week, and "The Hold-up" will enter upon its third and last week. "Arizona Joe" will present "A Glimpse of Prairie Life." Emmet Devoy & Co. will be seen in a comedy sketch called "The Saintry Mr. Billings," and Sam Stern will characterize a Jewish Indian.

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STAGE NOTES

Miss Genevieve Ward's Volantia, in Mr. Benson's production of "Coriolanus," at the Shakespeare Festival in London, has aroused much admiration. "The Pall Mall Gazette" says: "Miss Ward's Volantia was long since hailed as a genuine piece of tragic acting in the grand manner, and it was most interesting to see how it enthralled yesterday's audience. Despite her ears the actress's diction seemed as dramatic as ever, her gestures as swift and expressive, her face as eloquent, her sense of pathos as affecting. We do not often see or hear anything so fine on the stage as her 'Oh, welcome home!' in the scene of her son's triumph, delivered as it was with uplifted arms and eyes, as a thank offering to the gods; so bitter as her 'You have done a brave deed!' to Brutus and Glendinning after Coriolanus's banishment, or so-charged with pathos as her

There's no man in the world more bound to his mother, yet here he lets me like one in the stocks.

Indeed, the whole impersonation is full of beauties; the natural woman is finely blended with the proud patrician, and the enthusiasm of the house over it was as creditable to the audience's taste as it was to the actress's power.

Sir Arthur Conan Doyle's latest play, "A Pot of Clavere," does not seem to be a much more interesting composition than his "Fires of Fate." "The London Morning Post" says of it:

"In the boxer's insurrection certain persons frequenting the bungalow of an aged man of scientific pursuits are poisoned by him that they may not fall into the hands of the enemy. It is not the first time he has been in a state of siege in China, and on a previous occasion, although his life was spared because his knowledge of medicine came in useful to his captors, the fate of his daughter was such as to leave no doubt in his mind as to the right course to pursue. He confides only in the colonial; the others die of or with the smallpox in their chairs without a notion that anything much is amiss, except Jessie, a young girl who, too late, divines the professor's plan. The professor does not take any caviare himself, and so is in a position when the relief party, which has been despatched, breaks in to cry 'Do not touch the caviare!' The incident is deplorable, but not new in essence. It is to be found, for instance, in 'Romeo and Juliet'—yet somehow it does not, as handled by Sir Arthur Conan Doyle, strike one as dramatic. He does not interest one in the characters, one's most poignant feelings regarding them being that the colonel is a singularly incompetent officer so to misread the position of affairs, and the professor a monster of meanness not to take caviare with the rest."

Bester's "Don" ran six and a half months in London. Produced by Herbert Trench at the Haymarket, it was moved to the Kingsway and thence to the Criterion.

Charles Hawtree, in "The Naked Truth," now has a part which, from all accounts fits him better than any other that he has played in years, not excepting the well remembered one in "A Messenger from Mars."

The Little Theatre, in the Strand, nearly opposite the Adelphi Theatre, will be, as its name implies, a very small house. It is intended for the production of plays, and the management of Gertrude Kingston, who hopes to give it some such relation to London life as the Prince of Wales's Theatre had, years ago, under the management of the Bancrofts.

"Under conditions as nearly as possible identical with those of the early Elizabethan stage," "The Two Gentlemen of Verona" has been produced in London. Why do not some of these persons who rage for reproducing the "conditions" of the stage of the past try their hands at "Macbeth" in the eighteenth century costume after the Garrick manner? Light the stage with candles, and give us Hamlet with a full bottomed wig.

Writing of "Julius Caesar" at the Shakespearean Festival performance at His Majesty's Theatre, a London critic says: "Mr. Lyle Harding as Brutus quite failed to suggest the intellectual strength, the moral and poetic rectitude and the rich humanity which, suddenly confronted with Cassius's murderous scheme, are so convulsed that the nobility of the man becomes little more than a tragic ruin. To pass from the general to the particular, we cannot recall any more casual imparting of a piece of entirely uninteresting information on the stage than his 'Portia is dead.'"

Of Lewis Waller's revival of "The Rivals" "The Pall Mall Gazette" says: "We should have been very happy with more Sheridan and less scenery."

Mme. Réjane, in an interview, says: "French dramatists are very reticent as to their work. I do not know what they are providing for me."

Sir Herbert Tree played Hamlet the other day, and caught a train immediately after the performance, whereupon a newspaper writer thus burdened himself:

"Oh, that all Hamlets had a train to catch! It speeds them up, so that their surprise and delight by speaking after the manner of human beings more or less interested in what is happening to them."

Miss Josephine Preston Peabody (Mrs. Lionel Marks), whose prize play, "The Piper," will be produced at Stratford-on-Avon this week, is described by a British interviewer as "the most interesting figure of the whole festival. She turns out to be not only an American but a delightful American, young, pretty, soft of voice and quiet of manner, full of a curious old-fashioned grace that tells of her native Boston and an almost unbelievable contrast to the strident type of American woman that most of us know and all have heard. As she sat in a high-waisted gown of Wedgwood blue, with her hair coiled on top in the old eighteenth century way, she looked for all the world as if she could have sat for the portrait of a Jane Austen heroine."

The "Elizabethan stage" production in London this spring seems to have been far less satisfactory than the patrons of the much advertised Shakespearean series at His Majesty's had a right to expect. "The Daily Chronicle" says: "Not only was the acting of not a single part up to anything like a high professional standard, but for some reason or other Mr. Peel let nearly every one indulge in the deplorable sin of all our modern productions—the perpetual introduction of unnecessary 'business.'"

"Instead of giving out Shakespeare's dialogue just for what it was worth—and surely that is plenty—these 'Elizabethan actors' must needs be bobbing this way and that with explanatory tricks, playing hide and seek round pillars, and bumping one another off the stage."

"Not only that, while objecting to Schuber's tune to 'Who Is Silvia' because it was 'un-Shakespearean,' Mr. Peel allotted the part of Valentine to an actress who never for a moment suggested a masculine lover. And in Shakespeare's day not even the heroines would have been played by a woman!"