AT THE NEW YORK THEATRES.

HENRY MILLER IN LOUIS EVAN SHIPMAN'S NEW DRAMA.

The Hero of "D'Arcy of the Guards" an Irish Officer in the British Army During Our Revolution—The Other Entertainments at the Week's Start.

It is a fact in Philadelphia history that, when the city was held by the British army, in 1777, a native housewife with whom foreign officers were quartered overheard them say that an attack was to be made on the Continentals at Valley Forge. She thereupon got a pass to go to Frankford to buy some flour, and she walked there and back, bringing a heavy bag of the food but her errand was to send a warning to Washington, and by it she defeated the enemy's purpose. In the new drama of "D'Arcy of the Guards," performed at the Savoy Theatre last night, the matron was turned into a maiden, one of the enemy's young officers was her ardent lover, he dutifully intercepted her when she started on her mission, she as dutifully wounded him with his own pistol, and, instead of returning with an unsuspected bag of flour on her back, she was burdened with the accusation of being a spy.

Henry Miller appeared as *Major Jack D'Arcy*, an Irishman in British service, the fellow who was hit sentimentally and corporeally by *Pamelia Townshead*, the girl who stole the military secret. Mr. Miller had figured on our stage in what actors call "straight parts," those of fervid but not peculiar wooers, and had gained favor, but no great renown with them; also in "character parts" with fine artistic results, such as distinguished him as the obdurate father in "Sowing the Wind" and the dissolute lawyer in "The Only Way." His rôle last night enabled him to employ his skill of individualization without sacrificing his good looks. Easy Irish brogue, gallantry and audacity served the assumption of character without compelling him to lose presentability. So it was that he made a bigger bid for popularity than ever befor , and the audience was inclined to let him have it.

The play was the work of Louis Evan Shipman. In a general way it was repetitional. The times that a stage hero and heroine have been military foes and amatory friends are innumerable. Every war has multiplied them. Nor was Mr. Shipman original in his way of bringing his *Jack* and *Pamelia* into companionship and contention. Some drunken Hessians of the invading army took possession of her home boorishly. The gentlemanly Irishman protected her. An acquaintance had begun like that in a large percentage of all the fiction based on war time love and duty. In almost as many instances the girl had turned spy upon the unbidden guests and thereby made perplexity for the one of them whom, after a while, she took for a husband. This latest example was a neat, clean, direct and sympathetic romance, not startling with novelty, but satisfactory in a sure old way.

Mr. Miller's courtship of the fair rebel, who was played archly by Florence Rockwell, had Irish assurance mellowed by ready wit and hearty good humor. There was never a moment of doubt that he would win his suit, nor much suspense of interest, save in the scene where he stopped the girl's exploit as a spy and got a bullet from her in his arm. That made a dramatic climax to the penultimate act, and thereupon the audience demanded a speech, which he made. But the author would not appear on the stage, though he was in sight in the auditorium, and his friends were persistent in calling for him.

The piece was almost altogether comedy, and its few serious episodes were too fortuitous to be deeply engrossing. But the principal rôle had been written in a pleasantly natural style, and one of the scenes, a jovial gathering of officers over long pipes and a big punchbowl, with a touch of tipsiness in their singing of "Sally in Our Alley," was a marked success in the always difficult stage imitation of gentlemanly revelry.

There were some of the more agreeable aspects and none of the anxiety of a first night in last night's performance of "Up York State" at the Fourteenth Street Theatre. The rural drama had been acted there early in the season and found to be exactly to the liking of Mr. Rosenquest's audiences. It was produced on Sept. 16, taking two weeks left vacant by an unexpected failure, which happened to be too little time for this almost unexpected success. So last night it started on a new lease of life that promises to be quite as healthy and a good deal longer. "Up York State" combines sensational melodrama, in a not too violent form, with rural comedy. Therefore it is "on both ways." The hero, who does various brave deeds, amuses us as a rustic inventor, with comical eccentricities not dissimilar to *David Harum's* and covering an untrained shrewdness not unlike that famous person of book and stage fiction. A play thus combining two usually separate forms of drama, styles particularly popular on Fourteenth street, has a double force for appeal. It is likely to take a place with "The Old Homestead," "The Village Postmaster" and "Blue Jeans" at this theatre of rustic fun and excitement.

The revival last night was in no essential way different from the first production just three months ago. David Higgins, one of the authors, reappeared as the country inventor of the flying machine. His wife and co-author, Georgia Waldron, also had the part that she had at first played, the heroine whose wedding with its rural splendor supplied one of the best scenes. The cast had several changes, and among the more important was George W. Larson, who was grotesquely amusing as a bumpkin who came to a Fourth of July picnic as a shirtwaist man. This celebration, with its fireworks, brass band and crowd of children with tin horns and flags, is a popular sight. Lizie Leigh is another new comer in the company, and gives an adequate performance of the usual wronged girl, who in this play is a vigorous fighter in the most thrilling incident, a struggle between two women on the edge of a cliff. Last night's audience hollered with delight at it, as it had wept copiously and sadly at the heroine's woes and laughed uproariously and loudly over the comedian's escapes and doings.

Last night was a night of new songs in opera. The interpolations in "The Little Duchess" were the most extensive. Not only was a negro ditty introduced, but there was a finale added to the second act. It started with a chorus of French policemen entering on tip toe, to "score" music, and singing in the manner of the officers in "The Pirates of Penzance." Then a [illegible] duet and servant made the chorus scatter. Finally, the entire company and a inner band came on to music of Harry Rose. Anna Held stood on a table holding a wine glass and singing of the joys of champagne. The other singers [illegible] gaudily and joined in the frolic. Franz Ebert, the dwarf [illegible] was funny in comic intoxication. [illegible] song in "The Messenger Boy" was not a popular number in the London [illegible] production because the name of whose part it came could not sing it. It was transferred to George Honey for the night's introduction. "A Perfectly Proper Person" was its name, and the tale about a man whose calm could not possibly be disturbed, were amusing and set to a quaintly slow tune that permitted Mr. Honey to speak in a characteristically languid manner.

The two new songs in "Florodora" like three in "The Liberty Belle," had been tried before. One of them, "The Island of Love," was exceptionally charming and beautifully sung by Gertie Bedford, the double scene and the chorus. The music by Aubrey Hammond told with real poetry of an imaginary island of love and the pantomime dance of men and maids and Jean Farrell's music was sympathetically expressive of romantic fancy.

The long stock companies changed their bills yesterday last night. The cast of Richard Harding Davis's operating piece, "Ariadne," in which Miss Grace Kimball [illegible] and against foreign show, was brought out by the Greenwalls at the American. "The Taming of the Shrew" was a commendable venture in Shakespeariana, namely, by the Dunstalls at the Murray Hill. "Cleopatra" was given at the Brooklyn Columbia. Travelling companies brought the "New Yorkers" to the Grand Opera House, "Hearts of the Blue Ridge" to the Third Avenue and "The Tide of Life" to the Metropolis. Eugene Presbrey's "New England Folks" was moved up to the Harlem Opera House from Fourteenth street with no change in the manner of the performance.

A timely new exhibit in waxworks at the Eden Musée yesterday was entitled "Battle Scenes in Bulgaria." The Christmas saint's numbers had run away, upsetting the sledge and tumbling on his back the load of gifts. A band of Bulgarians were making fun of the foe. Moving pictures showed Christmas observances in olden time.

This week before Christmas brings no falling in the quantity of quality of the theatrical stocks. "The Sleeping Beauty and the Beast" is a spectacular holiday affair at the Broadway. "Way Down East" continues a fortunate venture at the Academy of Music. Clearly, in the house of "A Man from Home" at the Garrick. Also at Old Hippodrome, has an act in Christmas week at the Garden. "The Auctioneer" has a [illegible] of anniversary gifts at the Bijou. "Little Southern Skies" has a Lodgeian [illegible] at the Republic. "Quality Street" gives a hold at the Knickerbocker. "There is Always Trouble in Holly Lodge" at Weber & Fields's. "The Liberty Belle" at the Madison Square. "The Little Duchess" at the Garrick. "Florodora" at the New York and "The Messenger Boy" at Daly's. The other plays repeated are "The Helmet of Navarre" at the Criterion, "The Sermon in Gommaire" at the Empire, "The Girl and the Judge" at the Lyceum, "Colorado" at Wallack's, "Romanzo" at the Herald Square and "The Marriage Game" at the Victoria.

The vaudeville theatres disclosed attractive bills for the week. "The Cycle Whirl" remained the leading feature at Proctor's Twenty-third Street. The one-reeler house where the big was made up of digestion of spectacles. But there were varieties in connection with "The Private Secretary" at the Fifth Avenue, "The Gilt Album" at the Fifty-eighth Street and "Dixie" at the Harlem. Tony Pastor put forward, among other things, Hall and Staley in "The Twentieth Century Burglars" and the Rickards in "The Wolf's Christmas Eve." Keith's Union Square's long entertainment included Jacques Heath with his mental arithmetic and "The Pageant of Science" with its march by women. Hyde & Behman's leading thing in novelty was "The New Era Civic Education," a lecture experience. The Orpheum introduced the Pinedo troupe to Brooklyn and had Joe and Eva Williams in "Unknown" for another novelty. Hurtig & Seamon presented a new thing in Harlem in "The Fire Chief" with Joseph Sheehan and his company and had Eugene Cook with his singers and dancers in "The Sunny South" for another feature in a full bill.

New plays were made for Daly's yesterday. Paul M. Potter has not finished his dramatization of "Notre Dame," so the production has been deferred till later in the season. Daniel Frohman bought "Pooks and Frills" from his brother Charles and will start his stock company in it on Jan. 1. This is an adaptation by Sydney Grundy of Barrie's comedy of "Fairy Finger." It is likely to reach here in two other versions and surely in one. Augustus Bingham has definitely settled upon Richard Bowes version, which he calls "Lady Margaret," and in which she will show her stock company at the Bijou on Jan. 27. Sadie Martinot is considering an adaptation of the same comedy for her return.

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New Haven, Conn., Dec. 16.—A big surprise was caused in the city today and throughout the State by the announcement that the Masonic Mutual Benefit Association, with principal offices in this city, was bankrupt and is to go into the hands of a receiver tomorrow. The association came at the present to grief, claims between $40,000 and $50,000. It was organized in 1878 and the largest association of its kind ever formed. It is confined to the Masons of Connecticut, the majority of members being residents of this city.

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D'RI AND I

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