

"UNDER TWO FLAGS"

"On the Quiet"

PAUL M. POTTER'S dramatization of Ouida's novel, "Under Two Flags," is running along famously at the Garden theater in this city, where it will remain until the close of the season unless previous managerial arrangements should make that course impossible. Mr. Potter has no superior in the world as a transformer of books into plays, and with reference to "Under Two Flags" it need only be said that he has never done anything better. He has not slavishly followed Ouida's story, and, to his credit, it should be added that where he has made changes for the sake of compressing the action into stage compass he has improved the story.

The phenomenal success of "Under Two Flags" again demonstrates what has long been apparent to careful theatrical observers—that most of the really sensational hits are made either by melodramas or by plays with melodramatic tendencies. "Under Two Flags" is a flesh and blood story throbbing and palpitating with humanity and heart interest. The exaggeration is only that which is necessary to the setting and serves the purpose of making everything appear wholly natural. Of course, "Under Two Flags" will not appeal to the hypercritical first nighter, who will argue that it is cast in too heated a mold, but the hypercritical

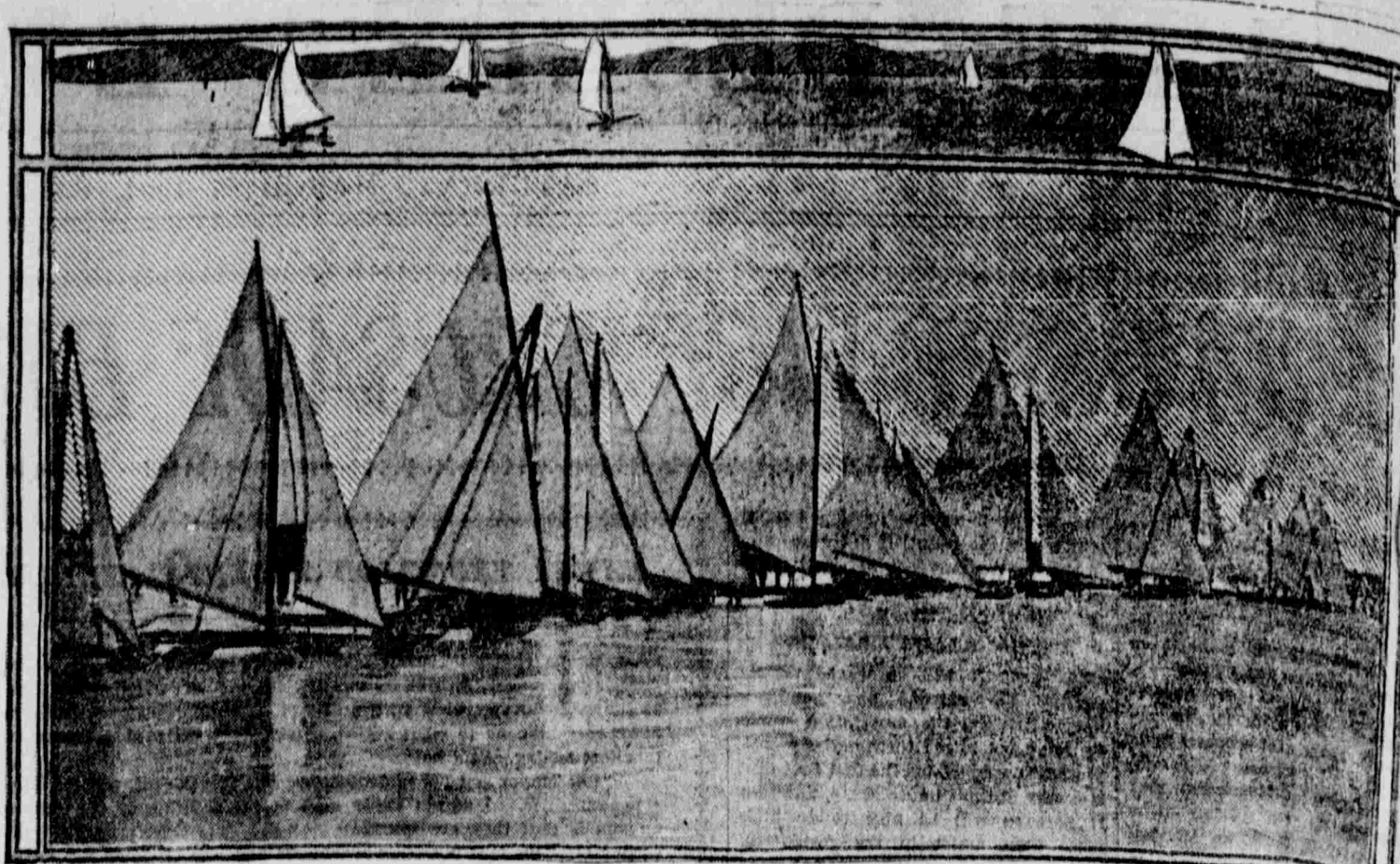
the whirlwind style of acting to which Miss Bates treats us in "Under Two Flags" fairly carries us off our feet and causes us to entirely overlook any little faults. The cast, which is an excellent one, was as follows:

Hos. Bertie Cecil	Francis Carlyle
John, earl of Rockingham	Madge Arduick
Rake, Cecil's servant	Edward S. Abeles
Countess of Warrimoor	Rose Snyder
Lady Venetia Lyonesse	Margaret Robinson
Marquis of Chateaufort	Campbell Gollan
Sord Constanza	Arthur Bruce
Pierre Baroni	Albert Brasing
Renner Baroni	Grace Elliston
Maitre Savignol	Frank Browning
General Lamoriciere	Matthew Snyder
Paul Lamoriciere	Madge West
Captain de Chantillon	Benedict Webb
En-la-Mabouli	Frank Leyden
Beau Bruno	Teft Johnson
Grizzly Beard	French soldiers
Tiger Claw	W. J. Welch
Tidius	George Gaston
Alid-el-Karen, the Marabout	Albert Brasing
Boy Allam	William Sisson
Si Hassan	W. B. Smith
Amich, the doctor	Mrs. F. M. Bates
Noureddin	Arthur Bruce
Yusef	Malcolm Gunn
A missionary	Robert Tice
A settler	Leon Roberts
Felicie, maid	Mary Bayly
Cigarette, vivandiere	Blanche Bates

Mr. Francis Carlyle was very good as the "victim of circumstances," otherwise the hero, Bertie Cecil. He was

magnificent. It is difficult to particularize where there is so much that is good, but it may be said without disparagement of the other "sets" that the mountain scene at the conclusion of which Cigarette escapes from the Bedouins who would shoot her as a witch was about the most realistic thing New York has ever seen. Considered as a whole, "Under Two Flags" may be regarded as an unqualified success, and we may now confidently look forward to a veritable flood of plays based upon the same novel. Indeed, many of them were written a quarter of a century ago, but none has survived. This fact would suggest to thoughtful persons that it is Mr. Potter's work which is principally responsible for the hit which "Under Two Flags" has made, but no actor worthy the name is ever thoughtful, and, as managers are less so, the epidemic of Ouida plays is as inevitable as death and the tax collector.

Willie Collier is holding forth at the Madison Square theater in this city in Augustus Thomas' three act play, "On the Quiet." According to the programme, "On the Quiet" is a comedy; but, according to all dramatic standards, it is a farce pure and simple. But that really makes no difference so long as it is a good farce, and it is not a violent strain of the truth to say that it is, despite the fact that its first act is its best, the second act the second best and the third act the worst. Most farces do "let down" in the last act, but the opening is seldom the best portion of the entertainment. When it is, there is always the danger that the audience, having its anticipations unduly aroused, will be all the more shocked when it finds that it is doomed to disappointment. But, on the other hand, it may be urged that the audience, having been put into a good humor by the first act, is less exacting as to what follows. Be that as it may, however, "On the Quiet" is a pleasing entertainment and will undoubtedly receive liberal patronage from that large section of the theater going public which



ICE YACHTS LINED UP FOR THE START OF A RACE.

OLD TRICKS OF THE... RACING CYCLISTS

THE annual session of the lawmakers of the League of American Wheelmen is called the "national assembly." The session for the present year was held at Philadelphia a short time since, and it brought together most of the "old timers" of the sport of cycling, and some excellent stories of the early days of the sport were exchanged.

The hardest job the officers of this organization had to contend with was the purification of the riders. Prior to 1897 professional racers were not recognized by the governing body of cycling, and all classes were erroneously termed "amateurs." In theory they were supposed to compete for prizes of merchandise only, cash prizes being debarred from all meetings, but the competition between makers of bicycles became so keen that every possible means

"death warrant," as the query blank of the racing board was called at that time, were many and ingenious. Tom Eck, one of the shrewdest men in the business, had the Swedish whirlwind, John S. Johnson, and after Johnson had joined the class B let Eck let the "cat out of the bag," as it were.

"It was like this," Eck remarked to a member of the racing board who repeated it at the social session of the veterans. "While we did not receive a cent from the company whose goods we advertised, it was a most remarkable coincidence that every Monday morning, no matter where I chanced to be, I would find lying on the pavement or on the staircase some \$100 bills, and if ever my luck deserted me we had to stay in that town until I did find them. It was my proverbial good luck that made it possible for Johnson and myself to exist. I found \$200 each week—never more and never less—for at least ten months, and then I found \$250 a week."

The chairman of the racing board at that time was Howard E. Raymond, now of Chicago. When informed of Eck's luck, he asked:

"You were suspended for two months at one time, Tom; did you continue to find the money during that period?"

"No," Eck replied, with a wink. "I only found \$100 then, but as soon as we were reinstated my old luck came back to me."

Pat O'Connor was one of the characters of the cycle track. O'Connor was a big, voracious, but good natured Irishman engaged by a Chicago firm to steer the first "quad" used on an American track and subsequently the first "sex." His wit was quick and sharp. He was engaged to pace Titus in his race against Michael, and in order to stimulate the courage of the New York rider O'Connor occupied the rear seat on a quad which was steered by a rather inexperienced rider.

Titus started the race with a triplet, which took him one lap and a half, when the quad, with O'Connor on the rear seat, was sent out to relieve them. The steersman tried to guide the big

AN ALLEGED BRIGHT MANSFIELD RETORT.

Another bright Mansfield retort has come to hand.

Mr. Mansfield recently encountered a stage doorkeeper who did not know him in a theater in which strict regulations prevail. The pretence "what" are as sacredly guarded as were those of the altar regions of the ancient Egyptian temples, and these things are

One Monday night after having returned his company for several hours during the afternoon, Mr. Mansfield entered the stage door with his long white hair and his white shirt and asked him as one acquainted of yours even to a stage doorkeeper. There was a new man at the gate, however, and he asked Mr. Mansfield, "How long have you been here?"

"Oh, the matter is explained," said Mansfield airily. "Purples never open their eyes before the ninth day."

Then he entered the theater and said other genial things to his dress.

HE WANTED TO KNOW.

Walter Perkins has been immensely successful with "The Man From Mexico" in his native state (Maine) and in Canada. While at his home town, Biddeford, Perkins visited the local school, knowing the principal, Examina-tion, were in progress, and Perkins waxed interested in a big, gawking country boy who suggested a type for his forthcoming production of a dramatization of Mary E. Wilkins' novel, "Jerome, a Poor Man." The boy, who didn't know the alphabet, was cross examined by the teacher. The letter A was pointed out on the blackboard. "What letter is that?" asked the teacher. "Dunno," said the boy. "It is the letter A," explained the teacher. "How'd yer know?" asked the boy. "My teacher told me," answered the instructor. "How'd she know?" asked the boy. "Her teacher told me," was the amused answer. "How'd he know but what they both had?" responded the cautious scholar. Perkins thought the boy should have a poem, but it was not so.

SPIRITUALISM IN THE PROFESSION.

Theatrical agents say that a most surprising piece of news has been received from the profession of spiritualists. A member of the profession, a spiritualist, has been accepted as an engagement in the city of New York. The spiritualist, who is a woman, has been accepted as an engagement in the city of New York. The spiritualist, who is a woman, has been accepted as an engagement in the city of New York.

THE MANSFIELD RETORT.

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FINALE ACT I "ON THE QUIET" PHOTO BY BYRON, N.Y.



MISS BLANCHE BATES PHOTO BY ROSE & HOPKINS, DENVER.



SCENE FROM "UNDER TWO FLAGS" PHOTO BY BYRON, N.Y.



BLANCHE BATES AS CIGARETTE IN "UNDER TWO FLAGS" PHOTO BY SARONY, NY

first nighter does not make or mar plays, and the public just as certain to patronize "Under Two Flags" as it would be to patronize plays of the "Silver King" and "Romany Rye" type if the latter could be secured. The public likes vibrant drama, and the only form in which it can be had nowadays is in the guise of melodrama. The sickly, exotic things imported from England may stimulate the appetite for theatrical entertainment, but they do not satisfy it. Something more substantial must be provided, and that is what Paul M. Potter has done in "Under Two Flags."

To Miss Blanche Bates is assigned the fat though difficult role of Cigarette—fat because of the unlimited opportunities it offers to an actress of ability, and difficult because of its "many sidedness." Miss Bates was more than equal to the task assigned her, and it is safe to say that as the vivandiere, passionate though tender, headstrong though tractable, vindictive though affectionate, fearless though nervous, she has contributed to the stage one of the best impersonations seen in New York in many a year. It is doubtful whether there is in this country another actress who could get so much out of this role; certain it is that there is none who could do more with it. At one moment Miss Bates' Cigarette was a blizzard, at the next a rephry; at one moment a sex devil, at the next a woman; at one moment a veritable virago, at the next a simple child.

With all its force it remains to be said that Miss Bates' work still betrays many crudities, but these are rapidly disappearing and will doubtless soon leave her altogether. Besides,

manly throughout and acquitted himself creditably in several situations which offered almost irresistible temptations to slip over. Maclyn Arbuckle as the Earl of Rockingham gave an excellent performance, imparting to the role just the degree of brusqueness necessary to make it humorous and at the same time lovable. Rake, Cecil's servant, was magnificently played by Edward S. Abeles. Indeed, his performance was one of the hits of the play. In certain lines Mr. Abeles has no superior on the American stage, and except for the handicap of the uniform he was perfectly fitted in the role of Rake. Margaret Robinson made a pretty Lady Venetia, and that she did not make a failure of this exceedingly difficult and thankless role is sufficient tribute to the usually somewhat negative quality of her work.

The stage management of "Under Two Flags" was nothing less than perfect, and the scenic investiture was

would rather see farce than Shakespeare. One strong point in favor of "On the Quiet" is its comparative freedom from vulgarity. Indeed, the proprieties are not in the slightest degree offended except for a trivial episode in the last act which has no excuse for existence and which ought to be cut out without a moment's delay. It does not even get a laugh and is senseless beyond measure. It is a conversation between Robert Ridgway and his wife concerning the latter's remaining for the night on the former's yacht. Their marriage has been kept secret, with a salary \$15,000.00 as an incentive, and the forced suggestiveness is not a bit funny or serious or even diverting, especially since it is nothing more than a dragged-in-by-the-hair piece of trash. The cast was in no sense noteworthy, and yet there was not a single notoriously weak spot.

ARTHUR CRISPIN. New York.

are looking to the advertising of the various makes of wheels was adopted. The most prominent being the employment of amateur riders to use certain wheels for a valuable cash consideration, this consideration being bestowed in no secret a manner as to render it impossible for the racing board to discover the guilty ones.

When it was found to be impossible to keep the reputations of the best riders clear of the charge of receiving valuable considerations for their services in violation of all amateur rules, the League of American Wheelmen decided to divide the racing men into two classes, known as class A and class B. The latter were the riders whose standing as amateurs had been questioned. They were, in fact, "makers' amateurs," a class so closely related to the present day professional as to differ only in name. The subterfuges resorted to by the amateurs and their managers, however, to escape the famous

machine around, but as it reached the deep bankment it began to wiggle and wobble like a serpent making "tracks" across an open lot. O'Connor wasn't prepared for this, and before he knew what had happened he had been thrown from his seat and was rolling down the track. Jumping to his feet, he gazed around as if to determine what had happened and, seeing the quad on the opposite side of the track, began a foot race across the space, calling at the top of his voice to the steersman:

"Say, hold on! Hold on, Ol say! There's a man on the back seat that ain't on!"

The crowd roared, but O'Connor was unconscious of his "bull" and continued to call until the quad stopped and he was again mounted.

One of the characteristics of the racing men of the cycle track was the show of glittering stones with which each, prominent or obscure, was bedecked. The first purchase made by a rider, trainer, machinist or "hanger on" was a diamond. Some of them were really valuable stones, while others were of the stage variety.

In Boston one day as a party of pace-makers and riders were on their way to the station en route to New York

some years ago when Mansfield was the Shynick, Harry Woodruff for Lorenzo, Vincent Serrano for Gratiano, W. J. Lemoyne for the elder Gobbo, Annie Irish for Nerissa and J. E. Dodson for Launcelot Gobbo.

Forbes Robertson, who is mentioned as a probable star next season, has rented a London theater and is to appear there, with his bride, Gertrude Elliott, in "Othello" and George Bernard Shaw's "Interlocking." The Devil's Disciple. It is said that the result of the

George W. Lederer, who would seem to have decided to make London the scene of his future ventures in theatricals, is mentioned as the projector of a revival over there of "Uncle Tom's Cabin."

ON AND OFF THE STAGE.

Mrs. Edith Wharton is the author of a play made from Provost's "Manon Lescaut" that is said to have been declined by Julia Marlowe for the reason that the dramatist refused to alter the character of Manon by making her a "highborn lady." Another actress, it is said, has secured the play.

Command Tarric, who was one of the various imported leading men in the heyday of Wallace's theater, New

York city, is mentioned as a possible star next season in a repertory of Shakespeare plays. In recent seasons he has been a star in the British provinces and has been heard of infrequently in connection with the London stage.

There is a rumor of disagreement between the western and eastern members of the Association of Vaudeville Managers, organized during last sum-

mer. The owners of western theaters claim that agreements are being violated by the eastern members to the detriment of the latter. The most desirable performers special inducements in the way of salary in order to retain their services, thus preventing the western managers from securing what is best in the field.

Paul Arthur, who was acquiring some vogue here as a light comedian when he went to London, is to become an actor-manager over there in partner-

ship with the Earl of Rosslyn, whose adoption of the stage was regarded as something of a joke, but who has stuck at it with a persistency and sincerity that have won him considerable approval.

May Vokes, who made a popular hit as the German maid in "My Friend From India," is mentioned as the star of a new play by Max O'Rell.

A legal decision declares that Melbourne MacDowell is the owner of the various Sardou melodramas that con-

stituted the repertory of the late Fanny Davenport, and it is announced that he is to star in a series of revivals of those plays.

Henry E. Dixey, Otis Skinner, Henry Miller and Blanche Bates are mentioned as stars who have been intended for the Goodwin "all star" revival of "The Merchant of Venice" had the original plan with regard to the venture been followed. Players now named for various roles are Aubrey Boucicault, for Bassanio (he made a very fair Lorenzo

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venture will affect their decision regarding a visit to this city.

Richard F. Carroll has succeeded Henry E. Dixey in the role of Starry in "The Burgomaster." Dixey is regarded as a ripe candidate for the varieties, in which he appears with some success several years ago. He is a monologist, mimic and conferee. He is mentioned for the role of young Marlowe in a revival of "The Sign of the Cross" by Stuart Robson of "The Sign of the Cross."