

AS PORTRAYED IN NEW YORK THEATRES.

By Franklin Fyles.

New York, May 6. THE theatrical season, as it passes into its last month, is neither slowing up nor simmering down. Four new plays this week are as fast and loud as though this were September. Strenuous stage realism seems to have reached its limit when a participant in a mimic war is carried out to a real hospital while the audience is still calling for his appearance before the curtain for a mimic hero. That is what happened to the salient point in "The Signal Light of Port Arthur" when that melodrama was revealed here. It was his devotion to realism that proved his undoing. You see a poor chap had to impersonate, with the aid of a scene shifter and a few firecrackers, the whole Russian fleet blowing itself off and that's a good deal to expect of one man. The lighted firecrackers were placed in various parts of a canvas battlement where they would do the most good. The flash, here and there on the crest of a wave, gave the red light gave color to the horrors of sanguinary strife. You know what a noise and that was what the audience here said the same thing as positively, though in a different sense, of this representation. But that is after all digression. The salient point is that the enthusiastic stage manager and his co-operative scene shifter, having mined the harbor of Port Arthur with Fourth of July fireworks, endeavored to complete the representation of the bell of war by emitting unwholesome and firing off blank cartridges. It was just here that the director's nerves were the better of his discretion and, turning his revolver, he shot himself through the hand. Perhaps it was the result of not letting the left hand know what the right hand was doing; but it seems more likely that it was in the man's struggle to represent realistically a Russian at Port Arthur that he put his ammunition to the purely personal use of blowing himself up. Anyway, the result was no Russian that he was in Bellevue hospital, having his wound dressed, while the Japanese received the plaudits of the multitude at the theatre.

I can't tell you how sorry we all felt about the stir up at Port Arthur, anyway. It was such a peaceful place and the opposed forces were so genial. When a jolly Russian sang, "I Got a Feelin' for You-o-o-o," the captain and the mate joined responsively in the "O-o-o-o-o." And then there was the Countess Olga. Her Russian name was an affable little lady, when she wasn't plotting for the love of an American hero, whom she addressed as "You fascinating fool," to which he answered yet gallantly replied, by calling her "Imperial Beauty." The Countess Olga was, when not participating in cakewalks on a Russian ship, the wardrobe mistress of the dramatic company. And even in private life the imperator of the imperious Olga has a name which, though lacking in something 's' and 'skis', was not commonplace. She was billed quite undignifiedly in her capacities of the lady villainess and the mistress of the wardrobe as Mrs. Royal Kendall. But, all said and done, the countess wasn't chubby and she ruffled that peaceful calm and well-bred serenity that life on a battleship should ever possess. She frowned down all the more refined pleasures of the crew, substituting such coarse diversions as dancing, a thing naturally revolting to the taste of a genteel fair.

Perhaps, though, Ollie was right. No sooner had her watchful severity been relaxed than the merry jacks organized a moonlight concert, which really precipitated all the trouble. The Cosack, who had apparently gone to sleep on a little pleasure trip, parted his whiskers and sang a waltz song through the teeth of the entire Russian crew, who "harmonized" the refrain sweetly, were deeply affected when they sang of the joys of Coney Island on a Sunday afternoon. Pulling himself out of the theatre depths into which those memories had cast him, a lusty seaman proposed they sing "Good-bye, Bluebell." That was the step toward the Japanese. The stand for that, and they opened fire. The terror was the first to realize the gravity of the situation. Perhaps his singing had been the cause of his nearer home. Anyway, he cut out "Bluebell" then and there, and went below. At first glance this may seem cowardly, but it was the wiser course needed on the floor of the stage, under a canvas wave, to impersonate a mine.

About this time the baritone, who was still musing sadly about missing a Sunday at Coney, spied a torpedo boat headed toward the theatre. The Countess Olga to help him fire off a few defiant firecrackers. Ollie came running on deck with a Roman candle in her hand. In a moment all was confusion. Rear Admiral Alexieski-Ovstrovski, with Russian disregard for the placement of bombs, sat on a firecracker and had to be led to his cabin by the steward. Now, if you remember, walked in on the billows deep, carrying a canvas torpedo, boat in front of him, and accompanied by the heroine, who knew anything knows a torpedo boat isn't big enough to carry such a crowd. So it was quite natural that there wasn't sufficient room to cover the heroine. Whether it was embarrassment at this exposure, or mere excess of emotion, I cannot tell, but she fainted right there, and there, and might have crushed the mine-impersonating tenor beneath the waves had she not had presence of mind enough to keep from drowning by hanging on to the smokestack. And right here let me say that there is nothing like presence of mind in battle, particularly when firecrackers are left carelessly about, and abandoned stage managers are shooting themselves in truly Russian zeal.

To say that the production of a modern extravaganza is beautiful is an commonplace as to give its name. But it is particularly true of both "The Man from China" and "A Venetian Romance," this week's disclosures in that class of shows. When managers are putting \$40,000 into scenery and costumes, and I can believe it cost that much to put on each of these plays, it would seem wise to save out enough money for librettists and composers. The writer of words for "The Man from China" is above the average in verses, but below it in prose. The musician is commonplace, but often jingly, and so, when the songs are being sung and danced songs in such entertainments are danced as much as sung, the audience is genuinely pleased. And two of the performers, of small fame either in this town, are invaluable in these songs, while almost valueless with spoken lines. Stella Mathews is a disclosure here. A magnetism that is vaguely something between personality and art is hard to convey in words. How would you describe May Irwin, the now retired comedian? Try it and, though you may not make your idea clear, the effort will give to yourself a conception of Miss Mathews. Stella is neither so far nor so fair as May, nor does she need the footlights the feeling of good-fel-

low jollity that made the older songstress seem like a friend to people who had never met her. But Stella makes us laugh, particularly when she sings "fifty-seven ways to catch a man." The other new one is Edgar Atchison Ely, character balladist, who has the Irwin gift of intimate equality. He comes from vaudeville where he danced well, but not uncommonly in places where he has shown his limitations. So some of us are agreeably surprised when he drops being mere lyricist and juvenile in "The Man from China" and sings a rippling good coon song in a Pippin good way.

That same ballad of negroism is a strong point in "The Man from China" in the chorus in new variations and a fresh change of costumes, and eight men in the bright satin extravaganza of "The Minkie" march past playing banjos. Paul West and John Bratton are at their best with the verse and tune of this pictorial ballad. Charles A. Bigelow, the star comedian, has not hogged all the delectable material for himself. He has put other instruments at work, his other successful song, in jingling couplets, is about a sailor wife in "Very port and who, therefore, can say, wherever I roam I am quite at home." Not such a novel idea. Now, but wait. There is oddity in the differing receptions of the sailor by the wife in Spain and the one in Cork, and the one that married in old New York. There are comic little points, expressed in jingling rhymes, which wouldn't strike you as a bit funny told in prose.

So inert was "A Venetian Romance" when produced a while ago that it came to a standstill and didn't seem likely to ever go again. But it now runs into New York on lively legs and is more remarkable for intense activity than for anything else. It has been set on its feet and made to caper. The quickening is all in the way of witless antics, making it just about the most demonstrative show we have had in a year except the circus. It is a case of heels over head, literally sometimes and metaphorically all the time. At one juncture the end of the whole company with soles on them are shown in a state of commotion, while the ends with brains are out of sight. That is when, at the close of an act, the curtain is lifted high and, and a marching dance is repeated with only the lower thirds of a hundred men and women visible. They frisk to and fro, close behind the partially screening canvas, in follow-the-leader evolutions. Entertainments in this class are not nearly so leggy as they used to be in the times when their skirts were scarcer and scantier and their exposures were very big and pink.

Permit me to dwell on this anatomical point long enough to note the progress from crude artificiality toward artful naturalism. The younger spectators of the stage, accustomed to see upper and lower limbs matched on one body for thickness or thinness, with the consistency usual in their growth,

Old Man Mathews' Game

(New York Sun.)

"There was a couple of yaps playin' a game o' poker all to their own selves in the saloon the other night," said Caleb Mix, the veteran bartender on the Mississippi river packet "City of Natchez," "and I thought I'd see 'em playin' 't they was really an' truly gamblin', 'stead o' playin' five-dollar freeze-out, which they was 'm 8 o'clock in the evening 'till high 3 in the mornin'." "The old man he come in an' see 'em playin' soon after they begun, an' I thought he were goin' to interfere. There ain't exactly no law ag'in playin' poker, but he ain't got no right to see 'em 'ave it if it's anything serious, or if it looks like a professional game, with a sucker settin' in, nor he won't have 'em look in his eye, but he were goin' to be a disturbance afore the game is over.

"But he ain't no objections to a little sociable game among friends, an' there ain't liable to be no trouble, nor no despit gamblin', an' when he seen 't these two yaps was just tickin' each other, an' hadn't no intention o' nothin' to do with the game, he just laughed to himself an' passed out on deck, an' I didn't see no more o' him 'till mornin'.

"When he called, he says: 'I've got a flush,' an' he showed it down, queen high.

dollar. Catlin stayed an' Hooper dropped out. George stayed an' the old man made it two more to play.

"Cornelia Osgood Tyler wrote the book of 'A Venetian Romance' to be an operatic comedy, and Frederic O. Wright set it to sympathetic music. They strove and not in vain. It is a romance in a Venetian carnival and ending it among mountain bands. But the scheme miscarried save in so far as it was realized in beautiful costumes worn in picturesque scenes. Mrs. Tyler was not sufficiently practiced with a stage pen to carry out her designs. Her story soon loses itself in a maze of confusion and doesn't find its way out. After the Philadelphia experiment, a joker for the theatre, George V. Hobart, amended the politics centuries ago drop into the slang of the present Tenderloin. I can't think that the lady likes the changes, yet she is said to have capitalized the venture, she may be mollified by the prospect of getting her money back and possibly more.

Of the interpolated jests only one makes many of us laugh, and it does so because it is a timely bit at our recent shifts of rule as to trolly cars stopping on the near side or the far side of cross streets. But we really can't get merry again over the old bit of dialogue in which a servant says, "There he is, and without," and the master asks, "Without what?" Half a dozen comedians make faces and cut up monkey-shines with all their might. The best of the comic material is given to the nervous man who, like Matthias in "The Belle," imagines that he hears the tinkling music to which three brigands have robbed him. He has byrical airs at each recurrence of the hallucination and the audience sees the robbers stalk across the back of the stage, one very tall, one very short, and one riding, in a little very good humorous device.

minutes, real mad like, an' then the dealer he says: 'You lie.' " "Well, I says to myself that there was to'able sure to be things doin' after that, an' I kept one eye on the door pretty steady, but after they did see 'em look at each other some more, an' then go on playin' same 's if nothin' had happened.

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