

*He Comes Up Smiling* is another piece that ought to be much better than it is. This farce, which has been derived by Messrs. Byron Ongley and Emil Nyitray from Mr. Charles Sherman's novel of the same name, is undeniably entertaining; but, from the technical standpoint, it leaves much to be desired.

The hero is an exceptionally gifted young man who is disclosed, in the first act, as a tramp. In this act, no explanation is afforded of the reasons why so unusual a personage should be posing as a "knight of the road." This explanation, to be sure, is set forth in the second act; but it comes too late to furnish the audience with the desired basis for appreciating the dramatic irony of the earlier passages of the play.

This tramp goes swimming in a certain pool in which a notable young millionaire happens, at the same time, to take a plunge. Emerging from this swimming-pool, the tramp dons the clothes of the millionaire. He is picked up by a motor-car that contains a famous speculator and his daughter, and is entertained as the eminent and powerful young man he seems to be.

During the course of this entertainment, the hero falls in love with the daughter of the speculator and manages to defeat her father in several big deals in the cotton market. In the hour of his triumph, however, he feels himself constrained to confess that he is merely an impostor. He goes away, resolved to make his fortune on his own account, after promising his rich opponent that, when next he reveals himself to the heroine, it will be in his customary habit as a tramp.

The last act is set, three months later, in the summer residence of the rich speculator, at Bar Harbor. The hero, meanwhile, has made millions; but he appears, according to his agreement, in the rags of a common vagabond. The audience is stimulated to expect a highly dramatic scene in which the heroine, recognising her lover under this disguise, shall protest her love for him despite his station;

but this obvious *scène à faire* is never shown. Instead, the hero is permitted to change to dinner clothes before he sees the heroine and clasps her in his arms. The act, as it stands, is entertaining; but the critical spectator leaves the theatre with the sad consciousness of a wasted opportunity.