

STAGE ODDITIES.

Some of the Queer Things Found Behind the Scenes.

A FEAL OF THEATRICAL THUNDER

How It Is Produced - Lightning, the Whistling of the Wind and Other Stage-Stage Falls, Fairies and Dragons, For the Prevention of Fire.



THE BACK FALL. Canvas quietly in the darkness. When the lights are again turned on, the appearance of the stage is entirely changed.

The puffing of locomotives, which is sometimes imitated on the stage, is produced by the regular rubbing together of two stiff wire brushes and the perspective diminished train which darts wildly across the back of the scene are built of painted canvas and guided by the heavy arms of a scene shifter.

Hardly any of its manifold complications are understood by ordinary mortals. Even the so-called "realism" is achieved by means quite as puzzling to the public as was the Greek root to the proverbial cobbler.

The lightning of the stage is produced and his assistants probably brought more into use in the presentation of "spectacular" pieces than anything else. Every one of the "effects" which look so wonderful when viewed from the pit, has its hard, practical side, and it is safe to say that no work is less known about. Take, for instance, the thunder that helps make the entrance of the red flannel-clad demons effective and which always induces the pretty girls in the audience to start and timidly grasp the arms of their escorts.

It is produced in a most matter of fact way. A favorite device is to have shot dropped in handfuls from the flies to a piece of tulle or gauze. Another way is to use a large sheet of this from a man at one end shaking it with might and main when the cue for a pretended discharge of nature's artillery is given.

Notwithstanding the invention of numerous "thunder machines," which are less cumbersome than the above described arrange-



ADVANCE AND FALL. Usually found in a splint, bangle or black and blue spot.

One of the things which generally most delight and mystify children who applaud the pantomime is the light and airy way in which the "fairies" float around in the air.

What a pretty sight it is, to be sure, to watch a group of smiling girls, dressed in sparkling skirts, holding star-tipped wands in their hands and gracefully moving their tiny wings, seemingly up into the canvas sky!

The spectacle from behind the scenes, however, is not so enchanting. Each "fairy" has a leather belt buckled about her slender waist. To a ring in the back would be fastened a fine but strong wire (invisible from the front) is attached, which runs over a pulley located in the regions above the stage.

Another thing which always pleases the children is the light and airy way in which the "fairies" float around in the air. Very fierce indeed be looks, with his bearded head, sharp claws, curling tail, and open mouth belching flames. But from the rear he does not appear at all terrific. He is only a canvas dragon, made of paper, with a wire frame, and a pair of three men push him along, and the flames are only a cunning arrangement of red and blue.

Stage snow storms are produced by dropping quantities of paper confetti, and once in while the harshness of the property men results in the descent of a cloud of lavender or brown flakes, which look anything but snow like.

The stage of a theatre is a queer place, full of strange noises and sights quite as interesting when viewed from behind as when gazed at from the pit.

THE ARMOR OF SHIPS.

Large War Vessels Still a Necessity—The New Barbette Ships.

The brilliant success of the last vessels launched for the United States navy emphasizes the fact, on which experts are now unanimous, that for the present and many years to come very large vessels are a necessity. The battle ships of today must combine speed, endurance, sea going qualities, coal capacity and strength to do battle with the massive coast defenses of the age—all possible only in a large ship.

While Americans begin to feel a pride in their growing navy, the contrast with that of Great Britain is still amazing. The British have under way or provided for by law seventy new vessels, at a total cost of \$104,629,750—all this to be completed within five years. Thus in 1894 England launched the first of her armored vessels and the United States but eleven. And of the seventy new English ships eight are to be of the first class, with 14,000 tons displacement, though with a speed of but fifteen knots with natural draught and seventeen with forced draught. The highest rate of speed was sacrificed to the necessities for an immense armament.

Another thing which is frequently copied on the stage is running water. Sometimes, though not often, real water is used. When this is not the case things are fixed up like this: On the stage, in the view of the audience, a strip of canvas is arranged to serve for a cascade, painted as nearly as possible in the semblance of a water fall. To add to the realism the canvas is made in an endless band, which is kept in steady motion by means of a crank, the side toward the audience moving downward. This arrangement alone would be but a poor counterfeit of a cascade, so there is behind the scenes a machine which throws upon the canvas waterfall irregular lights and shadows to produce the effect of the glint of falling water in the sunlight.

The machine consists of a tin cylinder, punctured with irregularly shaped holes, and belching two or three jets of water. When the cylinder is turned, the light from the jets inside it, of course, shines in flashes and patches on whatever it throws on.

Waves are generally imitated by laying a great green cloth over the stage, under which a number of men or boys jump up and down in rhythmic motion. The rocking of the ship, etc., used in shipwreck scenes is brought about by machines built for that purpose, and holding up the apparently frail support of the make believe automobiles.

Often times the whole scenery of an elaborate piece is controlled by machinery. A

favorite scheme is to have things arranged so that when a scene is finished the scenery is taken down by bringing the other side, which constitutes the stage setting for the next scene, into view. Sometimes a change of scenery is brought about with rather startling effect by suddenly extinguishing the lights and having trained men shift the



THE NEW BARBETTE SHIPS. (Armored portion in black.)

Each vessel will have a citadel and conning towers, turrets and lookouts and military masts, with two tops to each for machine guns. All available places about the vessels are armed with guns of the latest improved pattern, from the heavy 18-inch, breech loading rifled cannon, 34 feet long and weighing 67 tons each, down to the light and rapid firing Hotchkiss. The Trafalgar has passed all tests successfully and the Nile is nearly ready for trial. England now has afloat of the first class—with displacement of 9,000 to 14,000 tons each—the following fully armed war vessels: The Ajax, Armanston, Bonlow, Camperdown, Colingwood, Colossus, Edinburgh, Howe, Indefatigable, Nile, Neptune, Rodney, Thunderer, Dreadnought, Sanspareil, Thunderer, Trafalgar and Victoria. And ten more, averaging still larger, are soon to be completed.

The cuts here given are from The New York Herald.

HANDSOME STAINED GLASS.

Windows for the New Catholic University at Washington.

The new Roman Catholic university at Washington, D. C., which will be dedicated on the 13th of November by Archbishop Gibbons and other distinguished prelates, will contain a chapel for which



ST. JOHN THE EVANGELIST. Some very beautiful stained glass windows have been executed by E. X. Zettler, of the Bavarian Art Institute in Munich. The chapel is in the central portion of the university building. There are to be windows giving five groups illustrative of the Sermon on the Mount, the Resurrection, the Descent of the Holy Ghost, the Ascension, and Christ Giving the Keys of Heaven to St. Peter.

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spectively 40, 62 and 95 inches, and the length of the stroke 4 feet 3 inches; the estimated speed is but 103 knots at forced draught, with 12,900 horse power. The armor is singularly complex, consisting of three structures of compound armor for the upper and central lines of the ship and a water line belt, with extra protections for the boilers and bulkheads. And finally, the cost of each ship, fully armed, will be \$2,000,000.



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SPORT IN THE ALLEGANIES, Where Game Is Thick.



WILLY SWAN IN A VILLAGE. How They Hunt the Wild Turkey, and the Best Time for Doing So—Deer and Bear Runs in the Woods, and Furnish a Good Mark.

NE EVENING in November, a few years ago, I was in a small village that lies high among the Alleghany mountains, at a spot near which the romantic Juniata valley has its beginning.

While sitting supper at the quiet old tavern the sound of some great tumult arose in the street and penetrated to the dining room. There were several other guests at the table at the time.

"Hallo!" exclaimed one of these. "That's Swans, certain."

With that they all rushed out of the tavern into the street. Curious to know something more definite about the village uproar, I followed them. As I stepped out of the door I heard the report of a gun near by, and the next instant an immense bird came tumbling to the ground almost at my feet, beating its wings with its great wings as it fell. It was upon me sooner struck the ground than it was upon me by half a dozen bystanders. It was a wild swan.

Men and boys were rushing past the tavern. Some were carrying guns. Others had long, heavy poles. Mingling with their shouts were loud, harsh cries, coming from many throats. I recognized in them the discordant cries of the wild swan. The birds, made by the villagers and the swans came first from one quarter and then from another, indicating that the birds were flying aimlessly and in a dazed condition about the village, attracted undoubtedly by the lights. Such was the case.

A large flock of wild swans—which birds, to my great surprise, I learned were numerous in the fall along the Juniata river and its branches and the streams and lakes of the Alleghany country, and later in the fall, in some isolated flight, and had swooped down among the lights of the village, an occurrence not uncommon in that region.

For half an hour or more flying over the house tops have been executed by E. X. Zettler, of the Bavarian Art Institute in Munich. The chapel is in the central portion of the university building. There are to be windows giving five groups illustrative of the Sermon on the Mount, the Resurrection, the Descent of the Holy Ghost, the Ascension, and Christ Giving the Keys of Heaven to St. Peter.

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CHURCHMEN CONVENE.



THE CENTENNIAL MEETING OF A TRIENNIAL CONVENTION.

Remarkable Difficulties Encountered by the Early Episcopates in the United States and How They Were Overcome. Personnel and Subjects of the Convention.

The general triennial convention of the Protestant Episcopal church of America, now in session in St. George's church, New York city, is probably the most important session of that body since its formal organization just one hundred years ago.

This convention will necessarily discuss almost every issue which has agitated the church for a century, and will decide many of them. Among these are: A change of the title of the church, a revision of the creed, a complete modification of the hymnal and prayer book, and minor regulations as to the power of bishops over their clergy.

This convention is also of interest because it emphasizes the fact that the church has cast a wide net for the weight of its early days, outlived and outgrown the old time American prejudice against its origin and title, and has practically secured the endorsement by other denominations of some of its features once most vehemently criticized.

It is scarcely an exaggeration to say that, save for the fact that there was no persecution by government, the Episcopal church began in the newly made United States under circumstances as adverse as those which primitive Christianity encountered in the Roman empire.

During colonial times the ministers were necessarily of English birth, and too many of them were set to government posts as mere military appointees, and on the principle that "anything was good enough for America." They very naturally adhered to the British custom during the revolution, and thus arose the popular error that the church was "Tory"—in the face of the glaring fact that George Washington, a majority of his most trusted coadjutors and almost a majority of the signers of the Declaration of Independence were communicants in or habitual attendants of the Episcopal church.

It is estimated by historians that this feeling outlasted that generation, and it was not till after the war of 1812-15 that Episcopalianism began to be well and favorably known outside a few cities. Indeed, the "established church" of modified Puritanism held New England as its province during the revolution, and about 1820 the church entered on its conquering career, and the results of controversy may be summed up in a brief sentence: All parties have conceded much. All denominations now celebrate Christmas and Easter with elaborate display, and on one or many other religious holidays, once confined to Episcopal or Catholic, are being adopted by all Christians. Even the Israelites show a tendency to adopt Christmas in a semi-social, semi-religious way.

The church architecture has completely worn the day. A sort of ritual is getting itself established in

many other churches. LAMENTING the ancient canticles and liturgical hymns, with elaborate instrumental music, are heard in places where they would have caused a recession forty years ago. The continuity of historic Christianity interests far more than it did. On the other hand, the church has discarded everything that could possibly be called "English" of the old time. It long ago ceased to be a quiet refuge for the wealthy of the cities. It is leaving the rural districts. It is enthusiastic in missionary work. It has established the "midnight meetings" for fallen women, and goes "slumming" with zeal not exceeded by the most ardent Methodists. And as a fitting finale this convention must discuss and decide upon all changes of style needed to conform to the changes of fact.

The presiding bishop of the house of bishops is Right Rev. John Williams, D. D., LL. D., of Connecticut, his location being at Middletown. The secretary is Rev. William Tatlock, D. D., of Stamford, Conn. Rev. George Francis Nelson, of New York, and Rev. W. B. Nichols, of Hartford, Conn., are assistant secretaries.

The house of bishops usually has secret sessions, as its work largely turns upon matters of administration—the executive session of the United States senate is an analogue. The house of deputies, consisting of four clergymen and four laymen from each diocese, is the great "legislative branch," and there, as in the houses of representatives at Washington, is the place for fervent popular oratory. It is presided over by the eminent Rev. Morgan Dix, of Trinity, New York, perhaps the most widely known of any American prelate.

Missionary bishops in the present year are just the territorial delegates to congress—they can sit and speak, but cannot vote—and as politicians in the territories always desire to have these made states, so missionary bishops look forward to creating a permanent church in their mission fields. Conspicuous among the missionary bishops and active in the convention is the Rev. William Hobart Hare, S. T. D., missionary bishop of South Dakota, with location at Sioux Falls. His position is of peculiar interest just now, because of the tremendous changes in his field.

Dakota, the territory, after gaining 600,000 in population in seven years, has been made into two states, and the Indians are being removed to the reservation. A year ago last fall Peter McQuaid, a guide of mine on Kettle creek, trapped a big bear. It was trapped by one fore paw. The bear succeeded in breaking the chain that held the trap closed. We tracked the bear to a swamp, where it was discovered in an opening. The bear raised on its haunches, and with the trap raised above its head as a weapon, rushed fiercely upon the guide, who with a jump aside and another rush swept the trap downward through the air with a blow aimed at McQuaid. The trap struck a chestnut sapling and broke it off as if it had been a pipe-stem. Before the bear could get to the man, another rush McQuaid sent a rifle ball through his heart.

Ed. Mort.

Two Men Who Rode from New York to San Francisco on Horseback.

Two duty, unburdened, weather beaten men rode the country in the Palace hotel, San Francisco, on a recent September evening. They were mounted on two small, shaggy mustangs, chafed and tired looking and with their black coats turned almost gray with dust. They immediately became the cynosure of an admiring crowd, and without reason, for the two men were none other than John Allen and E. H. Platt, just completing a trip across the continent on horseback. The two men were pictures of health and ruggedness, and in their frontiersman garb presented a striking appearance.

They left New York city on May 14 and traveled about 3,500 miles at an average rate of over thirty miles a day. One hundred and thirty-one days in all were consumed in the journey, but after deducting thirteen days resting at various points the aggregate traveling time will be found to be 118 days. For twenty-four miles after leaving New York they rode on pavements. At Newark, N. J., they struck the first earth road, and followed the country roads from there to Hannibal, Mo. Then they followed the railroad line of the Atchafalpa to Kansas City, the Kansas Pacific crossed them the way to Denver. Then they crossed the country to Salt Lake, from Salt Lake they followed the line of the Union Pacific to Ogden, and on to San Francisco by the Central Pacific.

The only accident of any occurred in Utah when one of the horses fouled six miles from water. With much trouble and loss of time they reached a spring with the jaded beast and passed the night there. The next day they made up the last time by covering sixty miles, reaching Heber City in the evening.

Whenever one of the horses would get sore or give out they bought a new one and led the sick one until it was fit to ride again. The original horses were mustangs from Montana and cost in New York \$100 each. When they arrived in San Francisco, after having traveled three-quarters of the way, they were in as good condition as at the start. Mr. Allen's weight at his departure