

"Captain Jinks of the Horse Marines"

TWO NEW PLAYS

"Richard Savage"

"CAPTAIN JINKS OF THE HORSE MARINES," described on the program as a "taste comedy in three acts by Clyde Fitch," is the current attraction at the Garrick theater in this city. Miss Ethel Barrymore is featured as Mrs. Trenton, a great singer. Captain Jinks and two supposed friends in 1872, prior to the arrival of Mrs. Trenton from Europe, have made a wager involving the winning of the favors of the lady by the gentleman of the horse marines. Jinks renounces as soon as he sees Trenton and announces that he shall consider the whole thing off. He is deeply smitten and sets about winning the lady as his wife. His erstwhile friends expose the original arrangement, and Jinks is for the moment confounded, though in the end, as might be expected, everything comes out right for the gallant captain. "Captain Jinks of the Horse Marines" is very funny, though not perhaps in the manner intended by its author. Its humor is to be found principally in the ingeniousness of the explanations made by the military gentleman to his admirers. For school children of very tender years they might do, but they seem decidedly inadequate when employed by and to persons of adult age and proclivities.

Aside from this fault, however, "Captain Jinks" is not in any sense a good play. It is puerile, inconsequential, incoherent and indeterminate. The love story is silly, and no auditor can feel sympathy for either of the impossible couple involved. Much pains is taken to develop situations which amount to

nally serious works presented in New York this season. It is a combination of satire, comedy-drama, melodrama and straight comedy. Inasmuch as costumes of the period are worn, it is also undoubtedly a costume play, and there can be no denying that it also contains touches of burlesque.

What makes the artistic failure of this play all the more regrettable is the fact that Mrs. Ryley has provided a great deal of mighty snappy repartee

clation a number of widely divergent and, up to that time, warring managerial interests. The alleged excuse for the existence of the combination of vaudeville managers was the complaint that the performers made such exactions as to salaries as to render impossible the profitable conduct of their theaters. As a matter of mutual protection, therefore, they got together for the purpose of resisting these extortionate demands. The first evidence of the intention of the managers to deal "fairly" with the performers came in the notification that all acts must be engaged through a central booking office. The managers were making so little money at the time that they expected the "artists" to pay for the clerk hire and rent of this office by means of a 5 per cent commission on their salaries, which salaries, it may be worth remarking incidentally, were in advance cut to the quick. The vaudeville people are notoriously improvident—more so even than their brothers of the legitimate—and it looked for a time as though the managers would have things their own way. But the White Rats were organized, and at the present time they appear to have their employers on the dead run. If the men and women whose forte is melodrama, farce, comic opera, musical comedy or

ing of salaries in the middle of a season when the organization lands in this city for a run. They figure, and usually with a basis of fact, that the average player will prefer to remain at the reduced salary rather than suffer the inconvenience of looking for an engagement for several weeks and then spending several weeks more in rehearsing without salary, only perhaps to have the show close, leaving him out of an engagement at the end of a month.

Arthur Crispin
New York.

A NEW GYMNASIUM GAME.

Members of the North St. Louis Turnverein have originated a game that will probably prove popular in gymnasia and turner halls.

It is patterned after basketball in a way, but is not rough, as the players of the opposing sides do not come in contact with each other at all. This feature adds to the beauty of the game and will no doubt cause it to become popular with men and women alike who

WRESTLING FOR BOYS

George Bothner Tells Them How to Become Experts

[George Bothner is one of the best middle-weight wrestlers of the world. He is wrestling instructor of the well known Eastern club of New York, and many of his pupils have won amateur championships. He is, therefore, competent to write on the subject of wrestling for boys.]

ANY young fellow above the age of 14 or 15 who possesses a sound and robust constitution and wishes to take up a course of athletic exercise during the winter months when he cannot engage in baseball, rowing, swimming and other recreations of the summer time cannot do better than to take up wrestling. Besides being one of the most ancient of athletic sports it is also one of the finest for developing the physical and mental qualities of a man. All the muscles of the body are brought into play in a thorough manner, and the very nature of the sport induces quickness of eye, followed by instant and quick co-operative action of mind and body.

A great many people are averse to boys taking up wrestling because they regard it as a too violent exercise for any but grown men. Now, this is an entirely mistaken notion. Of course, when you start out you must be very careful not to overexert yourself any more than you will begin to pitch at your extreme speed the first day you play baseball next spring. If you were so foolish, you would expect to strain yourself, and so it is in regard to wrestling. Go slow at first and gradually accustom your muscles to the new and unaccustomed exercise, and before you realize it you will be in trim to undergo a hard bout.

There are two or three important points to which I wish to call your at-

and knees, keep on moving constantly, thus not only preventing your opponent from securing a hold with care, but also, if possible, enabling you in the change of position to secure a hold on him.

Fighting is an art in which the successful wrestler must be an adept. While you are apparently securing one hold on your adversary, against which he is defending himself, suddenly change your attack and go at him in an unexpected and consequently unprotected manner, remembering always that he also is trying to deceive and catch you at a disadvantage.

Be very careful when over a man who is on the carpet not to dangle your arms or allow them to hang loosely over him. If you do, he will have an opportunity to seize one of them and draw it under him as he rolls down on his side. He can then easily pull you under him into a position from which it is simple to secure a fall. Always keep your elbows close to your sides. Failure to do this will give your adversary an opening for the most dangerous holds. Keep your eyes constantly on the move, watching every motion of your man. When you can't see him, the sense of touch must be relied on to keep you informed as to his actions.

Your muscles and poses must never be rigid if you wish to be quick, and keep every part of your frame supple and ready to respond to your instant demand. There is no pastime in the world which requires such instantaneousity of action between thought and deed, nor is there another in which the slightest mistake or inattention is likely to be so costly.

In most other exercises the periods of action are, as a rule, short and divided by intervals in which rest may be obtained, but a wrestling bout may last any time from 15 minutes to an hour, every moment of which will be consumed in hard work. For this reason good wind and endurance are prime necessities.

It is, of course, impossible in the short space of a newspaper article to explain the many holds, besides which a few minutes of actual wrestling will teach you more than a whole page of written instructions. Be sure to learn at the outset the right way in which to make and break each hold. As in everything else, a right start is a great advantage.

Remember that it is far better to practice on the mat for a few minutes each day than to do an hour's work once or twice a week.

George Bothner

INTERNATIONAL RIFLE SHOOT.

An invitation has been extended to the crack shots of Canada to participate in an international rifle competition in September on the range of the New Jersey national guard at Sea Girt, N. J. Lieutenant A. S. Jones, secretary of the National Rifle Association of the United States, addressed the invitation to Colonel Hodgins, secretary of the Dominion of Canada Rifle association. Secretary Jones suggested that the Canadian Rifle team might attend the tournament on its way back from England. Some time ago leading Toronto riflemen advocated sending a team to this country. It is thought that the team will be sent this year. Visiting teams to Sea Girt will be supplied with tents, blankets and camp equipment without cost by the military authorities of New Jersey. The centennial trophy, "Palma," will be offered for competition along with many other prizes.

HOW MISS SHANNON GOT AN ENGAGEMENT

At the close of Miss Ethel Shannon's first season on the stage a season which was one protracted delirium of tired and shabby. After being buffeted about the country on freight trains and living on what Miss Shannon's fellow star, Mr. Robert Fitzsimmons, calls the "catch-as-catch-can-plan," Miss Shannon heard of a vacancy in Daly's company for a young girl to enact minor roles.

She and three other aspiring actresses of the same organization, of which she was a member held a council. That one of their number must secure the Daly engagement was a foregone conclusion and lots were drawn to decide who should be the first applicant.

Miss Shannon was the lucky girl, and her companions, realizing the importance of making a strong manager's impression at first sight, decided that she must go to the trial in a state of mind to make up for the imperious eye with her face and figure in a magnificent setting.

So wardrobe was rummaged and treasured finery brought to light. From the drawers of the wardrobe a lovely bonnet, that was your average Miss Shannon's neck, another girl had a gorgeous hat, and so on until the favored one felt equal to assuming the indolent conquering air of a well-dressed woman.

Confident in the charm of her dress and with that serene feeling of safety that comes from the knowledge that one is looking lovely, Miss Shannon burst on Mr. Daly's eyes and set him all the way from the stage to the front of the house, and they had a banquet of champagne, pickles and soda water in honor of her engagement.

DID AS HE WAS HIDDEN.

Manager J. J. Murdoch, whose inventive genius conceived the novel idea of the stage setting for "The Girl with the Auburn Hair," tells an amusing incident of a catman's break.

"Just before we played in a certain city," said Mr. Murdoch, "the new manager was rehearsing a new play for an act that was to be tried in the house. The catman was not along until the stage manager was tempted to construct the light man to the reflecting down on the stage from the place he occupied in the floor.

"Throw the light down on the stage!" he shouted in an excited way. The fellow was cowering the machine must have been frightened.

for he followed orders explicitly and before anybody could tell what was to happen, down came the big lamp and heavy tanks tumbling upon the stage. The fellow must have thought there was a fire or something for he came tearing down the stairs also. The tanks tore clear through the flooring of the stage and smashed things generally. I guess the next raw recruit pressed into service will be fully instructed in technical terms before he is intrusted in the flies with any more lamps, as it cost a good sum to repair the damage wrought by the old misapp.

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"RICHARD SAVAGE" ACT IV. PHOTO BY BYRON, N.Y.



HENRY MILLER
PHOTO BY MINER, N.Y.



HENRY MILLER AS RICHARD SAVAGE
PHOTO BY MOCK, N.Y.



ETHEL BARRYMORE
PHOTO BY SARON, N.Y.

nothing when they come, and the comedy is pathetic in its shortness. If Miss Barrymore were an actress of great ability and had a great supporting company, it is barely possible that "Captain Jinks" would "go," despite its inherent weaknesses, but she is an ingenue of almost aggressive mediocrity, and her company, while mediocrity competent, is scarcely of a quality calculated to rescue an unworthy play from the oblivion into which, if it gets its deserts, it will speedily sink.

Clyde Fitch is noted for his bright dialogue, but in "Captain Jinks" he has failed to inject any of it, so that there is scarcely a redeeming quality in this "fantastic comedy." Mr. Charles Frohman "presents" this play, and it is to be assumed that he must have read the manuscript before determining upon its production, but it is difficult to conceive that a shrewd man could see elements of popularity in such an awfully worthless mess. "Captain Jinks" may jog along for a few weeks or months, and then the manager's lackeys will call attention to the fact that, despite the disapproval of some critics, the play was a great success, but this will not alter the case. It doesn't deserve to succeed and probably will not succeed. If it should for some inscrutable reason do so, it will mean nothing more than that the theatrical taste of this country has reached a lower ebb than any one has yet dared to suggest.

At the Lyceum theater Henry Miller is holding forth in another poor, weak, inarticulate play—"Richard Savage"—by Madeleine Lucette Ryley. Mrs. Ryley is the lady who after a rather prosperous career as a comic opera sourette concluded that she had within her the making of a dramatist. She began to write plays and accumulated quite a number before she succeeded in having one accepted. But since the ice was broken she has prospered famously and is today said to be in receipt of enormous royalties. With a single exception—"Christopher, Jr."—it is difficult to account for even the comparative success won by her offerings, and "Richard Savage" is one of the poorest things ever turned out by this by no means great though indubitably prolific writer.

"Richard Savage" is based upon a few of the facts contained in Johnson's "Lives of the Poets." One would naturally assume that a most interesting play might be built upon the career of this erratic genius, and I still think that it will be done some day, but Mrs. Ryley has failed to grasp the possibilities of the story and has subordinated what might have been a pretty love story to an effort on the part of Savage to humiliate his unnatural father. This gets a trifle tedious before the end of the fifth act, wherein Savage dies in prison. The play, in short, is one of the most unsympathetic of the non-

which is really worthy of a better setting. But, good as this retort undoubtedly is, it also fails, for the author has placed too much reliance upon it and has employed it beyond the limits of patience.

Mr. Miller was too stilted and too much inclined to pose in the title role. Indeed, he has not shown us a poorer piece of work in years, and he is a living evidence of the saying that "most actors need editing." If Mr. Miller will adopt the same methods he followed in "Sowing the Wind," he will make "Richard Savage" more tolerable than it is at present. But it is not likely that anything but a complete "rewrite" will suffice to save the piece.

Miss Florence Rockwell as Mistress Wilbur, the affianced of the vagabond poet, was excellent. The many admirers of this young actress had begun to fear that she would never live up to the promise of her early work. She had acquired a number of affectations which seriously detracted from the artistic effect of her reading. As Mistress Wilbur she has dropped all these, and the effect is to increase the force and charm of her work tenfold.

The other members of the company were more than usually good, and all that Mr. Miller needs to insure success is a meritorious play.

And, by the way, this single week's experience with "Richard Savage" and "Captain Jinks of the Horse Marines" would seem to lend color to the oft-repeated statement of our prominent managers that it is not possible to find an adequate number of good dramatic compositions for their purposes.

The so-called "legitimate" members of the theatrical profession might well learn a lesson from the White Rats of America, an organization composed of vaudeville performers. The White Rats were organized only a few months ago as a sort of counterbalance to the Vaudeville Managers' association. The latter brought together into one more or less harmonious asso-

romantic drama will adopt the same tactics, they will meet with precisely the same success.

If there is any field of effort in the world in which there is more legalized and trickery dishonesty than in the show business, I have yet to hear of it.

Take, for instance, the contracts signed between actor and manager. If the former is sick or is unable to play, he loses his salary during the time of his absence. If, on the other hand, for any unavoidable reason, or merely as the result of a whim or quarrel, the manager fails to fill an engagement for which he is booked, the actor again loses his salary. In the average company, which plays eight times a week, if a performer is absent from one performance he loses one-seventh of his salary, and in some organizations even one-sixth. For extra performances the actor gets nothing, but if he misses one the pro rata is taken out of his salary. The manager always reserves the right in his contract to lay the company off without salary during the week before Christmas as well as during Holy week and further stipulates that in case he should elect to play either or both of those weeks the actor shall be content with half salary. The system of permitting fines to be imposed by irresponsible, so-called stage managers is another of the injustices of the profession. There is nothing to regulate the amount of the fine except the temporary mood of this autocrat and his feeling toward the offending individual.

If the performers would get together as the White Rats have done, there would be an end of this petty injustice. Another contemptible trick practiced by some prominent and reputedly upright theatrical managers is the reduction of salaries in the middle of a season when the organization lands in this city for a run. They figure, and usually with a basis of fact, that the average player will prefer to remain at the reduced salary rather than suffer the inconvenience of looking for an engagement for several weeks and then spending several weeks more in rehearsing without salary, only perhaps to have the show close, leaving him out of an engagement at the end of a month.

Each captain makes an effort to knock it into the opposing team's territory. The players are not allowed to use their feet or knees in advancing the ball. They may use their hands or heads or elbows. If the ball goes between the goal posts, it counts five points. If it goes over the goal lines, like a goal kick in football, it counts one point.

The opposing teams are divided into backs and forwards. There is also a goalkeeper on each side. Unlike other games, the goal lines must be defended, as a game may be won by the ball rolling over the outer corner of the line.

A NEW PLAY BY FRANK HARRIS.

Mrs. Patrick Campbell is to produce in London after the run of her prospective revival of Pinero's "The Notorious Mrs. Elphinstone," a new play by Frank Harris, the author of the much discussed "Mr. and Mrs. Daventry."

do not care to risk life and limb in other indoor games, all of which are more or less rough.

The new game, which as yet has not been named, can be played by two teams of unlimited numbers. It is a case of the more the merrier. At each end of the hall is placed a goal resembling those seen on the association football field. Each goal is nine feet high and nine feet wide. They should be at least 75 feet apart. If it is possible, the playing space should be 50 by 75 feet.

Lines are painted on the floor bordering this space. In the center there is a dividing line, and at no time during the game can this line be crossed by any of the players.

The ball used is a rubber affair about twice the size of an ordinary association football. It is called a gas ball and is light and lively.

Each team lines up on opposite sides of the dividing line in the center of the playing space. The captains stand a pace or so in front of their team mates. The referee steps to the side lines, and at the sound of the whistle he throws the ball to the captains.

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